

503

Talk a Tone

Vol. XV



Sep - Oct, 1949

No. 5-6

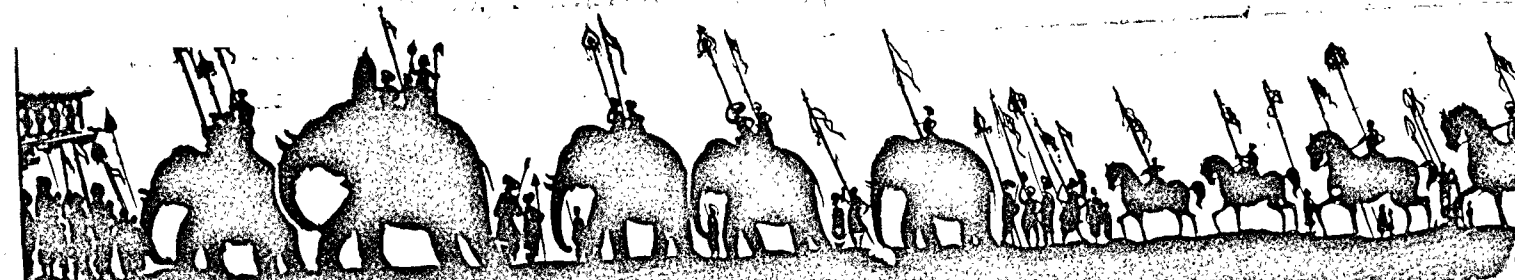
DL
Wm 2, N36
N49.15.5-6
162198

27

EEPAVALI NUMBER

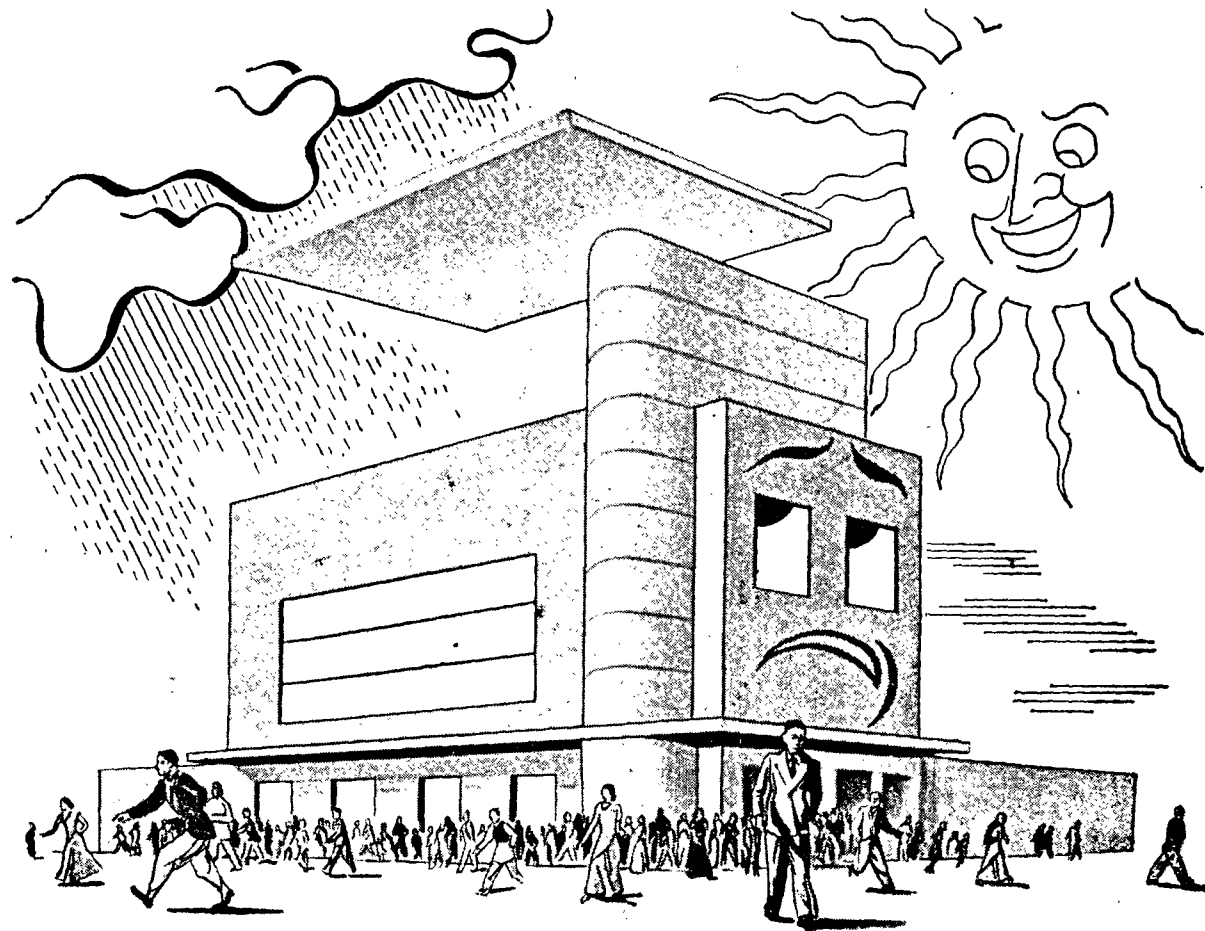
Re.1

The newest Combination
presented for the
first time on the Screen



TALK-A-TONE

DEEPAVALI NUMBER



YOU WOULDN'T LEAVE THE ROOF OFF YOUR THEATRE!

Of course you wouldn't! And you wouldn't leave your theatre without a screen, or without chairs. You want your theatre to be *complete*.

But whatever else you put into it—however good your decorations are; whatever projection equipment you have—your theatre is not complete

without the *service* that guarantees your patrons the finest entertainment possible at all times—Western Electric service!

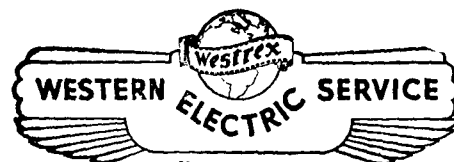
Let skilled Western Electric technicians complete your theatre, by ensuring for it trouble-free uninterrupted performance. Western Electric

engineers undertake to service any make of equipment, and their years of experience and their fine training are yours for the asking!

