

Talb a Tona

XV.

2

May, 1949

JL
NW m2, N36
N49.15.2
162197

20
3-69

501
93

Talka-Tone
MAY '49.....Re 1.

OFFICE OF THE REGISTRAR OF FILMS
JUL 1949
MADRAS



Chandralekha Films

VRR40

AMBIKADEVI
TAMIL
With **MAHALINGAM..RAJAMMA**

501
93

**There's only ONE OSCAR a year for
SOUND RECORDING...**

**AND FOR 16 YEARS OUT OF 19
Western Electric
HAS WON IT!**

THIS year again Western Electric has been singled out by the Academy of Motion Picture Arts and Sciences . . . 20th Century Fox's "The Snakepit," adjudged a triumph in Sound Recording, adds yet one more Oscar to Western Electric's magnificent achievement.

Millions of cinema-goers all over the world will be thrilled by the new and arresting sound effects masterfully created for this enthralling film.

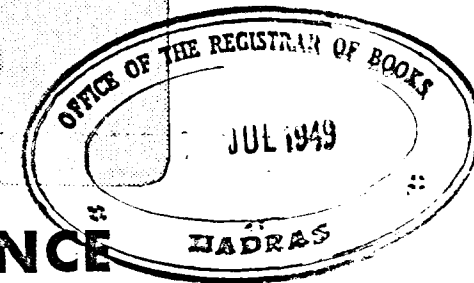


Success to Success!
Academy's "BEST PICTURE OF THE YEAR" — "Hamlet" recorded by Western Electric for the J. Arthur Rank Organisation, England.

Western Electric Company of India

(The liability of the members is limited)
HEAD OFFICE: Metro House, P. O. Box No. 1232, Esplanade Road, Bombay.
BRANCH OFFICES: Calcutta — Madras — Delhi — Bezwada — Karachi — Colombo.

LOW INTENSITY "NATIONAL" HIGH INTENSITY PROJECTION



**WHAT A DIFFERENCE
HIGH INTENSITY MAKES!**

Brilliant, clear, "living" pictures on your screen mean better entertainment for your patrons, and that pays off at the box-office!

With "National" HIGH INTENSITY Carbons, your theater operation actually becomes *more* profitable because this type of HIGH INTENSITY Projection gives 50-100% brighter

light, increased fidelity for both black-and-white and color pictures that visibly helps your patrons to added enjoyment.

Get in touch today with your motion picture supply dealer for more details about stepping up the quality of YOUR projection with "National" HIGH INTENSITY Carbons.

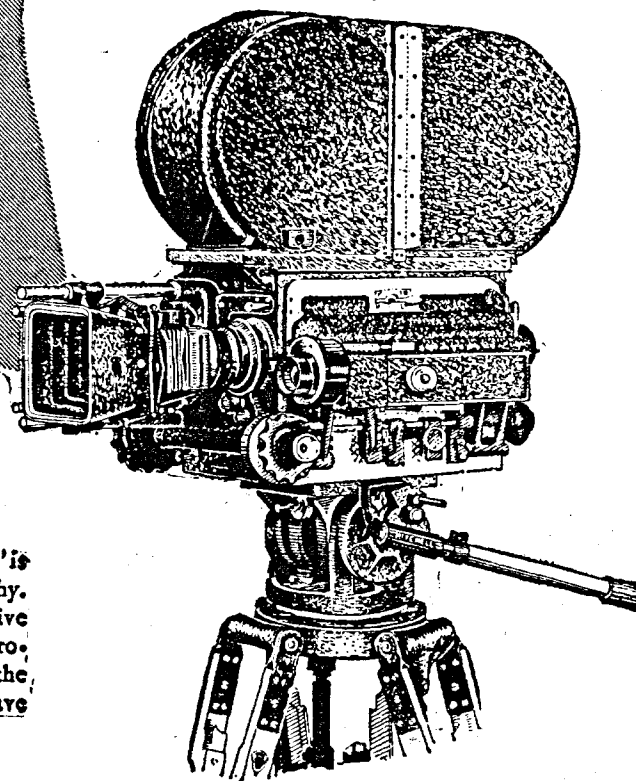
National

TRADE-MARK

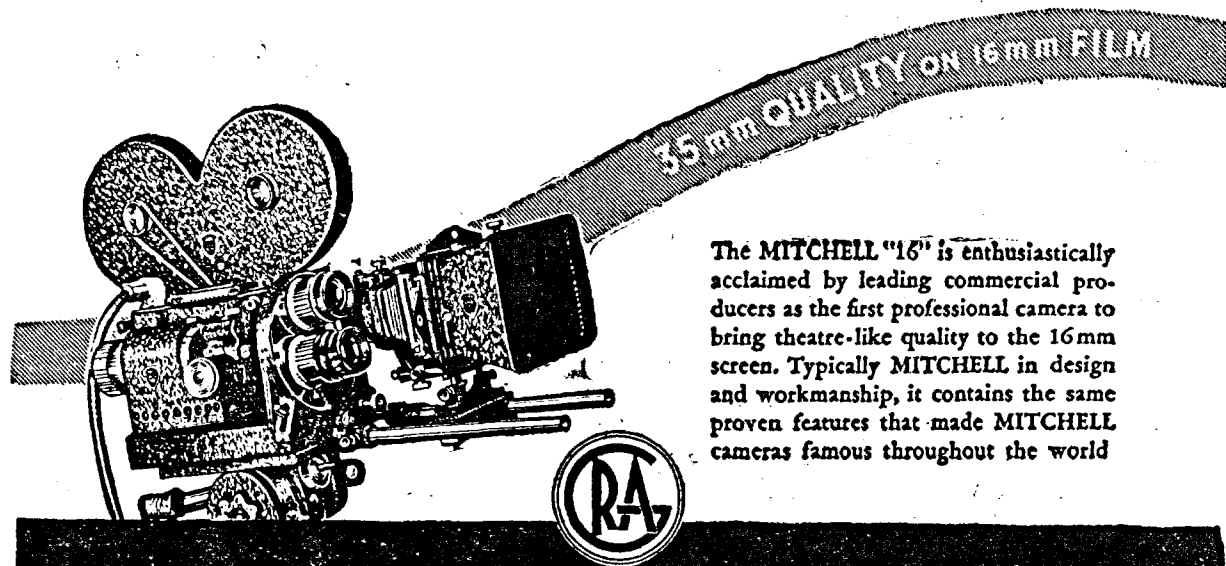
**PROJECTOR CARBONS
FOR EVERY TYPE OF PROJECTION LAMP**

Sold through Authorized Distributors by National Carbon Co. Inc., Foreign Department,
30 East 42nd Street, New York 17, New York, U. S. A.

Great Indian
films of Today are
shot with a
Mitchell



The MITCHELL STUDIO MODEL "BNC" is a truly silent camera for sound photography. No blimp is required. Its smooth, positive operation saves many costly hours of production time. Since the introduction of the "BNC," more and more major studios have made it standard equipment.



The MITCHELL "16" is enthusiastically acclaimed by leading commercial producers as the first professional camera to bring theatre-like quality to the 16mm screen. Typically MITCHELL in design and workmanship, it contains the same proven features that made MITCHELL cameras famous throughout the world.

GENERAL RADIO & APPLIANCES LTD.,

Motion Picture Sound Engineers

1/18, MOUNT ROAD, MADRAS

Tel. 86719



PHONE: 2332

TALK-A-TONE

Office : 289, ESPLANADE, MADRAS 1.

Vol. No. XV

MAY 1949

No. 2

LIMIT OF ENDURANCE

"Taxing is an easy business. Any projector can contrive new impositions; any bungler can add to the old; but is it altogether wise to have no other bounds to your impositions than the patience of those who are to bear them?"

The Central Provinces Government's arbitrary way of enhancing the entertainment tax without any sense of proportion reminds us of this remark made by no less a person than Lord Burke.

The rate of entertainment tax now in vogue all over India is fairly high, ranging as it does between 30 to 40% but it has been maintained at a higher level in C. P. ever since 1947.

According to an ordinance promulgated in April 1947, by this province a tax of annas 2 was levied on tickets valued at 4 annas up to 8 annas and a tax of 4 annas on tickets worth 8 annas upto Re. 1/-, Viz 50%

Finding the box office receipts dwindling as a result of this imposition, a few sensible exhibitors reduced the rate of admission to the lower classes to 3 annas and 7 annas.

This concession shown to the poorer masses was misinterpreted by no less a person than Hon. Ravi Shanker Shukla as an act intended to defeat the Government's object, and he has therefore, thought it prudent to levy a tax at the flat rate of 50% on all classes of admission irrespective of the rate. He has followed up this act by a statement trying to justify this enhancement, that it would help in checking inflation.

The justification trotted out by the Hon'ble Premier is like that of 'those who never reason what they should do, but on what they have done; as if reason had her eyes behind and could only see backward.'

162197
NW-2, 256
N 117-15-12
Is it a crime to reduce the rates of admission in order to attract more patrons and make entertainment available at a cheaper rate?

Can a noble gesture like this be termed as an act tantamounting to defeating the object of this taxation?

Would an economist agree to call deflation at the box office receipts a ruse to foster inflation?

It is most unfortunate that the burden of taxation should have consistently mounted higher and higher immediately after our revered leaders came into power!

The people expected that once the foreigners were out and our leaders were installed in power a series of helpful and nation-building schemes would be on the anvil. To the contrary, in the course of 2½ years of the regime of the Congress Government, the country has been overburdened with fresh and additional taxes and the Cinema industry especially has been the worst sufferer.

It has, therefore, been decided unanimously by the executives of the various associations in India representing the film interests to close down all theatres in India as a mark of protest against the arbitrary and high handed manner in which the various provincial Governments have gone on with fresh and increasing taxes, especially the Entertainment Tax.

The Kinemas all over India will remain closed on JULY 1ST instead of on June 1st as previously announced.

This decision is not a simple threat but a protest voiced on behalf of the millions on whose head the burden of this taxation is going to land.

The Government should realise they are not taxing the film industrialist, but the common man.

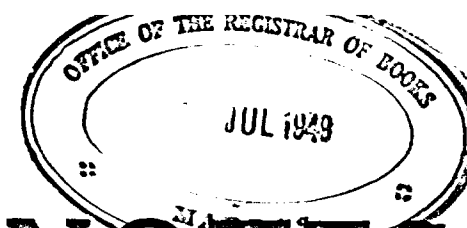
Secondly, they should also realise the fundamental truism that there is a taxable limit and any Government which indulges in burdening the people or industry beyond its power of endurance, would be doing so at a grave risk.

Thirdly there would have been some justification for increase in tax if atleast there had been even a pretence of Government aid to this struggling industry. To the already tax ridden industry, this additional taxation comes as the last straw.

Last and finally we feel that the action of the C. P. Government has only helped in precipitating a crisis. When the Central Government has set up an enquiry commission to go into matters concerning the film industry, the provincial governments need not rush with fresh rules, regulations and taxes making the very existence of the industry impracticable.

We therefore, wish the Central Government to step in at this moment and see that a reasonable and a standard rate of tax be fixed, which should be followed by all provinces.

NEWS & NOTES



✓ The Red Letter Day

30th August 1949 is a Red Letter Day for many a South Indian Film Producer. The anxiety of a handful of producers who have reached the final stages of their picture productions to see that somehow or other they censor them before 30th August is writ large on their faces.

Readers might be aware that the Madras Government have set 31st August as the time factor for the censoring of all productions which exceed 13,500 feet. Such of those producers who come under this category and who desire to have lengthier films to their credit are seen making herculean efforts to complete their pictures before then.

Devil and the deep sea

But inspite of the all-out efforts made, some producers feel that they may not be able to achieve their object in as much as the co-operation from the artistes and the Studio authorities is not forthcoming to the extent they have been assured.

The studio owners and the artistes, sensing the anxiety of the producers to complete pictures within the limited time allowed, have started fleecing as much dough from the producers as they possibly can. Between the fleecing tactics adopted by these two entities and the vanishing tricks perpetrated by the financiers, the lot of one or two producers is really pitiable. Whatever their faults,

one has to sympathise with them in their present difficulties.

What we wish to add at this juncture is that this kind of unhealthy tendencies exhibited by the artistes and the studio owners taking advantage of the situation is, not only harmful to the industry, on the whole, but also to themselves and it may not be long when the effects of such malpractices may recoil on the very perpetrators with added strength. So harken!

Swollen headed stars

This brings us to the changed behaviour of some top-ranking artistes in the S. I. film firmament today and the monkeying tricks they play on the producers. This should come to a halt.

To such of those swollen-headed artistes, we would like to point out that of all the professions, the film profession in India is most fickle and based on a shaky edifice. They must know that it is only a freak of fortune that has given them such undeserved rise in their life and that this pyramid built on sand can crumble down any day; the sooner, if their bloated vanity makes them think of themselves too much. History has recorded many a sorrowful tale of highly talented artistes. The idol of the stage or the screen of yesterday has many a time been seen wandering on the pavements the day after. The sudden ups and downs of great artistes should serve as an object lesson for the lesser divinities of today.