Don't be satisfied with an incomplete theatre—contact the nearest Western Electric office; there's one in every important centre.

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
Bombed - Lahore - Karachi - Colombo.

TALK-A-TONE

DEEPAVALI NUMBER

503
93

RELEASING 5 **th NOV'**
on **ALL OVER TAMIL NAD**

BHARANI'S
LAILA MAJNU

IN TAMIL

featuring
BHANUMATHI
NAGESWARA RAO & OTHERS
DIRECTION: RAMAKRISHNA

MADRAS PARAGON **DAILY 3 SHOWS**

OFFICE OF THE REGISTRAR OF BOOKS
JULY 1949
MADRAS

A NEW STARDOM WAITS THEM IN

NAWAB

BALAM

YAKUB

KANHAIYALAL

DURGA KHOTE

MADHUBALA

ASHOK KUMAR

Misraana

Written & Dir.
WAJAHAT

Produced & Songs by:
NAKSHAB

Music by: **KHURSHID ANW.** *Photography:* **N. VARMA** • *Sound by:* **B. N. SHARMA**

M. E. T. FILMS LTD. ROAD, ANDHERI, BOMBAY.



GEETA BALI

Filmade

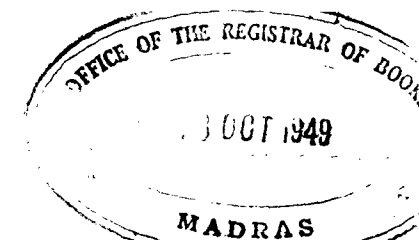
Together for the first time!

R.C. TALWAR
presents
SURAIYA
ASHOK KUMAR
in
KHLARI

with
KUMAR * INDU * ALOKE * E. TARAPORE
NARMADA SHANKER and SUNDER

— MUSIC —
HANSRAJ BEHAL * — DIALOGUE — J. S. CASHYAP

— SONGS —
NAQSHAB & RAJINDER KRISHAN



PHONE: 2332

TALK-A-TONE

Office : 289, ESPLANADE, MADRAS 1.

Vol. No. XV

SEPT. & OCT. 1949

No. 5 & 6

UNWISE SELECTION

After a lapse of ten months from the preliminary announcement of its early constitution, the Film Enquiry Committee has at last taken concrete shape.

Announcing this in a Press Note, the Government of India says that the Committee will consist of Mr. S. K. Patil (Chairman), Mr. M. Satyanarayana, Member of the Constituent Assembly, Mr. V. Shankar, I.C.S., Mr. V. Shantaram, Mr. B. N. Sircar and Dr. R. P. Tripathi.

Though we are glad that a Committee has come into existence after a lot of speculations on the part of those people interested in the Film industry regarding the nature and the constitution of the Committee, yet, to be frank, we are not satisfied with the actual representation of the members in the Committee.

We are not cognisant of any special knowledge which Mr. S. K. Patil possesses regarding the ins and outs of the Indian Film Industry to entitle him to be appointed as the Chairman of the Committee.

Probably the significant position Mr. Patil holds in the Congress organisational machine as

the President of the Bombay Provincial Congress must have weighed heavily in favour of him in the eyes of the selectors!

We feel that it would have been far better if the Government had appointed a non-party, non-official financial expert as the Chairman, as we believe that the inquiry will involve more of financial questions and implications regarding the Film Industry in India than of questions of purely academic and general interest.

But apart from the selection of the Chairman, we are constrained to comment adversely at the raw-deal meted out to the South Indian Film Industry by the Government in the matter of representation in the Committee.

The inquiry is of an all-India nature; as such the film industry down South should necessarily have been represented in the Enquiry Committee.

To-day South India stands second in the matter of film production in India and it is only a travesty of democracy that such an important member has been given an unsavoury deal regarding its place in the Committee.

TALK-A-TONE Extends Happy Deepavali
Greetings to all Patrons,
Readers & Friends

162198
SL
NW 2, N 36
N49.15-55

We should like to know from the Government of India that while they selected a representative each from the Bombay and Bengal Film Industries, why they wantonly ignored the film industry in the South.

We must not be taken as speaking from a Provincial Platform, nor should our writings be misconstrued as imbued with provincial bias. We argue from the point of cold logic.

A representative from South India would have been an asset to the Committee. With his innate knowledge of affairs down here, he could have advised the Committee on the solution of the many problems specially confronting the film industry here.

But instead, a coterie of people completely strange to the needs of the film industry here is called upon to sit in judgment and thus the film industry in the South is tagged on, as a matter of fact, to the chariot wheels of the industry in the North.

Without taking sides, we demand that the Government of India rectify their mistake, and see that the South Indian Film Industry is given the due importance it deserves in the Enquiry Committee.

The South Indian Film Chamber of Commerce has already passed a resolution protesting against this rank partiality of the Government and requesting the Government of India to include a representative from South Indian film industry in the Committee.

But knowing the impotency of the Chamber and the insignificance of its representation in the eyes of the Olympian Lords at New Delhi, we are afraid that the Chamber's resolution will receive only very scant courtesy and attention in the quarters for whom the resolution was addressed.

We expect the reconstitution of the Committee at the earliest and the commencement of its investigations without any delay. We also hope that like all other Government organisations, this Committee also would not be a victim to red-tape and lethargy, but would carry on their work without fear or favour.



Out to capture your heart with her charm and histrionics Madhubala, marches triumphantly thro' K. B. LAL'S HANSTE. ANSU.

★ NOTES & COMMENTS ★

A Reactionary Order

The Government of Madras have performed another clean Somersault.

On the very day when the extended time limit for exemption from the purview of G.O. No. 4603, Home, dated the 13th December 1948, restricting the film footage to 13,000 feet expired, the Government came out with a surprising announcement keeping in abeyance the enforcement of the Government order itself.

The ways of Providence are said to be inscrutable; equally so seem to be those of our Madras Government!

The Madras Government issued their order in December 1948 against the stoutest opposition from film producers; representations were made; deputations were organized and received; wordy warfare took place between the Government and the producers through the medium of the Press; and after all that, when the Government still stuck on to their convictions and ordered that the order would definitely spread its tentacles from September 1, 1949, we were glad and congratulated the Government for their guts.