To the contrary, we are pained to note a few stars, who by sheer chance and perhaps by luck have reached the top, have started arrogating to themselves the role of dictators and cause immense harm to the pictures they are featured in and give endless headache to the producers who employ them.

There are quite a number of such artistes who today forgetting their past, which in most cases is shrouded in mystery and darkness, begin to strut about, as if they have directly descended from the very heavens-if there be one!

Extras of yesterday—stars of today

The ordinary and uncared for extras who later either through favouritism of by fluke reached the top, should not forget that they once belonged to the rank and file of the profession. Merely because they have amassed some wealth and got some undeserved popularity at the hands of a gullible public they cannot and should not forget that they are after all salaried people who must act according to the behest of their employers.

But curiously, in many instances, this sudden rise in their position has shaken their brain-pans and the sudden acquisition of wealth has driven them to wayward tendencies and to the leading of extravagant living and rank dissipation.

In some particular cases the stars have started terrorizing their

You can check the coming of an Army but you can't check the coming of Love. Veni, Vidi, Vici, that's the way of Love. It comes and Conquers.

RAJKUMAR, Sri G. P. SINGH DEO
Presents
JAMUNA, GEETASREE, BIPIN GUPTA,
BIMAN BANARJEE, AJIT CHATTERJEE,
CHITTA BARDHAN
IN
Bharat Art Production's
SMASH HIT "MALA"
WITH
JAHAR ROY, PANNALAL BOSE (Kawal)
AND
MIRZA MUSHARAFF

Direction: Kalyan Gupta

Associate: Kamal Basak

Music: Gour Goswami, Suren Paul

Sound: Mrityunjay Mallick

Camera: Nripen Das

Art Direction: Biren Nag.

Editing: A. K. Chatterjee

Story: Anand Sarma

Dialogue: Provakar

Songs: Munshi Jakir Hossein

Manager: B. Mahapatra and

Romesh Bose.



For Particulars Contact:

GREAT EASTERN MOVIE-TONE

3/1, MADAN STREET, CALCUTTA.

TALK-A-TONE

7

DAY 1949

employers to such an extent that the latter visualise the future association with such artistes more with abhorrence than with even an iota of pleasure. It has already become apparent from the series of flops which recently graced the screen, that top-ranking artistes alone do not go to make a successful picture. It is not the stars but the rudiments of entertainment in a picture that appeal to the audience and if before long these stupid and arrogant stars do not realise their folly and behave in a manner conducive to the interests of their well-wishers and the industry their fate is foredoomed.

Before concluding let us recall to the minds of this type of stars that the STAR MANIA is a thing of the past and the box-office success depends more on the story and entertainment values rather than on the credit titles.

Mahalingam becomes a Producer

Actor T. R. Mahalingam has decided to go a step higher and join the ranks of the film producers. With the launching of his own production titled MACCHA REK-

HAI at the Newtown studios, he has taken upon himself an onerous responsibility. To an artiste like Mahalingam who has come up from the ranks, all his experiences and observations, we are sure, will stand him in good stead in piloting this venture to a grand finish. We wish him all success.

Film star in fatal Accident

As a result of the car in which B. S. Saroja, a film star, Bolanath Sharma, her husband, and their child were travelling from Madras to Salem, dashing against a tree while negotiating a sharp turn, Bolanath Sharma who received severe injuries on his spine succumbed within a few hours. It transpires that since no efficient medical aid could be summoned immediately the bleeding could not be arrested in time to save his life.

Bolanath was a veteran dancer and came to be known by the South Indian Connoisseurs of the dance art a decade back when he first gave a stage performance. Later he became associated in many film productions and the



T. R. Mahalingam as Majnu in LEILA MAJNU.

latest picture which sported this young dancer was K. Subramaniam's GEETHA GANDHI.

Bolanath was only 32 when he was snatched away from this mundane sphere. A promising artiste and a versatile dancer, Bolanath is mourned by the whole industry. We record this sad incident with grief and condole with Mrs. B. S. Saroja and relatives in this irreparable loss.

Fortunately, B. S. Saroja escaped with only severe injuries to her face. It is said that she received a big cut on her face with damages to her teeth. Reports add that she is improving steadily but may take some time more for her to recover completely both from the physical and mental shock.

Readers may be aware that four productions sport this artiste in the stellar role. Bhaskar's NATYARANI R. K. S's DEVAMANOHARI. Shyamala's IMBAVALLI and Lavanya's PARIJATHAM. Perforce all these productions will have to wait till Saroja gets going once again.



An interesting scene in Jupiter's VELAIKARI.



Parulkar in N. T.'s ANJANGARH.

✓ **Smoking Banned in Theatres**

The expected has at last happened. The Government of Madras have passed orders banning smoking inside the auditoria of Kinemas in the mufassil centres of this presidency.

This ban has not so far affected the theatres in the metropolis. It is learnt that the Government are suitably amending the City Police Act to empower them to ban smoking in the city theatres also. Meanwhile slides requesting the patrons to desist from smoking in the auditoria have been regularly appearing in all the theatres for the last some weeks.

Products of the Films Division to be Screened.

At last the products of the Films Division of the Ministry of Information and Broadcasting of the Government of India are to come on the screen shortly. The first approved news-reel was exhibited

at the local *Casino* theatre on the 20th May. This short deals with Pandit Nehru's arrival in Bombay and Delhi after the Commonwealth Conference in London, his broadcast to the Nation, Sardar Patel's visit to Indore etc. . .

It is learnt that the regular distribution of approved news-reels and Documentaries will commence from June 3, 1949.

Advisory Board for Documentary Films

The Government of India have constituted a Film Advisory Board to advise the Films Division and preview all documentaries and news-reels produced by the Films Division. The members of the Board are Srimathi Leelavathi Munshi Mr. V. Shantaram, Mr. Frank Moraes, Mr. M. T. Vyas, Mr. S. A. Iyar, Mr. P. C. Chowdhary, Secretary, Ministry of Information and Broadcasting.

Ambitious Programme

The Films Division has planned to produce 52 news-reels, and 36 Documentaries in a year. To encourage the production of good documentaries by the film industry, sixteen documentaries are also proposed to be purchased from the trade. Selected films will also be sent abroad and some supplied to the provincial Governments for exhibition in the rural areas.

Vyjayanthimala Sandwitched!

Between her father Mr. P. D. Raman and her mother, Vasundhara Devi, the fate of Miss Vyjayanthimala, a new entrant to the dance-domain of the film industry, hangs fire.

It transpires that a regular tug-of-war is in full swing between the parents for the possession of the girl. Probably, both find in the daughter a money-minting pro-

position and so want to grab her. Two weeks back an announcement appeared in a local daily by Mr. P. D. Raman, the father of Vyjayanthimala to the effect that he is the soul guardian of the girl and that they have shifted their residence to Royapettah and that he is the soul authority to transact any business on her behalf. A few days later another announcement appeared in another local daily, this time from Vasundhara Devi claiming the same privileges as claimed by Mr. Raman.

We cannot foresee the outcome of this leg-pulling. It may be interesting to note that Vyjayanthimala is presently appearing in two pictures being produced by Jupiter Pictures at Central Studios, Coimbatore.

Manufacture of Raw Film

"The Government of India and Mysore are considering seriously proposals to start an industry in India to manufacture raw film and other photographic goods", observed Sir A. Ramaswamy Mudaliar, Dewan of Mysore, opening the Fourth Bangalore Salon of Photography at the Occupational Institute. The Dewan said that India is the second largest consumer of raw cinematographic film in the world and the time may not be far, when India will outstrip Hollywood and the U. S. A. in the production of films quantitatively. He further observed that the need for manufacturing raw films in this country was emphasised as long as 25 years ago by Mr. T. Rangachariar as Chairman of the Traffic Board on the cinema industry, though nothing had been done so far in that respect. So the Government of India and Mysore, with the help of foreign experts

are investigating the possibility of manufacturing raw film in this country itself.

Private Enterprise to Produce Raw Film?

There is yet another proposal to manufacture raw film in India in association with a foreign raw film producing concern. In this connexion it is announced that the Government of India has already granted permission to Udyog Vikas Ltd., a new company with a proposed capital of 21 Lakhs to produce raw films and other accessories in partnership with the foreign firm.

The Udyog Vikas Ltd., is being backed by the Princes of Rajputana and its most active official is Mr. Ramayya, a film producer. This concern has been negotiating with a foreign firm for the partnership as required by the Government, on 51-49 basis with Kodak and others. But since Kodak wants a major share, it is likely that some European firm may accept the partnership proposal. In that case in few years India will have its own raw film manufacturing factory. Poona and Bangalore have already been suggested as suitable sites for such a factory.

Dont' Stile The Industry

The decision of the Exhibition branch of the Indian Film industry to close down all the theatres in this sub-continent for one day on the 1st of July '49, is symbolic of the accumulated desperation of the people in the trade at the most hostile and intransigent attitude taken by the various Provincial Governments in respect of taxation of entertainments.

It has been clear as day-light even from the beginning, that the ideas and notions of the white-capped provincial Governments regarding the Film industry in general are too puritanical to be commensurate with the modern conceptions and too haphazard to be uniform in pursuit.

It is not also possible to exculpate even the Central Government from the charge of step-motherly affectation towards the struggling film industry in India. Whether it was a foreign bureaucracy who was presiding over the destiny of this

land or whether it is a native autocracy which is at present in power, it has been a tale of continuous restrictions, obstructions and increased taxation so far as the film industry is concerned.

The irony of the whole situation is that even today our leaders have not yet stopped paying lip-sympathy for this dragging industry, extolling it to the skies for the services it has rendered so far and blindly forecasting a very bright future for it shortly.

But strangely enough, the moment these leaders get down from the platform they forget what they have lectured—that is one great virtue with our present leaders—and when they enter the portals of their official enclosures made highly comfortable with fans, curtains and *khus-khus talis* they see things through coloured glasses and do things through mistaken notions.

The most humorous situation is, while the Industries or Education Minister sympathise with the lot of the film people and promise them consideration of their grievances, the Finance minister will be sitting in his room and coolly thinking over ways and means how best he can further squeeze out something more from this industry to replenish the exchequer depleted through their own unwise programmes and policies.

That is the present lot of the Film industry at the hands of our so called popular ministers.

Statistics will show us that the various provincial governments are today collecting taxes from the industry to the maximum possible. There is no uniform procedure in this collection; it all depends upon the whims and fancies of the ministers concerned. Thus the entertainment tax on films varies from 25 to 75 per cent in the various provinces. This high-handed action of taxing an industry without any rhyme or reason is highly reprehensible of a democratic government run by elected leaders. If an exhibitor is required to shell out 50% of his collections as taxes by the govt and another 40 or 45 % as the share of the Distributor, what in the name of heaven does he get in the bargain? It seems rather ridiculous. When the industry was actually

clamouring for a uniform reduction in the taxes, here are our provincial Deities—to wit the Governments of C. P. and Bengal—who go right ahead in spite of heavy opposition and clamp down another increase of 15-20 % tax over and above the already existing 30-33 %.

It is this insensate policy of the provincial governments that has set in motion a wave of resentment among the film people culminating in the unanimous decision to close down all the theatres in India for one day on the 1st July.

We hope the Governments concerned will derive some sense from this concerted action of the industry, retrace their steps and desist from any more callous prosecution of this struggling industry.

(Continued on page 34)



Every inch a Prince-s, Rajamma gives a sparkling performance in Chandralekha's AMBIKADEVI.

NOW READY FOR RELEASE!

Greatest Purposeful Picture of the Decade.....

SURYA KALA CHITRA'S

CHARDIN-KI-CHANDNI

Full of Melodious Music, Enchanting Dances, and Genuine Drama

WITH

ISMAT SULTANA, PARESH BANNERJI, INDU, NYAMPALLI, NAVIN YAGNIK, KOKILLA, DEEPAK, PITU, MEHRUNISA, and SHAHIDA BANU (New Find)

Lyrics:

Nazim Panipathi
G. P. Shakhai

Music:

Gulshan Sufi
D. C. Dutt

Dances:

Radhe Shyam Shanker
and Ismat Sultana

Producer:

R. RADHAKISHIN

★

Direction:

W. D. DADLANI

under Supervision: RAFIQ RAZVI

OUR NEXT

Story:

W. D. DADLANI

CHITRAKAR

Direction:

RAFIQ RAZVI

The Picture that you will Love most this Year.....
and Remember in the Years to Come.....