But now we find that our trust was misplaced and our congratulations wasted on a Government whose aimless peregrinations in policy-promulgations are without much forethought.

Explaining their strange decision to suspend the provisions of the G.O., the Law Minister The Hon. Mr. Madhava Menon came out with an apologia and suggestively put the blame for this somersault at the doors of the Government of India,

Said The Hon. Mr. Menon: Originally the Government had passed orders that no film for exhibition should exceed 13,000 feet in length. Film producers made representations and the Government granted exemption till August 31, 1949. In the meantime the Government of India informed the Provincial Government of their decision to restrict the film footage to 11,000 feet. The Government of Madras represented to the Government of India that in view of the peculiar position of the Film Industry here Madras should not be bound by the restriction in the footage proposed by the Centre. *No reply having been received so far from the Government of India the Madras Government had come to the conclusion that it would be best in the circumstances to keep their original G.O. restricting the footage to 13,000 in abeyance.*

If the Government of Madras had so much respect and consideration

for the advice from the Centre, they could have waited like good boys for the enlightenment from their overlords at Delhi before promulgating the G.O. No. 4603 of the 13th December 1948.

But once they took an initiative of restricting the footage themselves they should have stuck on to it till such time as the Centre came out with an all-India legislation regarding the footage of feature films.

To pass an order purporting to be for the welfare of a community and then to rescind it without any cogent reason speaks of administrative vagrancy, and we are sorry that the Madras Government have made themselves a target for criticism.

Many a producer in the South heaved a sigh of relief when the Government issued the press note and many others moaned that they were unnecessarily made to hurry up



Star-parade: Kishore Sahu, Ramola, Mubarak and Mohana, are teamed together in Hindustan Chitra's RIM JHIM

without even breathing time and involving themselves in unnecessary financial tangles.

But a large number of Madras Producers have congratulated the Government for this wise decision. Was it a wise or unwise decision? The public will be able to tell better. Government have pleased Filmlords who have also the press under their control.

If tomorrow you have to sit in a cinema for four hours seeing a picture thank the Government for such a happy experience for there are producers who will take advantage of the Government order to produce entertainment films of indigestible lengths of 20,000 feet.

What little good has been done by their order of December 1948 has been completely nullified by the Government by their order of August 1949.

It is only in the fitness of things that the Government of India should await the report of their

Enquiry Committee before they make any All-India legislation on footage of entertainment films.

We are of definite opinion that the Madras Government should have made their order of December 1948, operative till a Central Government Order substitutes it.

We must take this opportunity to salute Sir Stafford Cripps for the surprise move in devaluing the pound which has brought the countries under sterling control together. The after effects of the devaluation are too many to enumerate; that which concerns us and the filmworld is the price of raw stock which is likely to go up by 60 per cent. Perhaps the devaluation of the pound and the resultant effect of the price of the raw stock from dollar areas shooting up will come as a blessing in disguise to the public, and as an apoplectic stroke to the film producers whose belief in inordinate lengths is inadvertently strengthened by the Madras Government's successive G.O.'s.

Cry in Wilderness

The South Indian Film Chamber of Commerce have sent to the Government of India a resolution passed in their meeting on the 9th of September regretting the exclusion of South India from the Film Enquiry Committee. The resolution reads: "This meeting notes with regret that while the film trade in Bombay and Bengal have been represented, the claim of the South India has been overlooked, in spite of the personal assurances given by the Hon'ble Minister for Information. Since Madras has got its own peculiar problems different from those obtaining in Bombay and Bengal and in view of the fact that Madras Province has been the second in the production out-put in India, it is in fitness of things that representatives of the trade from this side should be included therein.

This meeting therefore requests the Government to kindly include trade representatives from South India on the Committee."



Kishore Sahu comes once again in RIM JHIM

The Chamber has done its duty! They themselves know the result even while passing the resolution, viz., that it would prove only so many words in paper!!

English Stars speak Tamil

For the first time in the history of the Film Industry, audience in Ceylon will shortly be seeing English stars speaking Tamil, when the dubbed version of the English picture BLUE LAGOON now being prepared in a London studio is released there. BLUE LAGOON stars Jean Simmons in the title role.

The dubbing process was done with the aid of a lip-synchronisation machine recently invented by a Frenchman and the actual voice speaking in Tamil in this particular film is that of Mrs. S. Sivapathasundaram, broadcaster in the women's corner in the Tamil weekly programme of the Ceylon Radio. She is play-backing Jean Simmons.

If this process proves successful then it will open the way for the dubbing of any picture in one language in some other entirely different language.



Ramola stars against Kishore Sahu in RIM JHIM

Television in Cinema

It has been reported that Alfred Hitchcock, that veteran Film Producer of Hollywood is trying a new method to speed up film production work. It is a combined cine-camera and tele-finder. This shoots the picture from the same angle as the camera throwing a continuous image on to television screens in the studio.

Thus instead of having to wait a day to see the 'rushes' of the shots, the producer and his associates can see them as they are photographed. Faults can be corrected and re-takes shot immediately. This British apparatus has taken two years to develop.

You are warned!

In the Dominion Parliament, during the course of the debate on the Devaluation of the Rupee, the Finance Minister of India Dr. John Mathai informed the house that among the various methods to counteract the adverse consequences of the Devaluation one will be the concession which the Government intends giving the people who made fortunes during the war years by all sort of crooked means and also dodged payment of the income taxes

to the Government to come forward voluntarily and pay what is due to the Government without any grumblings. No action will be taken on such tax-dodgers if they voluntarily submit the accounts; neither will the Tax-evasion Enquiry Committee take notice of such people once they prove themselves to be good boys.

Here is a sportive offer made by our Finance Minister to our black-marketeers and anti-social elements who became bloated on their ill-begotten gains during the hey days of World War II.

We are pessimistic about any great success of this offer when we face the fact that our cut-throat capitalists are too thick-skinned to be susceptible for any entreaty or threat from the authorities. They can only be docile by the sight of the iron rod.

It is an open secret that many of the people engaged in the film industry—Producers, artists, studio-owners, Distributors and exhibitors—have earned a lot of money in the last 4 to 5 years both in the open and the black markets. We know cases of artistes who have been consistently and remorselessly taking at least 30 to 40 per cent of their remuneration on the sly; the number of producers who demanded and actually received black money from the distributors and continue the same damaging game even today are not few; and we make bold to say that for every release of a picture the exhibitors receive Rs. 1 to 2 thousands a week in the black from the distributor or the producer as the case may be. Such anti-social activities in the film field as in any other industry, are in full swing for the last 7 or 8 years especially during and after the peak years of the war. We doubt whether the beneficiaries of such ill-gotten gains have been faithful to the income tax authorities. The Finance Minister's sportive offer now should prove a good opportunity for such dodgers to come out in the open and prove their prestige and integrity.

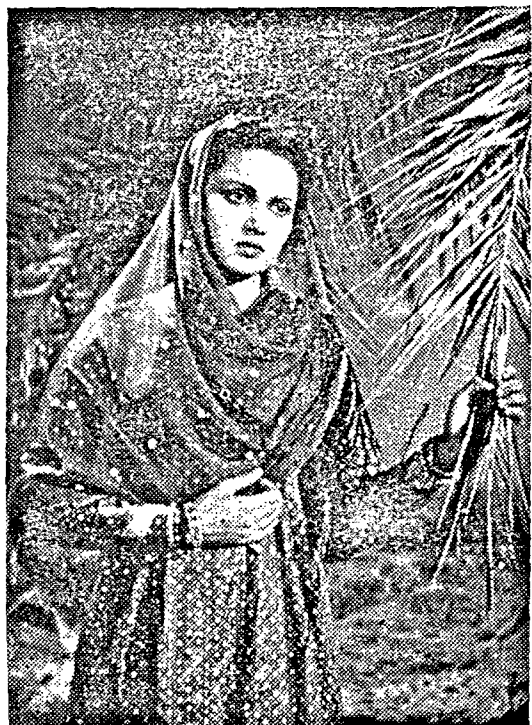
Dr. Mathai's announcement is a step for conciliation as well as a warning. We sincerely believe that those of the film people who hoarded money and dodged the taxes will voluntarily come forward and pay to the Government their share.