Great Grand Gala Release

ON 20TH MAY

SIMULTANEOUSLY IN SEVEN THEATRES AT CALCUTTA

SHAN-E-HIND PICTURES

Maiden Musical Marvel

G H A R A N A

A Picture full of Songs and Dances with heart touching Sitar of
Ustad WILAYAT HUSSAIN KHAN

Starring: PAROO, KAMAL ZAMINDAR, LEELA KUMARI,
AMINA KHATOON, IFTEKAR, SIKANDAR AND
MIRZA MUSHARAF ETC.

Produced by:

MIRZA MUSHARAF

Music:

MOHAMAD SHAFI

Direction:

S. BHATIA

Production & Publicity Chief:

S. S. BHATNAGAR

other Territories:

SHAN-E-HIND PICTURES

P. 103, PRINCEP STREET, CALCUTTA

our Bengal Distributors:

MITHILA FILM DISTRIBUTORS

P. 103, PRINCEP STREET, CALCUTTA

THIS STAR-MANIA SHOULD GO

by VASU

A few days back when I visited one of the local Studios, I witnessed the pitiable sight of a Producer running frantically about in the lawns in search of the main actor of his picture, who was at that time in the Studios. I was wondering why that level-headed and always calm chap was suddenly exhibiting symptoms of restlessness and worry. Later on when I got a few minutes with him, I asked him for a bit of elucidation regarding his strange behaviour; and then he doled out the reason for his excessive activities!

It appeared that the Producer had after laborious efforts managed to get a call sheet that day from the Studio and he had made all arrangements for shooting his picture. But 12 hours before the scheduled time, he was informed that the hero of his picture had suddenly contracted some physical uneasiness and so could not oblige him by attending the shooting that day. It was this thunderbolt that occasioned the enviable sight of the frantic producer running after the hero!

This is not the first time that we come across with Producers grumbling under the same disabilities caused by recalcitrant artistes, unsympathetic technicians, and unmannered musicians.

In the above instance, the actor was quite hale and healthy; but for some reason or other he got the brain-wave of denying to do his duty that day.

Such instances of rank impudence on the part of artistes have become the order of the day. It is the so called top-ranking artistes who give such head-aches to the poor producers.

If we dispassionately analyse the causes and effects of this unbusiness.

like attitude on the part of the artistes, we will have to allocate the blame equally on both sides.

It has become a dangerous mania with our producers to run after the same set of stars for their pictures. It is a common thing to-day that not less than half-a-dozen producers

sign up the same pair of artistes for playing featured roles in every one of their pictures. This stupid commitment on the part of the producers is the main rock on which many of them strike against and scatter off by the time their pictures are half way through.

The most damaging effect of this star-mania is the abnormal rise in the commercial value of a star. Instances abound where some of the South Indian Stars have demanded staggering remuneration and where the thoughtless producers have surrendered. They demand and receive near about One lakh of rupees per picture. And compare it with the maximum of Rs. 60,000 received by the top-ranking artistes



Producer S. K. Agarwala and Director Gopal Mehra in jolly mood at the outdoors at Muhurt of Raj Movietone's "Kaun Jane" directed by Gopal Mehra.

of the North. But the artiste here can with equanimity demand such huge amounts because he is sure of some producer bidding the highest price and bagging him or her.

It is this senseless bidding and competition on the part of the producers that has raised the cost of production of pictures in the South.

Apart from the abnormal amount paid to the artiste, the producer will have to court further unnecessary waste of another 20 or 30 thousands on account of the non-realisation of their responsibilities by these artistes. This is also occasioned by the continued non-availability of the artistes for shooting purposes. After all, how can you expect an actor or actress appearing simultaneously in 6 pictures to oblige all of those producers at one and the same time? Further the shooting of some of the pictures may be in the studios in the mofussil stations. So, when a producer in the city wants to shoot the portions of his hero, he (the hero) may be hundreds of miles off.

This means, in plain language, waste of precious time, money and man-power.

And what happens when the actor or actress makes a rare appearance? Half-a-dozen producers will be waiting for him like vultures to pounce upon him or her the moment he or she gets down from the train or car!

Recently a producer was making a tragi-comic remark that a particular artiste here has made it a point that whichever producer marks his attendance at his (artiste's) house early in the morning will succeed in booking him that day for his picture!

This is a most unhealthy state of affairs not only derogatory to the interests of the producers but the whole industry in general.

The obvious consequences of this absurd competition is the slow but steady liquidation of the producer and the mistaken notion of the artistes regarding their own importance and value.

Today these artistes are dictating terms to the producers. They are actually ordering about their masters and employers and the imbecile producers surrender without even a murmur. Think of an actor threat-

ening withdrawal from a picture and abusing the producers in vulgar language for the most simple reason that the producer gave the actor's name only after that of the heroines in an advertisement! Can rank impertinence go further?

Yes. This Star-mania must stop. This insensate wooing of the same artistes by a number of producers

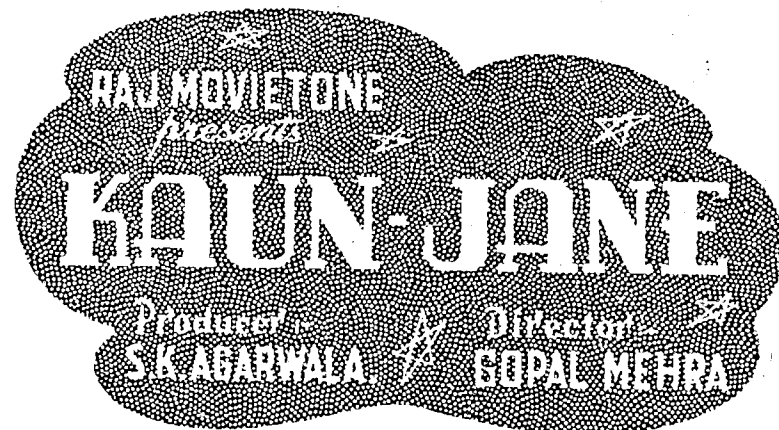
must be called a halt. The main reason for the prolonged delay in completing the pictures and the consequent mounting up of the cost of production is this booking of the same artistes by the different producers simultaneously. So the sooner these producers realise that this damaging competition will be the bed-rock of their ruination, the better for them and the industry.

Distributors & Exhibitors!

Here is the Golden chance for you!

FOR THE FIRST TIME IN THE HISTORY
OF INDIAN FILMS

*A Ballet of Educated and Cultured Boys & Girls
Assembled in*



A MELODIOUS MUSICAL FULL OF DRAMA, SUSPENSE
and ROMANCE

Featuring:

♦ KAUSHAL	♦ SATISH MEHTA
♦ BASANT KUMARI, M.A.	♦ LT. D. R. GUPTA
♦ SUSHILA VAIDHYA	♦ A. SHARMA
♦ SHASHI KUMARI	♦ M. MUMTAZ
♦ KUSUM MEHRA	♦ S. KUMAR B.Sc.

with

SHREE KISHAN
and

KAMINI & GOPAL MEHRA

Producer:
S. K. AGARWALA

Director:
GOPAL MEHRA

Music:
DHANI RAM

— FOR PARTICULARS APPLY —

RAJ MOVIE TONE

22, ABBOTT ROAD, LUCKNOW

SADISM IN THE CINEMA

Present taste for brutality and cruelty in films may prove
safety-valve for latent aggressive tendencies.

By CHARLES DRAKE

Much has been written recently about the growth of cruelty in fictional cinema. Yet the taste of the general public is the deciding factor in the choice of film subjects. Brutal films, therefore, must be the kind of films the public wants. Although civilised people are supposed to dislike physical violence the psychiatrists know that aggression is a necessary function of healthy man.

Now what are the reasons behind this spate of sadistic films and where can an examination of them lead us? I think the reasons are simple enough and that a knowledge of them can lead us a long way towards the understanding of human nature.

First, let us consider entertainment from an historical viewpoint. The height of a Roman holiday was the much-attended Games, where, in the amphitheatre, the unfortunate and the politically undesirable were sacrificed for the pleasure of the crowds. In other parts of the world and at other periods of history similar manifestation took place. Whether or not these were given a social, political or a religious guise, the plain truth remained the same. The public wanted to see people hurt, and right up until last century (even in this country) public demonstrations of cruelty always drew a large crowd.

Veneer of Social Order

Nowadays executions, torture, and other forms of punishment have either been abolished altogether or are no longer visible in the market-place. Would they be attended if they were reinstated to-morrow? How much has civilisation, as we know it now, cast its

protective veil across instincts which are the common heritage of man? In my view only to a very small degree indeed.

Our history is, after all, but a tiny part of the whole of existence. In all the millions of years it has taken for the world to develop, the advance of modern man is a triflingly small affair. We are aware still of deep, primeval forces working within us, many of which are not yet identifiable by scientific means. The veneer of social order for which we all strive in our law-abiding way, is still liable to crack under the slightest provocation from outside.



A new portrait of lovely Sheila Sim who has signed a five-year contract with the Boulting Brothers. She is playing the romantic lead in "The Guinea Pig."

An excuse for out-and-out cruelty will sweep whole nations to the most ghastly mass-murder and crime, and each of these horrors is going on at some part of the world's surface every moment of our lives.

Nor does the answer lie entirely within the powers of the politicians to keep the peace. Aggression and cruelty lie waiting for their chances in peace as well as in war. Riots, strikes and lynchings all produce their demonstrations of the forces of cruelty latent in man.

We see then that beneath our calm behaviour, submerged below our genuine affection and feeling for our fellows, is an aggressive spirit which some of us, more easily than others, have entirely under control. Yet in our very midst the most appalling acts of savagery occur. The newspapers are full of alarming incidents. The public is horrified to read about them. In disgust it puts down its newspaper but goes to the cinema to see the whole thing more imaginatively portrayed upon the screen!

We are not now concerned with an act of war. This is not murder nor violence committed beneath the convenient banner of a national flag. There is no common "enemy" whose activities we desire to hate. This is sheer "entertainment"—and we pay money for it with a smile.

Where, then, does all this lead us? What benefit can be gained by an admission of this public taste? Freud was one of the first to realise that man had reached supremacy over other living things primarily by the use of power. Then nations rose over others by aggression and held down subject races in fear.

The whole history of mankind is one of extravert instincts. What we know as "decadence" is always the result of attention to the *finer* things of life. These are the *intro-veri* pleasures and duties, the laws, philosophies and arts of our world. They lead to a governed society. A number of governed societies living closely together themselves lead to a desire for peace. Great Britain merged in this manner and Europe is in the process of doing it now.

But psychology has revealed a startling development in men's minds as they jostle towards an understanding of themselves. *The more orderly the society in which it lives, the stronger are the instincts of aggression in the subconscious mind.* There is no outlet for the long inheritance of fighting; no need to struggle to survive. In those for whom the subconscious battle is too great, the habit of generations of evolution breaks out. They kill or maim and are brought to justice for their crime.

Others, who are anxious for peace, are often sensible to the finer things of life; they are too civilised to hurt and too much in love with perfection for a fight. In their case the aggressive instinct will take the form of a different reaction. Their natural extraversion will be turned and twisted in upon themselves. There are Mental Hospitals and Clinics full of such cases of acute introversion and masochism, struggling to survive.

With these facts in mind I do not think that the present surfeit of brutal entertainment is a cause for concern to adult people. Much

has been said about its effect on children but this is a problem which must for the moment be left aside. It is, of course, important that children's minds are not polluted by an adult illness which may have expired by the time they reach maturity.

Little Harm Done

Broadly, I think the subject of brutal films may best be left for the public to decide; they do little harm to adults and may even be a safety-valve of importance. There is, however, a very great lesson to be learned from this revelation of man's mind.

When our bodies are no longer uselessly employed in the destructiveness of war, and when we have settled our immediate problems and devoted our attention to ensuring peace, order and security in the world, the task of harnessing the unruly energies of our inner selves is one that will still be worthy of our best efforts. Man is unlikely to throw off the yoke of a million years of struggle against his neighbour without a struggle continuing somewhere in his mind. What man will eventually do with his aggressive instincts in a perfect society, is a hurdle over which only psychology will be able to give him a hand.

While we watch, through the medium of the cinema, the dangerous forces still latent amongst us all, let us try by psychology to grasp hold of this force and use it, as it has always been used, *outwards*—but this time let us use it against bad faith, injustice and war.

A SHORT STORY

Sense of Humour

BY

ARTHUR STRINGER

"THERE'S a guy they'll never grind down," said Gunderman's stage-manager as he watched Benjamin Spindel pocket his rejected playscript and trudge smiling and undaunted down to Broadway.

"They won't grind him down—he'll just wear down," retorted Gunderman.

For three years Spindel, fevered by the virus of stage life, had played small parts in other people's plays. Like Shakespeare, he acted parts that he might learn to write them, and meanwhile poured his energy into writing magnificent dramas which, by some odd mischance, never saw the light of day. As his parts grew smaller, his pay envelope grew thinner. But despair was unknown to him.