Film Censorship

It is a good augury that film censorship has been made a central subject by including a new entry in the Union List. It means that when the new Constitution of Republican India comes into existence in the beginning of next year, the Provincial Censor Boards now wielding arbitrary powers in the various provinces should liquidate themselves and there will only be a uniform Censorship code throughout this sub-continent.

Unwarranted and Mischievous

Talking of film censorship, we are reminded of the recent ban of the picture LAHORE in the Hyderabad city. Before that in July the Government of U.P. sus-



As Leila in Balaji's LEILA MAJNU, Rajamma scores once again



Funny Dress eh? Sarangapani delights you much in Jupiter's KANNIYIN KATHALI

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.

pended the exhibition of this picture arbitrarily and sanctioned its re-exhibition only in August after the advice of the U.P. Cinema Advisory Committee.

We are surprised at the various Censorship acrobatics of the different provincial Governments. It will be absolute waste of our energy and space to din into the ears of these inept and ignorant censors anything regarding a uniform code of censorship they must follow and the standards of judgement they are expected to use when censoring the pictures. We cannot conceive why a picture like LAHORE which has nothing incendiary or subversive about it, which has run throughout the entire length and breadth of this country including the different stations of the Hyderabad State itself should suddenly be banned in the Hyderabad city alone.

We are fed up with the abhorrent methods perused by the various Censor Boards in this country, methods which stink of ignorance, inefficiency, prejudice, mischief and what not? However we take consolation in the fact that this arbitrary rule of the various censor boards may continue *only* for another 2 or 3 months, i.e., till the Government of India takes over Censorship as a central subject.

Congrats, Morarjibhai!

The Government of Bombay have issued orders on the 15th of September 1949 restricting the length of any feature film exhibited in any cinema in that province to 11,000 feet and the length of the trailers to 400 feet. This restriction does not affect the films censored before 15th September 1949.

But our benign Madras Government have removed the restriction of footage which they imposed in December last. Commenting on this divergence in the policies perused by the Bombay and Madras Governments the *Journal of the Film Industry* says: While there may be some peculiar problems for each part of India, it will be suicidal to provincialise an All-India

industry. The Government of India have informed the IMPPA that uniformity is essential in these matters and that they have advised the Government of Madras also to issue similar orders. We have yet to be told whether a battle royal is being waged between the Government of India and the Government of Madras on this issue. In any case if uniformity is not feasible, it would be better to avoid such restrictions."

We eagerly await the next move of the Madras Government.

Board of Documentary Censors!

The Government of Madras have constituted a committee composed of ten members of the Board of Film Censors to examine and certify short films and documentaries for purposes of being declared and exhibited as approved films.

The Deputy Director of Public Instruction (Elementary Education) will be Chairman of this committee under the President of the Board of Censors. The other members are Dr. U. Krishna Rao, Messrs. Musir, Subramania Iyer, Narala Venkateswara Rao, M. R. Vittal, Prof. K. Swaminathan, Srimathi S. Manjubashini, Mrs. P. S. Kailasam, Mrs. A. C. Krishna Rao and Miss E. Gnanadhikari.

We note with a certain amount of protest that the selection is arbitrary, unrepresentative and undemocratic. Barring one or two who at least have had the experience of talking about documentaries from their book-knowledge, there are none in the constituted committee who can exactly define what a documentary film is!

Azurie's Venture

The Indian dancer and the famous film star, Azurie whose art and beauty has captivated London's critics, is to open an Indian School of Dancing in London. Scheduled to open in December, it will cater for Indian children and Londoners who have expressed a desire to learn more of the Indian dance. We wish Azurie all success.



PARODEVI delights you with her fine performance in KISIKIYAD

Religious Fanaticism?

It is usual in the politics of the present day world to see that the effect of the policies and preachings adumbrated by any political party at one time to gain its ends, recoil on them like a boomerang at a later and most inconvenient time when they least expect such a calamity.

The Government of Pakistan and their satellites who sedulously fostered a feeling of religious fanaticism among their followers in the pre-partition days to gain their ends, are today a disillusioned set of penitents who are being stung to the quick by the Frankenstein which they once created.

A report given publicity to by PTI-REUTER says that a crowd of about 1,000 persons attacked a cinema house facing the Memon Mosque in Karachi now under construction on the Bunder Road, on the 4th of October 1949. Emerging from the mosque, the crowd tore the drapings and destroyed movie projectors and furniture of the cinema house.

COTTON YARNS

OF ALL DESCRIPTIONS

FOR

POWER LOOM, HANDLOOM OR HOSIERY

MADURA MILLS CO., LTD.

(MATHURAI, 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.

MATHURAI

MORALITY IN INDIAN FILMS

Dewan Bahadur K. R. RAMASWAMY SASTRY

Ruskin linked art and beauty with life and soul. To him art is not beautiful but moral and not only moral but divine; and morality is not only good but also beautiful. He says that by the disinterested love of beauty we become more ethical and social and spiritual. "Life without industry is sin and industry without art is brutality", says he. Though Oscar Wilde and some others stood for Art for Art's sake, the higher view is 'Art for Man's sake' and 'Man for God's sake.' Tolstoy says well: "Art is not a pleasure, a solace or an amusement; art is a great matter, an organ of human life. The taste for art to accomplish is to make the feeling of brotherhood and love of one's neighbour, now attained only by the best members of society, the customary feeling of all men..... The destiny of art in our time is to transmit from the value of reason to the realm of feeling the truth that the well-being of man consists in being united together, and to set us, in place of the existing reign of force, that Kingdom of God—that is, of love which we all recognise to be the highest aim of human life."

I think that as Cinema is an art, it cannot get any exemption from the eternal laws which relate to all the fine arts. Some time ago there was a controversy as to whether the production of a motion picture is an art or an industry or both. But though it is certainly an industry, it is certainly a fine art as well. The Cinema—be it Art or industry—was born in India about forty years ago and has grown in India to such dimensions that it is the sixth largest industry in India. In the whole world it is next only to the American and British Cinema Art and Industry. It would be a queer and absurd and topsy-turvy way of looking at things to regard the Cinema as a mere industry—

say, for instance, like the Cigarette industry or the Soap industry or the Automobile industry or the Aeroplane industry. In a mere industry there is no question of morality. Even there humanity can and will enter a caveat against it if it is likely to be destructive of life or to degrade life or to subvert morality. But in a high and noble art, morality must be the soul though beauty may be the body.

Constant Lambert says that the film is the most vigorous art-form today. It has practically superseded the drama. It has annexed poetry and music and dance as its servitors. It has a far vaster canvas than any painting in the world. It can bring before us all the marvels of architecture and sculpture in the whole world. Nay, it brings before us all the marvels of Nature as well—mountains and forests, oceans and rivers, deserts and gardens, the glories of the earth and sky. A movie was not so omni-inclusive as the talkie is to-day. After the magic of coloration and the charm of speech and song were impressed into the service of Queen Cinema, she has become the undisputed and indisputable Empress of the World.

While the more ancient fine arts were and are individual in their inspiration and their execution and their appeal, the cinema is a mass production and has a tremendous mass appeal. The film as a work of art requires the intelligent and aesthetic and harmonious co-operation of many gifted persons such as the Director, the Camera Artist, the Scenic Artist, the Scenario Writer, the Musicians of genius and finally the glory of creation known as the Star. The Stars in God's firmament evoke far less interest than the stars in the cinema firmament. Each star has innumerable fans who seem to have no other purpose in life

than to see and admire and fan the Stars!

If such a high and inclusive and popular art cuts itself away from morality and religion, both will suffer and humanity will suffer most of all. Art must present and interpret and sublimate life to deserve the honour paid to it; the Cinematic art must bow to that law. We do not want mere glamorous fabrications of the studio. We refuse to be hypnotised by handsome men and glamorous women showering kisses on one another. We refuse to be induced to believe that our Gods and Goddesses live in mere glamorous amorous dalliance.