As Spindel climbed the stairs that night to his back-room "studio" he whistled, and affected a swagger. For he had been optimist enough to bring with him to New York a wife—a young wife who might not always appreciate the humoristic turns of destiny. She saw the script under her husband's arm, and went to the window and looked out.

"My dear, those managers are positively funny!" blithely avowed

Spindel, as he put his play in its pigeonhole with the air of a victor putting his sword in its scabbard. "All I can say is, I'm thankful I can keep my sense of humour and see what a queer lot they are!"

"I wish they'd taken the play," said his wife, with the unimaginative immediacy of her sex, as she went back to her work of turning a last winter's skirt.

"But I'm getting closer to 'em all the time," chirped the indomitable Spindel.

And he set to work writing a new play. He had to skimp and economize, for he could now get nothing more than an occasional "super" part. But he accepted the dingy studio and the meager meals calmly. He went back to his play like an opium-smoker back to his drug. He revised and rearranged and revamped. He closed his eyes, valiantly, and cut away whole act-ends at one grim stroke, like a surgeon operating on his own flesh and blood. He redressed it in epigram, and decorated it with new ribbons of fancy. Then he carried it off to the managers' offices with the blind

pride of a mother carrying her first-born to a baby show.

That none of them could see any beauty in it struck him as laughable. But once more he came to realize that managers were a queer lot. "If you can only keep your sense of humour at this game!" he persisted as he read Gunderman's curt note of refusal.

He set to work again, optimistic as ever. Once more he ruthlessly disembowelled and re-arranged and re-articulated. "I'm learning the trick, my dear!" he jubilantly told his hollow-eyed wife as she stirred the veal stew on the hot-plate. "I can see it coming closer, every day!"

Again Spindel began the rounds of the managers' offices. And again the script came back to Spindel's dingy studio, and again it went out, and again it came back. Once more the playwright was moved to a mild and humorous wonder.

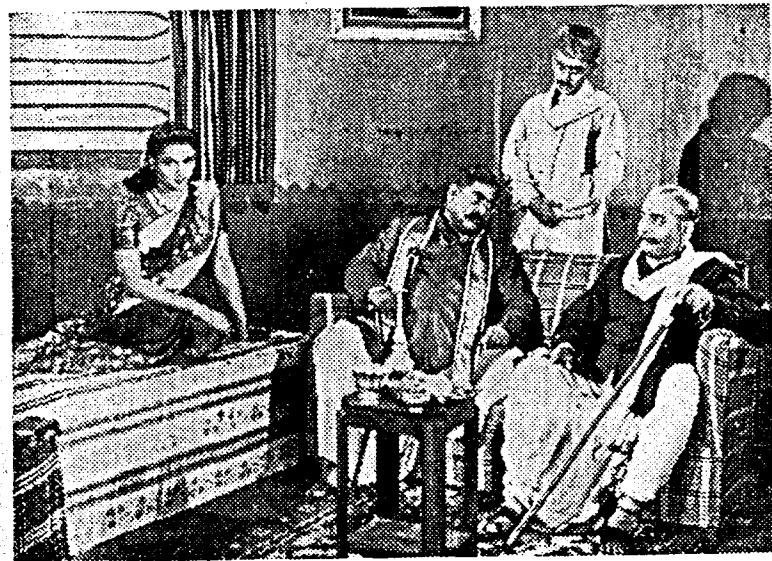
"Aren't they a funny lot?" he demanded.

"No, it's not funny," said his wife, limp and listless. "It's not funny any more."

He laughed as he put a hand on her thin shoulder. "Just keep your sense of humor, my dear, and you'll see they *are* funny!"

Spindel indulged in the extravagance of two canaries, "to liven up the studio a bit." Already he had begun a new play, and he worked on and on. Again he sent out his script, still nursing the delusion that he was going to find Fame hanging to his mailbox in the dingy hall. And as he shuffled down in his tattered slippers, ten times a day, he thanked Heaven that he could still see the humour of it all, and went up to whistle pensively into the canary cage, and then turn once more to his writing.

One rainy morning when even the canaries refused to sing, the Ultimate Idea came to him. He had written altogether seven fine plays. None of them could be all bad; even the managers admitted that one had a good scene, and another a good curtain. Why not tie them up in one raft, cut away what was not needed, and let that one final venture swing out to sink or swim?



Rajamma as Amritham treats Pulimootai and Balasubramaniam to Music in Jupiters' VELAIKARI

This idea became an obsession. The work-worn Spindel threw himself into the task with a fury that disturbed even his wife, who absented herself more and more from that paper-littered room where he strode up and down, enacting roles. She upbraided him for scandalizing the neighbors with his climacteric shouts of scorn and triumph. But he forgot his wife and her existence. He merely looked at her in his vacant way when she defiantly told him she was off to look for work of her own. He only nodded assent when she informed him that her cousin, Jim Ecklin, was taking her to the theatre.

For Spindel was engaged in an extraordinary juggling feat. Into that final play he was crowding every worthwhile bit from everything he had ever written, much like a shipwrecked traveller packing into one bag the cream of his belongings. He was moulding

his whole life into one forlorn amalgam.

Then once more he polished and furbished it, and so pretentious and flashing did that new facade stand to him that for the first time in his life he indited a peremptory letter in which he put forth certain peremptory demands, and sent both letter and script off to Gunderman, knowing well that this time it was all or nothing.

Meantime, the rigors of December reminded the playwright that both the body and its habitation were in need of fuel. So Spindel earned a few dollars as a ticket-taker in a movie house. His gas bills and arrears of rent he could for the time ignore. Those claims which rose from the pit of the stomach, however, could not be ignored. As he trudged homeward, with his half-pound of Hamburger steak, he looked more and more anxiously into the mailbox. But it was always empty.

Spindel began to wonder if even a sense of humour could not lose its elasticity. One morning he invaded Gunderman's Broadway stronghold. Gunderman, he was told, was in Chicago. For a week or two, nothing could be done.

That night his wife came home, silent and self-contained. She told him she had already eaten supper, but later in the evening she broke into tears, for no appreciable reason. Next day Spindel began pawning things, surreptitiously taken from their room.

For days he wandered about the city looking for work, as destitute of direction as a lost child. Late in the afternoon of the fourth day he trudged back to his "studio," a little dizzy, and weak in the knees.

((Continued on page 32))



With unerring steadiness RAJAMMA has reached the summit of her popularity to-day, and her role in Chandralekha's AMBIKA DEVI may bring her additional laurels.



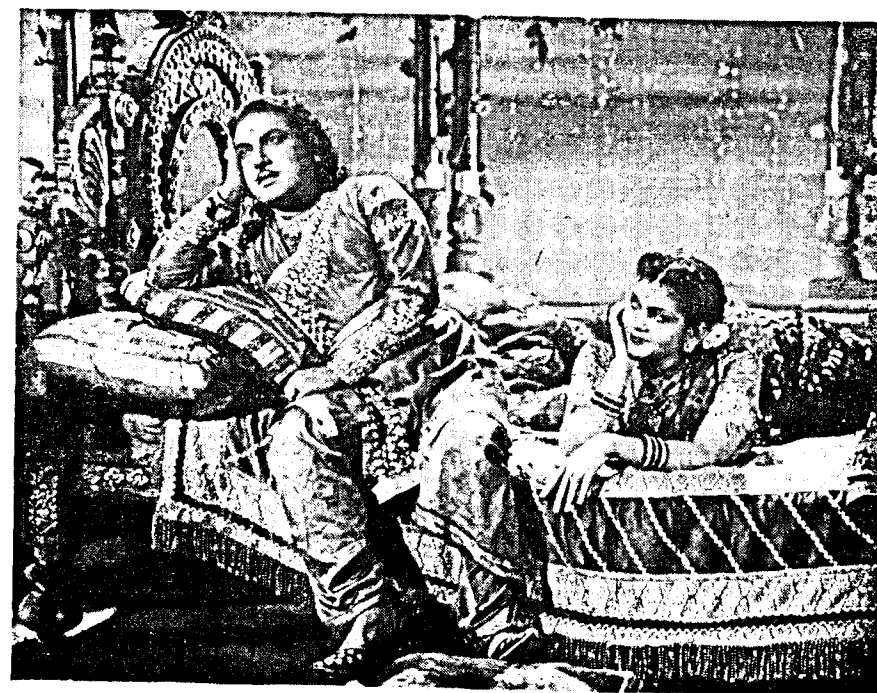
LALITHA—The eldest of the two Travancore Sisters, this dancer gives some enchanting dances in **MANGAYARKARASI**



LAXMI PRABHA — An old timer in the field, she is now coming in **KRISHNA VIJAYAM** and **SUDARSAN** in secondary roles.



SELVARANI, an old timer once again makes her appearance in Chandraleka's
AMBIKA DEVI



The proximity of such a charming temptress like Anjali does not detract Chinnappa from contemplation in
MANGAYARKARASI

REVIEW

VELAIKARI begets warm reception

True-to-life Story and Powerful Dialogues

Attract the Crowds

K. R. RAMASWAMY GIVES GOOD PERFORMANCE

"From the point of view of the subjects and treatment expected of films by the modern audience, realism is undoubtedly the fundamental attitude. However spiced by the impossible, the audience expects the film it pays to see to bear a resemblance to the life it lives, or to be like its conception of the life it thinks the other fellow lives" declares Mr. Roger Manwell in his book "FILM"

If considered in juxtaposition with the above remarks of Mr. Manwell we think that Jupiter's VELAIKARI reaches a standard where we can call it a motion-picture with a purpose and ideal.

Story Value

The story of VELAIKARI is a true-to-life one; it depicts in vivid colours against a realistic background, the life history of the teeming millions of this land in the existing social order; it presents before you a problem which has been at the root of all the travails and turmoils in the socio-politic arena of our country from time immemorial; the problem which is an ulcer in the social relationship between man and man Viz the problem of the HAVES and HAVE NOTS.

The story is made further poignant and in a way dynamic by the powerful and most sensible dialogues

of Mr. C.N. Annathurai. They give you sufficient food for thought; They conspicuously picturises before you the wide disparity one witnesses in the modes and trends of lives of two sets of people, the rich and the poor in their multifarious vicissitudes and nakedness and ultimately stare at you with the nerve-racking question: WHEN WILL SUCH A STATE OF INEQUALITY AND RANK EXPLOITATION COME TO AN END?

Not Agnostic.

We think that the subsidiary problem running almost parallel with the above main theme, regarding the existence of a God, his ideas of justice and fairplay and the curious ways in which he dispenses his blessings to the people etc., cannot be dismissed as the venomous blabberings of an agnostic. It really sets you thinking hard on a baffling subject which has defied the best brains of even intellectual giants. And that should be the real purpose of a motion Picture.

Justification.

We wrote at length about the suitability and adaptability of such a thought-provoking theme for filmatization, because idle tongues had been wagging, and whispering



M. V. Rajamma is reported to have excelled all her previous performances as Leila in Balaji's LEILA MAJNU.

campaigns were going on in some quarters against the picture.

Story in a nut-shell.

Vedachala Mudaliar is a typical cut-throat Zamindar with conscience in his pocket and an insatiable greed in his eyes. His ungenerous and positively reprehensible attitude towards the people of the village, (who are indebted to him either financially or morally) his inhuman persecutions and sadistic tortures of the poor culminating in the sad suicide of Anand's father, no wonder, drive Anand to desperation, especially when he finds that the Goddess Kali whom he fervently worshipped and cryingly appealed for help, consolation and blessings did not even sprinkle even an iota of her grace on him. Consequently with the help of his friend Mani he envisages a plan for retribution and vendetta against Mr Mudaliar.



As Amritham the servant maid, M. V. Rajamma gives a good rendering of her role in Jupiter's VELAIKARI.

Anand assumes the guise of one Paramanand-only son of a rich and blind widow and who has been missing for long. From this vantage position Anand with the potential brain of Mani behind him commences operations. He marries Sarasa, the daughter of Vedachala Mudaliar, extracts large amounts of money from Mr. Mudaliar through her for the assumed purposes of gambling, drinking and all other vices, manipulates to separate Mudaliar's son Murthy who is in love with his own servant-maid Amritham, and slowly succeeds in scandalising the name of Mr. Mudaliar. His vendetta having reached a successful end, Anand reveals to the public the true story. People are puzzled; Mr. Mudaliar bows down his head in shame and humiliation and the story ends well with Murthy marrying Amritham (though she comes from the lowest strata of society) and Anand marrying Sarasa.

Improbabilities in the Story.

The story has its own improbabilities. We find it hard to believe that Anand was able to parade as

Paramanand in the same locality where he was well known to all (though he now appeared in the fashionable apparel of an ultra-modern youth) without any one recognising him. It is very incredible to note that the dead body of the murdered Paramanand was never unearthed. Our idea of human intelligence does not allow us to coolly assimilate the strange fact that Amritham, with all her pomp and show and change of external modicum as Sukritham, the daughter of the rich Sundaram Pillai, was un-recognised by either Murthy, her ardent lover or Mr. Mudaliar and Sarasa in whose house she was a maid for a number of years. We also cannot conceive how Anand put the robes of an Advocate, appeared in the Court without the knowledge, permission and concurrence of anybody-not even the accused whom he ostensibly defended-and argued the case in favour of Murthy charged with the murder of the bogus Swamiji.

These are serious improbabilities which defy common-sense and with a little more care on the part of the story-writer they could have been avoided.

Artistes and Denouement.

K. R. Ramaswamy as Anand has done good work. Especially in those emotional sequences which abound in the picture he has shone well. The powerful dialogues put in his mouth have been rendered with full force and implications. He is ably supported by Baliah as Mani, the Vagabond.

M. V. Rajamma as Amritham, V. N. Janaki as Sarasa and Nambiar as Murthy have not done much to claim any commendation or special attention.

Repulsive Dances.

Lalitha and Padmini have completely letted our expectation. They have three dance pieces, the first-crude imitations of pseudo-foreign dances-is painful to the eyes; the second-resembling the antics of a Charlie Chaplin comic dance-intended as a sort of tap-dance is repulsive and abominable. The third dance is passable. We are sorry that these two dancers, after attaining name and fame through classical dances should have stooped so low as to imitate the ball-room dances or the opera. We think that V. N. Janaki's dances are better and more appreciable than those of the two sisters.

Technique, Direction and Music

Technical presentation keeps up the Jupiter Standard.

Mr. A. S. A. Sami, though he has not exhibited any masterly touch of directorial work, has done fairly well to make the picture a success.

VELAIKARI gives us another relief-there are only the minimum number of songs there. At last here is a Tamil Picture which is not a reproduction of a music conference in celluloid.

Well! VELAIKARI proves beyond dispute that instructive socials with good story material can be a very successful hits. It belies the plea of some, that our masses cannot appreciate social pictures. Jupiter have showed them the way how to do it and we congratulate them for that.

IT IS HARD TO BELIEVE

That T. R. Mahalingam has been signed up to act in as many as 12 pictures — LEILA MAJNU, AMBIKADEVI, PARIJATHAM, ITHAYA GEETHAM, INBAVALLI, MAYAVATHI, THOOKU THOOKI, MACCHA REKHAI, BUL BULAYAN, SARANGADHARA, KALIDAS, and Pakshiraja's next production?

That even now with just 5 productions on the studio anvil, Mahalingam is unable to cope up with the call-sheets of the different producers?

That at this rate it may not be possible for him to spare even 4 days a month for a single production?

That the producers who have committed the folly have just now begun to realise the error in having to book the same artiste in countless productions regardless of his other commitments and ability?

That in view of his multifarious commitments he is unable to attend the rehearsals and that dialogues and songs are handed over to him on the sets and that he is able to rise to the occasion and render them to the entire satisfaction of the directors and producers? Should the producers countenance such unusual privileges with so much of risk and troubles?

That Newtowne Studios, in spite of its avowed policy of co-operat-

ing with its hirers cancelled the call-sheets for Chandralekha Films twice without consulting or informing the producer well in advance and without assigning proper reasons for such cancellations?

That as a result of such sudden cancellations the producer was put to much hardships and his entire programme upset?

That T. R. Rajakumari's physical propensities as exhibited in the film PAVALAKODI have given enough material for a Tamil Journal to publish an open letter to her running to three columns vomiting enough and more of vitriolic stuff?

That many top-ranking artistes are even today insisting on payment of a huge amount on the sly which the producers call BLACK-MONEY?

That the producers in turn collect such amounts from the purchasers of the pictures and who in turn hand it over to the distributor or the small fly who comes in between?

That as a result of the sealing of the Pragathi Studios, by an order of the High Court, a number of producers whose 'Negatives' of their pictures are inside the studio vaults are blinking like blazes knowing not what to do?

That as a sequel to this unfortunate incident, the over-boasted

production MINMINI would have a long vacation?

That due to difference of opinion between husband and wife (Mr. Raman and Vasundhara) the daughter (Vyjayanthimala) has become an object for contention and a matter of public discussion?

That M. K. T. and his other partners have decided to give up the filmatization of AMARAKAVI for sentimental reasons?

That Minerva Pictures also have decided to drop the production of BULBULAYAN and take up SARANGADHARA instead, for reason best known to themselves?

That T. R. Rajini known to her friends as Srimathi Bala, after getting the required publicity in a journal by way of publication of her photographs in different set-ups has refused to meet even the block-making charges in spite of the definite assurance by her husband to bear all charges?



As Mani, Baliah has given a grand performance in VELAIKARI.

Production Notes

The dead-line of August 31, which has been fixed by the Government as the last date for producers to censor pictures with 14 and 15 thousand feet has given an impetus to the usually sluggish activities of our cine moghuls in the metropolis. A handful of producers who desire to avail of this opportunity are now rushing through their shooting programmes so as to censor them in time.

Come what may, our producers are more concerned with the footage even if they have to work day and night. That is the reason why we noticed feverish activities in all the studios, wherein, to our knowledge, there are pictures which had been lying idle for 2 or more years.

However, whatever the motive be, we are glad that there will be a record number of pictures for censoring in the month of August. And the progress of the industry is better by that much.

Jupiter Pictures.

The top honour for having the maximum number of pictures ready for release by August goes to M/s Jupiter Pictures, who will be censoring three pictures shortly. The Central Studios at Coimbatore is working in full swing, day and night, on these three pictures and all of them are in the finishing stages.

With a week more of out-door shootings, Jupiters KANNIYIN KATHALI is expected to go before the censors (by the third week of June.) Based on Shakespeare's famous comedy, TWELFTH NIGHT, this picture sports Madhuri Devi (in dual roles) Natarajan, Anjali Devi, Sarangapani, etc., in the leading roles. Handled by the master-craftsmen, Ramnath and Sekhar, this costume picture promises some very enjoyable comedy to the weary public fed so far on mythologicals and Folk-lore.

VIJAYAKUMARI, with T. R. Rajakumari, K. R. Ramasamy, Baliah, etc., which is now nearing completion has the unique distinction of having four top-ranking dancers in the cast-Lalitha, Padmini, Kumari Kamala and the latest addition to the dance-art, Vyjayanthimala. This will be the first picture presenting Vyjayanthimala on the screen. The picture is directed by Sunder Rao Nadkarni.

KRISHNAVIJAYAM, the much-exploited mythological theme, will be the third picture of Jupiters to be released. Leading the cast are Vasanthakokilam, Narasimha Bharathi, Premavathi, etc., Lalitha and Padmini are also cast in the picture. There are also dances by Vyjayanthimala.

Bhagya Pictures.

But for the physical indisposition of the hero, Bhagya Pictures'

MANGAYARKARASI should have been in the editing room by this time. Mr. Nagoor, the producer, is however confident that he will be able to present the picture before the censors by the third week of June. Chinnappa, Kannamba, Anjali are featured in the leading roles in this picture.

Chandralekha Films.

With the well set-up filmatization of the Nuptial Chamber, with M. V. Rajamma, in the resplendent sartorial equipments of a Princess and T. R. Mahalingam as her Prince Consort, Mr. Sivaswamy has auspiciously restarted the interrupted progress of his AMBIKADEVI at the Newtowne Studios. We find this producer very sincere and serious about finishing his picture as early as possible, by the way he has been having continuous shooting since the middle of May.

Another new face enters the arena of filmdom through this picture, we mean the classical danseuse, Natyamani Miss. Indrabai Thangachi. The cine fans will have an opportunity to witness some of the elegant classical dance performances of this artiste.

The supporting cast in the picture is contributed by Swaminathan Krishnan, Madhuram, etc.

Mr. T. R. Gopu weilds the directorial reins.

Sukumar Productions.

To have started the work on his own production with the recording of a song number purporting to be an invocation to the Goddess Shakti, is a good augury for Mr. T. R. Mahalingam, who has now embarked upon the production of MACCHA REKHAI. With himself in the stellar role and Anjali Devi, Krishnan, Mathuram and Sa-angapani to boot in the supporting

TALK-A-TONE

roles, he has made an auspicious beginning. The Muhurt of this picture came off in the 2 week of May at the Newtowne Studios when the camera was switched on by Mr. Mahalingam's son. The Picture is produced under the banner of Sukumar Productions and directed by Mr. C. Pullaya.

Balaji Pictures.

Balaji Pictures' ambitious production LEILA MAJNU, is steadily progressing at the Newtowne Studios. With the now-famous romantic pair M. V. Rajamma and T. R. Mahalingam, donning the roles of Leila and Majnu respectively, and commanding all the facilities in the studio, this picture may prove a money-minter to the partners of Balaji. F. Nagoor is directing the picture.

Murugan Talkies.

Surmounting all difficulties which have caused all the delay in the completion of their Picture, M/s Murugan Talkies are now

rapidly progressing in the shooting of their RATNAKUMAR at the Newtowne.

As it is, the picture will be ready for release in the month of August. P. U. Chinnappa and Banumathi lead the cast. The megaphone is handled by the pair Krishnan-Panju, who gave you NALLATHAMBI.

Citadel Film Corp.

Newtone Studios is currently accomodating one of the biggest and most magnificent sets ever erected in that studios. On that set will commence the production of Citadel's second production ITHAYA GEETHAM.

Mr. Joseph Taliath Jr., after having finished a portion of his out-door shootings in Trichur, has now begun the indoor work of this picture.

ITHAYA GEETHAM takes you back to the 15th Century and Rajaput chivalry. It is a costume picture and the producer is taking

great pains to design everything in a novel way.

Directed by Joseph Taliath himself, the picture stars T. R. Mahalingam, T. R. Rajakumari, Periyannayagi, Sarangapani, and T. P. Rajalaxmi.

Bharani Pictures.

Bharani Pictures should have by this time neared the final, of their Telugu LEILA MAJNU. Without any publicity and fan-fare, Mr. Ramakrishna Rao is feverishly speeding up the production. It is certainly a record that in the month of April they had continuous shooting for 23 days, sometimes day and night. They are occupying the floors at both the Vauhini and Star Combines studios. Banumathi leads female cast while Nageswara Rao is cast opposite her. The picture is directed by Mr. Ramakrishna Rao.

Kempraj Productions.

Rehearsals are in full swing at the production office of M/s Kempraj Productions for their bilingual production, RAJA VIKRAMA (Tamil) and SHENI PRABHAVA (Kannada) Mr. Kempraj, the young producer-director-actor expects to commence shootings at the Star Combines studios by the end of May. Starring himself, Mr. Kempraj has booked the famous artistes, M. V. Rajamma and Jayamma for both the versions.

Andhra Pictures Corpn.

Andhra Pictures Corporation Ltd. has announced the production of SUSHEELA, which according to them will be a social stunt. Grouped in the cast are a bevy of new faces led by Satyanarayana Murthy and Seshamamba. The picture is directed by Mr. Sambath-



A scene from New Theatres' long awaited ANJANGARH

162197

MAY 1949

kumar at the Modern Theatres Studios, Salem.

Modern Theatres.

Another picture progressing at the Modern Theatres is Barathi Dasen's PONMUDI or UNEXPECTED KISS, under the direction of Ellis R. Duncan. The stellar cast includes Narasimha Bharathi, Madhuri Devi and others.

MAYAVATHI, Modern Theatres' own production with Mahalingam and Anjali may be released during Deepavali.

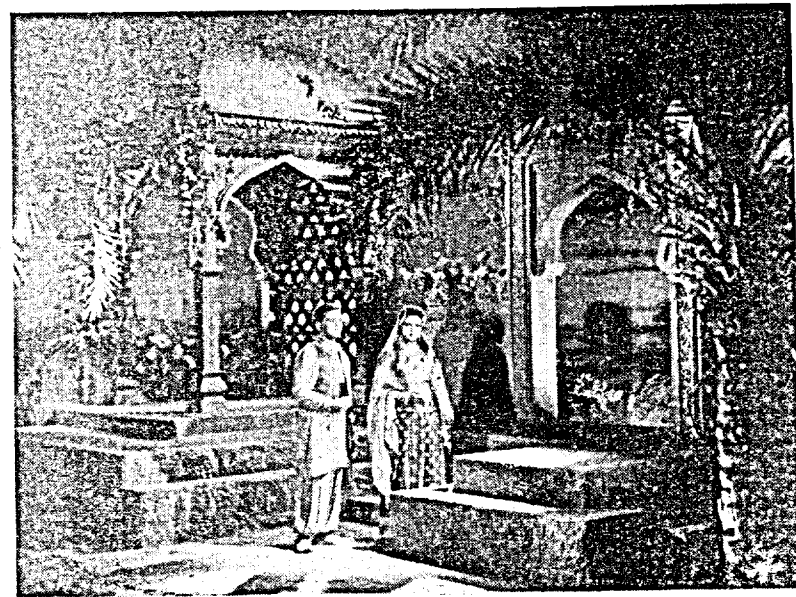
Bhaskara Productions AMAR-JOTHI is yet another picture occupying the floors at the Modern Theatres. Directed by Sambathkumar, the picture stars D. Subbiah, P. S. Govindan, M. V. Krishnappa etc.

Though his PIZHAIKUM VAZHI has yet to grace the screen in the major towns of the presidency, Mr. Dorairaj has announced the production of his second venture EZHUMUDI MANNAN, a major comical feature. The picture will shortly be going on the sets at the Ratna Studios

Shyamala Pictures.

Shyamala's INBAVALLI is announced to be released on the 5th of August. Starring T. R. Mahalingam and B. S. Saroja the picture is expected to be a musical treat. Direction is by Mr. S. Nottani.

Mr. A. V. Meyappa Chettiar has with commendable speed and efficiency completed the construction of his new Studios at Kodambakkam and has now announced production of LIFE or VAZHKA. The famous drama troupe, T. K. S. Brothers are reported to be cast in important roles in this picture. The cast also includes T. R. Ramachandran, S. V. Sahasranamam, K. Sarangapani, B. S. Saroja and M. S. Droupathi.



"Two souls with but a single thought, Two hearts that beat as one." is what these two lovers of the legendary love drama try to interpret. [a scene from LEILA MAJNU]

BOMBAY

Suryakala Chitra.

Producer Radhakrishnan has completed his ambitious production of CHARDIN-KI-CHANDNI, in record time and is now awaiting a release date. This picture is a dance-cum-musical social with a popular cast headed by Ismat Sultana, Paresh Banerjee, Indu, Navin Yagnik and Nayampalli. The melody makers, Gulshan Sufi and D. C. Dutt have given some really enjoyable music in this picture.

Prompt comes the announcement of Mr. Radhakrishnan's next production titled CHITRAKAR, a poignant social drama based on a story by Mr. Dadlani. Nigar may be leading the female cast in this picture.

Goel Cine Corporation.

ANKHEN, the muhurt ceremony of which was celebrated at the Central Studios on the 29th April, is the maiden production of this Concern Mr. Devendra Goel, the

producer has assembled a truly great cast for this first venture of his, led by Yakub, Nalini Jayawant, Bharat Bhushan, Yasodhara Katju, and Bhudo Advani.

Liberty Art Productions have released their LEKH in the North. An out and out musical entertainment, the picture is sure to click at the box-office with such famous artistes like Suraiya, Motilal and Sitara leading the cast. Suraiya's melodious songs together with Sitara's captivating dances will surely enrapture the minds of the fans.

Prem Adib Pictures.

Steadily progressing at the Lakshmi Studios is Prem Adib's RAM VIVAH. The picture has in the cast the inseparable trio, Prem Adib, Sobhana Samarth and Umakant. Pandit Anuj has written the story for the screen and the music encore is handled by Shankarrao Vyasa.

M & T Films.

Their NAMOONA is maintaining

the tempo of its progress. This maiden picture of the concern portrays a story which is instructive as a social drama of the current-day social politics, and entertaining as a piece of well-executed and efficiently designed photoplay. Kishore Sahu plays the role of the intellectual materialist, while Kamini Kaushal successfully portrays the role of a disillusioned romanticist. The cast includes Devanand, Leela Chitnis, Gulab. Etc. and the Picture is directed by Hari Singh.

Film Land Ltd.

Film Land's THE LAST MESSAGE had the unique honour of being released for exhibition at the Bharat Talkies Indore, in the immediate presence of Mr. V.P. Menon, Adviser to the States Ministry of the Govt. of India and other high-brow dignitaries like the Highnesses of Gwalior Dhar, Ratlam and other Rulers of the Madyabharat Union.

LAST MESSAGE is a picture of national importance, as it is built up on the ideals and teachings of Mahatma Gandhi.

Vadana Chitra.

Their current production KHOJ, written by Avatar Visharad will be going on the sets by the first week of June under the direction of Jagadish Pant. Raj Kapoor, Nalini Jayawant, Gope, Yasodhara Katju and Baij Sharma are cast in this picture.

CALCUTTA

Film Trust of India

The events of August 1942, the clarion call of Bapujee "Kareenge yeh Mareng" and the non-violent challenge of the National Congress against the British Imperialism constitute the thematic material for "42" being produced by the

above concern at the Kali Films Ltd., Calcutta, under the direction of Hemen Gupta.

"42" is different from the stereotyped fare we usually get, in that it is not the story of love and laughter, dance and music or other pleasant phases of life. It is the stirringsaga of the fighting nation, grimly determined to "DO OR DIE" for the emancipation of their Motherland. It is the story of two ages, the age of subjugation and the age of liberty. This gigantic—because the fight of a subject nation for its liberty can be described only as gigantic-dynamic—because a nation securing its independence through mere nonviolence and will-power must be dynamic and terrific thematic structure is being transferred to the celluloid by that freedom-fighter, Hemen Gupta. Preliminary preparations have been completed and the picture is on the sets now.

Bengal National Studios

They have completed two pictures which are now awaiting early release LOTTERY, with Kaushalya, Sunder, Hussain and Cuckoo, and NAI BHABI, with Kaushalya, Amarnath, Maya Banerjee and Cuckoo. LOTTERY is a highly entertaining comic picture while NAI BHABI is a social drama full of pathos and appealing situations. NAI BHABI is directed by Mr. Narang.

This concern has a huge production programme this year. Notable among them are CHITTAGONG ARMOURY RAID (nearing completion) THEATRE, SANGEET, AURATON-KI-DUNIYA and SHEHER-DI-KUDI.

Shree Shanti Pictures

GHAR-KI-NUMAISH, their first great screen presentation is now in the editing room. Led by a powerful cast comprising of Vithal Dass, Paresh Banerjee, Mira

Misra etc., this picture is a musical-costume extravaganza directed by Mr. Vithal Dass Panchotia.

The now-legendary story of Mahatmaji's incessant trials to instil sense and reason in the minds of his followers during the troublesome days of 1947 in Calcutta will form the theme for Mr. Vithaldass Panchotia's independent venture, SHANTI DEVATA. Preliminary preparations are in full swing for the early shooting of this picture.

Shan-E-Hind Pictures

They have finished the work on GHARANA, and the picture is now running successfully at 7 houses in Calcutta since May 20th.

Great Orient Pictures

Producer S. C. Shah's maiden hit AZADI-KE-BAAD is in the editing room. This picture sports a dynamic theme, detailing the woes and cries, trials and tribulations of the teeming millions of our land thrown out of gear by the dreadful blast of a cruel destiny. It has romance too in it. Boasting a superb cast led by Ashit Baran, Mira Misra, Shamlaha etc., and directed by D. R. Chatterjee, AZADI KE BAAD will be a bundle of unique entertainment.

Their second production is already in the sets. Tentatively titled PANNA QAWAL, this picture will be a scintillating panorama of melodious music and lilting dances. The musical core is entrusted to Mr. Pannalal Bose of the H.M.V. fame. The cast is not yet settled; but the producers are out to select the best among the top-notchers in the stellar regime.

Raj Movietone (Delhi)

They have started shooting of their initial venture KAUN JANE at the Idea Films' Studios at Lucknow. Produced by S. K. Agarwala and directed by Gopal Mehra, who also takes the leading role, the picture sports a star including Kaushal, Basant Kumar, M. A. Sushila etc., Music is by Dhani Ram of H.M.V. assisted by H.M.V. Orchestra.

Biography

SHIRLEY TEMPLE

America owes Shirley Temple a debt that many Americans still acknowledge, though some have forgotten. More than any other film figure, the little chubby one she used to be cheered folks through the sad era called The Depression.

The little girl whose dancing feet, dimples, bobbing curls and baby voice lightened some of the darkest hours of the century is a big girl now. The baby is gone, and in her place is a lovely young dramatic actress. But in charm of personality, and in dancing, singing and acting ability, she is still the same old Shirley.

During the filming of one of her "adult" pictures, RKO Radio's "Honeymoon," she turned another milestone in her career. On April 23, 1946, Shirley became eighteen. That meant that she passed from the control of state welfare officials, teachers, and in general, the close regimentation of a child film star's life. The picture itself, a gay romantic comedy by Vicki Baum, presented Shirley for the first time as a young but strictly adult lady.

Two years before that, David O. Selznick had signed Shirley Temple, then 15, after she had been off the screen for more than 25 months, the longest idle period in her career. Her three subsequent pictures, "Since You Went Away," "I'll Be Seeing You" and "Kiss and Tell" promptly proved that her fans were willing to follow her from childhood to young womanhood.

Shirley was born April 23, 1928, at Santa Monica Hospital in Santa Monica, a few miles from Hollywood on the Pacific Ocean.

At this time her father, George F. Temple, was an associate of the California Bank, in Los Angeles. Born in Fairview, Pa., he had come to Los Angeles in 1903. Shirley's mother, Gertrude Temple, had been born in Chicago. The couple had three children, Jack being 14 when

Shirley was born, and George Jr., was 10. The former served in World War II in the Air Corps, the latter in the Marines.

When Shirley was two, her mother noticed that Shirley had a fine sense of rhythm, and casually decided to have her take dancing lessons in a Los Angeles school where lessons were one dollar apiece. The investment was dueto pay big dividends!

After her third lesson a film scout approached her family. He wanted Shirley for a series of baby burlesques of famous pictures. At first the family was inclined to refuse the offer, but finally, "just for the fun of it", accepted. After the two-year-old had appeared in a succession of the baby pictures, stars of the period, such as Zasu Pitts, predicted a brilliant future for her, and she was given bit parts in full length pictures, such as "Red Haired Alibi" and "Out All Night." During this time she made four other two-reelers and "Frolics of Youth" and a Paramount Western, "To The Last Man."

At a preview one night, Jay Gorney, the celebrated musician, urged Mrs. Temple to take Shirley to 20th Century-Fox the following day for a part in "Stand Up and Cheer." Mrs. Temple took his advice. Of 150 children out for the role, Shirley got it, and her tests so impressed studio officials that they offered her a contract starting at \$150 per week.

After a very serious debate—for accepting the offer meant they were committing Shirley to a film career "for keeps"—the Temples decided to accept the offer. Meanwhile Shirley worked in her small role in the picture and recorded the song—now famous,—called "Baby, Take a Bow."

Naturally, the Temples have never regretted their decision. They believe that Shirley has had a natural, happy childhood, has grown

up unspoiled and has never been handicapped in any way by her career, either as a child or now, as a "grown-up."

After "Stand Up and Cheer" her popularity rocketed. Paramount borrowed her for "Little Miss Marker"; then Fox recalled her for "Baby, Take a Bow." Next came "Curly Top," "The Littlest Rebel," and the long succession of pictures that brought Shirley authentic and lasting fame, and along with it, fortune.

In 1936, Shirley won a special Academy Award for cheering up a depression-weary country.

For eight years she reigned as Hollywood's unchallenged juvenile acting and popularity queen. At the age of 12, after completing "Young People," the screen's great little lady paused. She has been entered as a student at Westlake School for Girls in Los Angeles, after making excellent progress in studio school. Her mother announced that for awhile, at least, pictures were out, and Shirley would be given a chance to concentrate on her studies.

It was a rather bold move, considering how quickly movie fans forget their idols. But fortunately, the arrangement lasted only 3 years, and Shirley's fans were not so fickle as many; they didn't forget her in that period. Then came the Selznick contract and "Since You Went Away."

Still another milestone was passed in Shirley's career on September 17, 1945. On that date she married John Agar, then in the U.S. Army, at the Wilshire-Methodist Church in Los Angeles. On January 30, 1948, there was born to the happy couple a child, Linda Sue.

With all these changes the even tenor of the little star's life hasn't changed so much, behind the scenes or in front of the camera. She usually rises at 6.30, has a glass of orange juice, and a bit later a hearty breakfast. She attends to pets consisting of three dogs (a Cooker, a Scottie and a Pekingese), a macaw named Red and a canary named Bing. Then she's off for the studio, where she has seldom been known to be late by so much as a minute.

It Happened in Hollywood

By LEROY MARCH

Simple Movie Scene Causes Much Trouble

Hollywood—Sometimes the simplest scene causes the most trouble in making a movie. Like the scene in RKO Radio's "Interference," in which Elizabeth Scott was required to throw a newspaper into the wind from her panthouse balcony.

Here are a few reasons why 32 takes were needed to complete the scene. The wind, created by huge wind machines, blew the paper back in Elizabeth's face on several occasions. It blew down a spotlight and displayed a prankish sense of humor by lifting her skirt in other takes.

The wind caused alarm by scattering glowing embers from Director Jacques Tourneur's pipe. And it stirred up so much dust it looked like smoggy Los Angeles instead of the clear autumn day in New York that it was supposed to be.

Actors Should Think Of Fans, Star Says

Hollywood—An actor who does not worry about his fan mail and doesn't want to be the centre of admiring throngs is a very short-sighted person, Jeffrey said.

"A player may win the acclaim of critics for his work," Lynn said, "but if he does not click with the great mass of movie-goers he will never be a box-office success. An intangible something, beyond talent, is needed to become an idol of the entertainment world."

Real Accident Wasn't Real Enough For Film

Hollywood—The script for RKO Radio's "Roughshod" required Gloria Grahame to have trouble with the handbrake on a buckboard and overturn it on a steep mountain road. The actual crackup was to be done by a stunt woman.

Gloria really did have trouble with the brake and the wagon overturned. But the scene had to be redone with a stunt woman because the real thing didn't look real enough.

Star Wears Ermine Bathing Suit in Film

Hollywood—Terry Moore wears a form-fitting ermine bathing suit in "Mr. Joseph Young of Africa," an Argosy picture for RKO Radio release.

The suit was made by a secret process invented by George Lofgren, a taxidermist, which makes fur resilient and waterproof. Lofgren spent 10 years in developing the process.

Terry's suit, consisting of bra and panties, cost \$50 a square foot for processing alone.

"But the cost of processing must have been negligible," says Terry, displaying the brief outfit.

Actress Says Acting Is Liberal Education

Hollywood—Being an actress is like going to school all the time said Gloria Grahame.

"For one thing you learn about people, "You get roles in pictures with sittings completely different from anything you have known. You must study these characters who live and work in these surroundings. Acting also gives you a knowledge of many vocations that comes in handy off-screen."

Dead-Tired People Shouldn't Play Dead

Hollywood—Did you ever wonder what a movie actor thinks about when he has been killed and must lie dead upon the floor while the rest of the cast moves around him and carries on their dialogue?

"I always feel like an insufferable eavesdropper," Richard Gaines said on the set for RKO Radio's "Sam Wynne." "You hear every word and movement in a strangely amplified way. You feel that you should not be there that you are a deception upon the people around you."

"Sometimes you try to think of other things but that's risky because you may fall asleep. I did that in a scene for 'Sam Wynne' and my snores ruined a take."



Rajamma is not much perturbed by the grave expression in Mahalingam's face in Chandralekha's AMBIKA DEVI.

Your Horoscope - -

THIS MONTH

(June 1949)

MESHA RASI

(Born with Moon in Aries)

This month does not seem as favourable to you as the last month. Venus in the 3rd and 4th house is the only benefic planet for you; and even there you will not derive the entire benefit as the planet is under check. Peace of mind will be disturbed of and on during the whole of this month, though after the middle of the month the Sun becomes benefic by change of sign. Physical troubles are also foreseen though not of any serious nature. Financially, this month cannot be said to be favourable to you. Speculation should be avoided and you must guard against foul play in financial matters in your close circles. Expenditure shows an ascending tendency in the first half of the month. Beware of some storms brewing up in the domestic circles and try to curb your impulsive nature. Those in the services should be careful regarding their activities in the office especially during the middle of the month. No harm is indicated for your properties though there may not be much gain also. On the whole this month requires that you should be careful in all walks of life.

VRISHABHA RASI

(Born with Moon in Taurus)

The troubles and trials you had to face last month show no abatement this month though, both Jupiter and Venus show favourable signs. But these benefic planets cannot show their full power as Jupiter is debilitate and Venus under check. You are likely to be entangled with mounting expenditures this month also and, however hard you may try you won't be able to control them to your satis-

faction and good. The unfavourable planets Mercury and Mars in the 1st house, Sun in 1st and 2nd house, and Saturn in the 4th house are under check and so their adverse influences this month will not be felt so much as otherwise would have been. Avoid speculation as you are likely to lose heavily if indulged in that without care and caution. People in the services will find the month uneventful. The position may improve towards the end of the month for jewellers, merchants in iron and steel, and Commission agents.

MITHUNA RASI

(Born with Moon in Gemini)

You are likely to meet with a lot of troubles this month and the general trend of the planets is quite unfavourable to you. The little peace of mind you were enjoying last month may be absent this month as the only benefic planets are Saturn and Venus in the 3rd and 1st & 2nd houses respectively. General physical disability, unnecessary travels, uncontrollable expenditures on unexpected fronts, are some of the features of this month. The consequences of the unfavourable transit of Jupiter, Mercury, Mars and Sun will not be so obvious as these planets are fortunately under check during the whole of this month. Some improvement in the situation is indicated towards the end of the month and some of you may stand to get some small gains financially. Merchants, Exporters and commission agents will do well to circumscribe their activities without trying to enter pastures new as even the benefic influence of Saturn and Venus are under check during the major part of the month.

KATAKA RASI

(Born with Moon in Cancer)

You are again in good luck this month. You will continue to enjoy the good health, and income. On the professional side brisk activity is indicated. The lord of finance is exalted and shows sudden income and profitable speculation. Saturn in the 2nd house though transiting a bad sign will not affect you much. Make the best of everything in the first half of the month as by the middle of the month Sun too travels towards unfavourable sign. But as he is under check the ill-effects will not be countable. Artists, politicians, people connected with cinema, stage and theatres will find opportunities to enhance their name fame and income. Jupiter in the 7th house indicates domestic harmony and perfect understanding between the partners. Socially you will be a success and new acquaintances and relationships may brew up. People in the services will continue to enjoy the good effects like last month.

SIMHA RASI

(Born with Moon in Leo)

This month does not indicate much change from the last month, though all the planets except two transit favourable signs. This is occasioned because, out of the benefic planets, the majority are under check. This does not portend anything bad; only their full power will not be felt by you. But Sun in the 10th and 11th house will be a good compensation as he rules over your affairs in the financial and material field. Financial gains are indicated and if you are running a good dasa you are definite to rise up in name fame and earthly prosperity also. Jupiter in the 6th house continues to be debilitate and so you will do well to be careful about your children's health. Industrialists, film people, journalists and merchants run a good time and throughout the month they will feel only good influences. There are possibilities of travel for some of you specially in the first half of the month. Domestically there won't be much change from last month though it is better to guard against evil mechinations on

TALK-A-TONE

the part of some of your relatives. People in the services stand to gain good prospects and promotions and the relationship with co-workers will be very cordial.

KANYA RASI

(Born with Moon in Virgo)

Jupiter, which gave you some anxious moments last month, transits a very favourable sign this month and will prove a bastion against the severity of the malefic influence of the unfavourable planets Mercury, Mars and Saturn. Especially in the matter of health you must be careful as occasional physical troubles are indicated. Financially there is no improvement from the last month; actually the avenues will be limited and most of the sources closed. Expenditures will be in the ascend, though Venus transcends a good sign in the last week of the month. Be careful of quarrels in domestic circles; they will not only take away your peace of mind but will also affect your name. Businessmen may find a little improvement in their affairs, especially after the middle of the month. People in the services will not have any profitable time. On the other hand they must be guarded against indiscretions and pit falls.

THULA RASI

(Born with Moon in Libra)

The balance of the effects due to the benefic and malefic planets shows nothing favourable to you as while Saturn in the 11th, and Mercury in the 8th house, transit good signs, three other major planets, transit unfavourable signs. But as the evil influences of these planets are under check, you will be running an average time this month. The evil influences may cause you endless worries both domestically and socially. Financially the month is uneventful as your income and expenditure will be more or less equal. The end of the month portends a change in the way of living and the favourable condition of Venus may prove the change happier later. If intending on any transaction try to

finish it before the 10th of the month. It is not likely to be a good month for speculation except the last few days. Some people in services may be transferred and some may meet with official displeasure also. Educationalists and literateurs may find this month profitable for them.

VIRSHIKA RASI

(Born with Moon in Scorpio)

There is a sudden change in your general position this month—from a tolerable prosperity of the last month to a trying adversity this month. The only planet which is free to shower good influence on you is Venus who occupies the 8th and 9th house. This may ensure you mental peace and domestic comfort and also not-much-damaged health. Tighten your purse this month as financial troubles and losses are indicated. The early weeks of June may bring some ill-health for your partner in life. Try to avoid harsh words with your domestics as the evil influences of the planets indicate domestic disharmony. People in services should avoid coming into clash with the superiors.

DHANU RASI

(Born with Moon in Sagittarius)

This month shows some small improvement in the affairs of Sagitarians. Though majority of the planets are transitting favourable signs, yet some of them are under check and as such you will not be enjoying the full effects of their good rays. Financially you may find the situation improving though your expenditure side still shows an ascending trend. Your health will be good but indications are there that your children may suffer some illness. You are likely to take some decisive steps towards the middle of the month. Some of you may even break some longstanding connexions and form some new ones. People in services may find their lot improving from this month onwards.

MAKARA RASI

(Born with Moon in Capricornus)

Sorry, this month may prove to

most of you a trying period with all the planets transitting evil signs, though some of them are under check and one fortunately transits a good sign after the middle of the month. Be warned against an unfortunate time during the whole of this month. You may suffer great losses financially, meet with accidents and have a worrying time in the domestic circles. This month, in short does not promise anything good to you.

KUMBA RASI

(Born with Moon in Aquarius)

This month will be one of good and bad for you as the benefic and malefic are ranged with more or less equal force on both sides. Your health may be impaired to some extent though not seriously. While the benefic planets may bring you general comforts, financial gains and rise in the social position, the malefic planets will derange your mental tranquility drag you in unnecessary litigation, and cause heavy expenditures. If you are running a good and strong Dasa you can indulge in some speculative activity which may bring you some gains. The services stand small chances of having improvement in their positions both financial and social.

MEENA RASI

(Born with Moon in Pisces)

Your position is unchanged from the last month except that two planets change signs by transit. Most of the planets are good for you and so you will have a good time ahead of you this month. But as some planets are under check you may have occasionally anxious moments regarding your financial stability, friendly relations with your domestics, and your status in society. But that is only transitory. The general trend of the month is highly favourable to you; you are very sound financially and may even indulge in speculation profitably. The first half of the month is better than the second for all social and business activities. The month is wholly favourable to people in the services.

(Continued from Page 16.)

In the mailbox he found two letters. He climbed the stairs, step by step, and as he let himself into his room he saw a square of paper tacked on his door. It was a "dispossess" notice. Slowly he pulled it from the soiled panel, and closed the door after him.

"Allie," he called.

Then he saw relief that his wife was not there. He sat down by the window, putting the letters on the ledge. He was leisurely about it, yet he could feel his heart pounding.

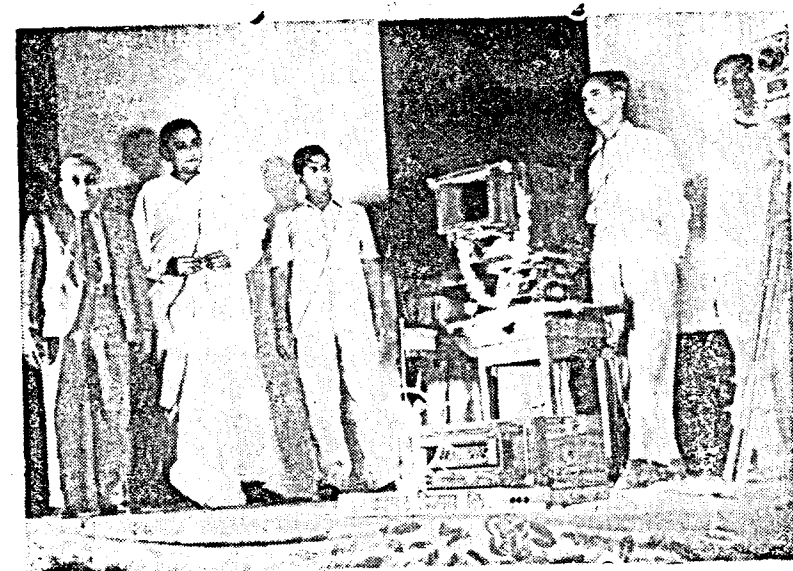
The first letter was in his wife's hand-writing. He slowly unfolded the single sheet and read:

I've tried hard to stay with you, Benny. But a woman's got to have clothes and things. I'm going to New Orleans with Jim this afternoon. It's the only thing left for me. I hate to go this way, but I can't stand it any longer.

ALLIE

Spindel read the penciled sheet a second time. Then he turned the other letter over in his hand. He found it hard to open, for a fog seemed to float between him and the paper. The first thing that struck him was the blue tint of the oblong enclosure. He looked at it, vacantly, then saw it was a cheque.

The letter neither startled nor elated him. He was vaguely conscious that Gunderman was writing to say that the four-act play, entitled "Fool's Gold," by Benjamin Spindel, would be put in rehearsal the following Monday, for a New York production. It also requested a receipt for the \$1000 in advance royalties, duly enclosed, the additional \$500 advance on the London production,



Scene of the muhurt of Raj Movietone's "Kaun Jane" at Ideal Studios, Lucknow

and—but Spindel was no longer interested.

He read the first letter again.

"I'm going to New Orleans with Jim this afternoon."

He read it aloud, as though the words were written in a foreign tongue, as though it were a text he could not comprehend. He looked at the blue check. Then he laughed, quietly, softly, without mirth and without emotion.

He pinned the two letters together, and taking a clean sheet of paper, wrote on it nine words:

"This is too much for my sense of humor!"

Spindel put the three slips of paper on a table in the center of the shadowy room. Then he carefully lifted the canary cage from its hook and placed it on the floor, outside his door. He locked the door as he stepped inside. He took newspapers and tore them into strips. With these he battened the cracks about the door, and the windowsashes. As he crossed

the room, he read aloud the words he had written; "This is too much for my sense of humor!"

Calmly he drew the blinds, groped his way to where the tubing, connecting the hot-plate with the gas pipe, ran along the wall, and padded about until he found the stop-cock. He turned it on, full.

Spindel lay down on the sagging couch, remembering to cover himself with the worn comforter. He closed his eyes. He only knew that he was tired, very tired. Then he fell asleep.

Spindel awoke to find his wife there at midnight, crying like a frightened child.

"Oh, I couldn't do it, Benny!" she wailed, bathed in her tears of contrition, as he stumbled to the door and swung it open. She clutched at his dazed and silent figure. She clung to him in an ecstasy of despair.

"Oh, Benny, what'll we do? What'll we do?"

"Do? How?" asked the still dazed Spindel.

"They've ordered us out!" she wept. "We've no money. And they came and turned the gas off on us this morning!"

Spindel, groping for her shaking body in the darkness, locked his arms about her and laughed.

LAHORE A Memorable Picture

NARGIS gives a mellowed Performance

Direction is Freakish

LAHORE is a great and memorable production, and the producer Jaimani Dewan deserves to be complimented, if not for anything else, at least for the courage he had exhibited in selecting such a laudable theme for filmatization.

The very name Lahore has a significant tale tagged on to it and the very mention of it always brings before one's mind the horrid tragedy perpetrated on that soil immediately after the partition of India.

And so, when a picture titled LAHORE was announced to be screened at the local SAGAR, one expected to see on the screen the shameful chapter in the history of India recapitulating the gruesome and horrid, atrocities committed in all their nakedness.

But contrary to expectations and to the pleasant surprise of many, Jaimani Dewan's LAHORE unfolded on the screen something

noble and something highly interesting and laudable. The theme of LAHORE has neither the partisan spirit nor even a sparkle that would set aflame the dying embers of the communal hatred.

In fact the picture becomes a big road show not so much on account of its production qualities or its credit titles or its rich music, as due to the intelligent manner in which the ordinary economic and emotional problems of two middle class families are told against the background of the devastating post partition riots in the Punjab.

The story of LAHORE has nothing new: in fact it is the tale of two neighbours and their young ones. The young ones fall in love with each other, but this romance is thwarted by the anti-social act of the father of the hero coming to light. This upsets the mother of the heroine who refuses to give her

consent to the marriage. The two lovers are separated and the story gets added vigour when the old mother of the hero is deprived of the monies sent to her by the hero due to the intervention of her other son. In the meanwhile the marriage of the heroine with some other suitor is arranged. This news reaching the hero makes him come back to Lahore when the riots break out. The whole set join the exodus. But the heroine is abducted who is later rescued by the hero from the hands of the Muslim who had her imprisoned in his house.

The story as such provokes no interest, but the picture as a whole gains importance on account of the fact that it also tackles the problem of the displaced women in a sympathetic and humane fashion.

The introduction of the black curtain with a running commentary detailing the havoc done to humanity by a frenzied few during the riots is most impressive and significant. The calm, serene and the stentorian voice of the commentator who delivers the speech with deliberate emphasis on each word has the desired effect.

Karan Dewan as usual has failed to give a good account of himself. He moves like a doll and exhibits no emotions.

Nargis gives a polished and subdued performance. Her actions at places reach a height when the audience simply adore and at certain places she becomes common place, which we are constrained to believe is due to the lack of drive on the part of the director.

Direction is freakish in the sense, that it has not been consistent throughout. In some places the director has exhibited extraordinary brilliance whereas in the very next sequence he exhibits stupidity. But considering the fact that for Mr. Anand this is a maiden independent directorial venture he should be commended for having tackled a difficult theme.

Music is good but does not prove popular as their previous picture RATTAN.

In fine, LAHORE inspite of its minor defects is a great picture and every Indian should witness this picture. It is an unpretentious film carrying a message to the nation.



Kannamba and Chinnappa enact a strange romantic drama in Mangayarkarasi

Continued from page 9

There is a Limit to Lying

It is a well-known fact that falsehood and fraud grow up in every soil but should they conjoin with prejudice, these vices become intolerable and inexcusable.

"Prejudiced persons not only never speak well but also never think well of those whom they dislike and the whole character and conduct is considered with an eye to that particular thing which offends them" said Butler.

This latter saying has come true in the instance of the compiler of the pamphlet issued under the signature of Mr. Sirisena Wimalaweera, the director of the Lanka Nawajeevana Movietone Colombo:

The pamphlet in toto, without dotting the 'i's and crossing the 't's is reproduced hereunder for the perusal of our readers.

While we reserve our detailed comments on this pamphlet for our

next issue, it may be interesting to note that contrary to their avowed policy as adumbrated in para 8 of the pamphlet, to produce films only in Ceylon and thereby save every cent they would have to expend on the picture production, the very same concern is now producing their first picture entitled MOTHER at the Neptune Studios Madras.

More anon.

The Lanka Nawajeevana Movietone

No. 36, Panchikawatta Road,
COLOMBO 10

Why don't you put into your pocket a little of the millions of rupees you send abroad on Indian and other foreign films?

- 1 We boldly state that India producing Singhalese films purposely do so badly.
- 2 The purpose of this is to make the Ceylonese despair of Ceylonese films.
- 3 They know that once the

belief that Singhalese films are bad gained ground, Indian and other foreign films will occupy a favoured place.

- 4 The use of this the wealth that you earn by the sweat of your brow and by taxing your brain will be drawn to foreign countries in millions.

We are now a free race in a free country.

- 1 Therefore this is the time for all with the ability, to act quickly to produce all goods which can stand competition with foreign products so that we may keep our money in our own country and attract money from other countries.
- 6 The age of the film has dawned. You must be aware that you pay a rupee and see a picture

SREE SHANTI PICTURES

presents

"GHAR-KI-NUMAISH"

This ever screened social drama inspiring pure love and full of entertainment of 1949, will rock-out of your seats -

STARRING:

VITHALDAS, PARESH BANERJI, BHUPENDRA KAPUR, MIRA MISRA,
BELA BOSE, TANDON, MOHINI, NURJAHAN (Jr), R. P. KAPOOR,
MADON NAZMA & GAYSHANKER PANCHOTIA

Directed by: VITHALDAS PANCHOTIA

Story & Music by: MOTI BABU (Madras)

Songs: MADHUR

Produced at: INDRAPURI STUDIOS

For Particulars contact:

SREE SHANTI PICTURES

5, TILJALA ROAD, CALCUTTA.

Nigaristan (INDIA) Films

Present

GEETA BALI * RANDHIR
KULDIP * GULAB SOFIA
RAMESH THAKUR * RAUPAL
* SHAMLAL
and
OM PRKASH



in **BANSARIYA**

Directed By
RAM NARAIN DAVE

Music **HUSANLAL BHAGAT RAM**

Written & Produced By
M. R. BHAKRI

NIGARISTAN (INDIA) FILMS, VERSOVARO, ANDHERI, BOM.

MOZELLE EXHIBITS
Talashtkar

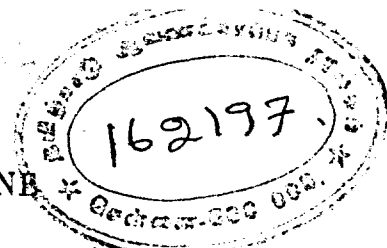
DISTRIBUTORS

For Delhi, U.P.:—AMARSON PICTURES, Jog Dhyani Building, Chandni Chowk Delhi.

For East Punjab:—DOABA FILM CORPORATION LTD. Kartarpur Road, Jullundur City.

For C.P., C.I.:—JANYUG CHITRA, Jawahir Road, Amraoti.

For Madras:—TANJAVUR PICTURES, Malabar Road, Chennai (Madras).



today about sixty cents of it will be floating across the Indian ocean tomorrow to foreign lands. In this manner we send millions of our hard-earned money to foreign countries on films, neither you nor your country will get back this money in your life time.

7. We can keep back the millions that you send abroad on pictures. Further, we can send the picture films produced by us to countries like India, China, Siam, Tibet Nepal and Burma and attract their money here.

8. Therefore we are now laying the foundation for floating a limited company to be called, "**The Lanka Nawajeewana Movie-tone**", and for the construction of a studio for shooting our own films so that we may retain in our own country these large sums of money and to attract foreign money and to provide employment to over five hundred unemployed Workmen. Carpenters, Clerks, Artists, Musicians, Actors and Actresses, Camera-men and Technicians.

9. Since this work entails the expenditure of a few lakhs of rupees we intend to distribute 100,000 ten rupee shares among patriotic citizens.

10. We appeal to you who are unwilling to see millions more of our money going overseas; who are displeased at the sight of the Sinhalese films become a plaything in the hand of foreigners, soon to here its own death-knell; who do not wish to see Indian and other foreign films enjoying pride of place, to state the number of shares you are willing to buy in this

enterprise which we are launching in the attached application form and send it on to us. If after a few months we consider that the number of shares reserved sufficient for the purpose we shall register the company as a limited liability company and inform you to send cost of your shares direct to the bank.

11. You will receive your due share of profits yearly after the books of the company have been audited by certified auditors. A Slice of the money you send abroad on films will thereby be retained to your own pocket and it will be a great service to the country and to the race and to over five hundred unemployed fellowmen.

If you do not desire to subscribe to this business venture, please pass this on to a friend.

If you can enlist the support of others, let us know that we may send you applications for reserving shares.

"UNITY IS STRENGTH"

Sirisena Wimalaweera
Director.

MELA Bound to Make History

Wadia Films' MELA which is now being screened at the local Wellington is bound to prove a successful successor to RATTAN which created records at the box-office all over the South.

MELA, featuring Nargis and Dilip Kumar in the stellar roles and who give a convincing performance has also some captivating songs.

In fact MELA is a better production than RATTAN both in histrionics and production values.

The story is impressive and the actors have rendered their best to keep the audience glued to their seats to the very end.

We are sure MELA is destined for a pretty long run at the local cinema.

Chitrakala Studios in Liquidation

The Chitrakala Studios in Madura has been taken over by the Official Liquidator appointed by the High Court of Madras.

The creditors' meeting convened on the 20th May had to be adjourned to the 19th July as it transpired that enough notice was not given to all the creditors to be present in time at the first meeting itself.

It looks as though all efforts on the part of the directorate having failed to bring round the creditors and revive the studios, the Liquidator may have to proceed in his own way to compensate the creditors.

Nagaristan (India) Films.

Producer Mulk Raj Bhakri who is known for his speed and efficiency in film production is now engaged in the production of a picture entitled BANSARI with Geeta Bali, Randhir, Sofia, Kuldip Kaur, Gulab and Om Prakash in the cast.

Work on this production seems to have gone on at a brisk speed and at this rate the picture may be censored in the middle of June.

The music is handled by the renowned music-directors Husanla and Bhagatram while the direction is in the hands of Ram Narain of Pancholi fame.

M. K. T. With Subramaniam?

There is a rumour current in knowledgeable circles that Mr. K. Subramaniam is making arrangements to start a production in partnership with Bagavathar.

COTTON YARNS

OF ALL DESCRIPTIONS

FOR

POWER LOOM, HANDLOOM OR HOSIERY

MADURA MILLS CO., LTD.

(MADURA, TUTICORIN AND AMBASAMUDRAM)

HAVE ESTABLISHED A REPUTATION FOR UNRIVALLED QUALITY



Specialities:

SINGLE YARN, DOUBLE YARN
CONE YARN, CHEESE YARN
ETC., ETC.

5,00,000
Spindles

Counts
Up to 80s



Managers:

A. & F. HARVEY LTD.

MADURA

Avoid Wasted Effort

Careful Planning of your Printing Problems will produce maximum results with minimum expenditure.

Artistic Printing is the Typographers Art. For Years we have handled Printing of every variety and description that we are able to give you the benefit of our experience at a minimum cost and help you avoid that misplaced effort.

'Phone: 4 0 3 7

'Grams: "PRINTHOUSE"

Post Box No. 1569

**COMMERCIAL PRINTING
& PUBLISHING HOUSE**
PRINTERS & BLOCK MAKERS

46, ARMENIAN ST.
MADRAS - 1.