If we read our ancient works as Aesthetics or the great plays of Kalidasa and Bhavabhuti, we realise with what restraint love was depicted on the stage. The actual kiss of man and woman was not actually exhibited on the stage. Shakespeare described during his exuberant youth a kiss in the following famous lines: "Ten Kisses short as one, one long as twenty." But in India even in poetry there was more



A scene to tickle you with laughter in Akash Chitra's HANSTE ANSU

reticence in description and suggestion. On the stage it was not allowed. In *Shakuntala* we have Dushyantha's request to Shakuntala for a kiss but she delicately puts it off and coyly denies it. The demand now is that on the stage and in the Cinema all the delicacies of convention and inhibition and restraint must be cast to the winds. Quite recently an art-critic said that the common man went to the cinema in a mood of escapism to get away from the dull drab dirty everyday life and live for a while "in the heaven of joy, romance and beauty." He said that what was needed was "popularity" and not "quality." I cannot understand or appreciate this theory of escapism or this solicitude for the common man. Art is not mere escapism or mere sex-thrill or mere dram-drinking. No doubt art must evoke pleasure and make us happy. But it must elevate while pleasing us and please while it elevates us. It may be that when the public taste gets vitiated by the exhibition of pornographic pictures reeking with sex-appeal, pictures with more and more and intenser and intenser sex-appeal alone will draw crowded houses and get enormous gate collections, from people coming in a gate-crashing rush to buy tickets. I do not say that the Censor Board must be a kill-joy but I certainly say that it ought not to become an ally of the sex appeal Craze. If it is necessary to have the nationalisation of the Cinema for the sake of harmonising beauty and morality, I stand for such nationalisation.

This is not all. I can understand the fondness of people for the happiness of young lovers. Moore sings:—

"Still it lingering haunts the greenest spot

On memory's waste.

'T was odour fled

As soon as shed!

'T was morning's winged dream!

'T was a light that ne'er can shine again

On life's dull stream!

O! 't was a light that ne'er can shine again

On life's dull stream!"

But what magic of argument can justify the glorification of skill in shooting or burgling or cheating or betraying trust and confidence? It is sometimes said that young boys and girls should not see such things in the talkies, but the grown-ups can do so. I cannot accept or approve of such a sophistry at all.

This morality is not a thing extraneous to films but the film art should be as moral as any other art. I wish to consider next whether it is conducive to our highest good to have society girls joining the films in large numbers, the films being what they are today. I do not mean to say that I need go so far as Mahatma Gandhi who said that the modern College girl wants to play the Juliet to half a dozen Romeos. But we must remember that except in the case of women who go to the stage or to the cinema for a career, society girls should much rather prefer to concentrate on education and social accomplishments of the artistic variety and other varieties as additional joy-givers in domestic life which is after all a woman's heaven-designed sphere of life and the fulfilment of her destiny. After all the better sort of lads have a natural admiration, and feel the fascination of educated and accomplished girls who have not been thrown much in the company of all and sundry amidst cinema professionals and the fineness of whose nature has not been jeopardised by the passion for making money and getting on in life. We may well recollect how when Sheridan fell in love with and married a highly talented and extremely beautiful opera girl he refused to allow her to go on the stage any longer. The educated boys would go to cinemas and rave about their favourite stars but would turn away from them in regard to matrimonial dreams. There is something in the fierce glare and publicity of cinema production and in the free and easy ways and manners of cinema actors

and actresses which seems to be out of tune with the graces and sanctities and reticences and delicate sweetnesses of matrimonial happiness. Even today the woman who has shyness and bashfulness and modesty and who has got trustful and innocent and winsome ways and who can be trusted to find her highest happiness in domestic life and in the amaranthine crown of motherhood and who shares her husband's joys and sorrows and is keenly interested in advancing the family fortunes and prestige and who has wit and humour and a knowledge of life at large and the ways of the world would be preferred as a wife though she has not the fame and glory of a "STAR" who is in all the splendour of her face-powder and cream and lip-stick and who is *chic* and stylish and fashionably up-to-date in dress and decoration.

This is not all. India is a country where there is a high standard in regard to woman's modesty and chastity. Quite naturally there is a jealous and watchful eye kept on these aspects of life. There is a feeling that when a girl steps into the glory of womanhood and before she gives her hand in wedlock, she must preserve those high graces and qualities beyond deterioration or cavil. It is not an Indian poet but Shakespeare who says:

"The chariest maid is prodigal enough

If she unmask her beauty to the moon

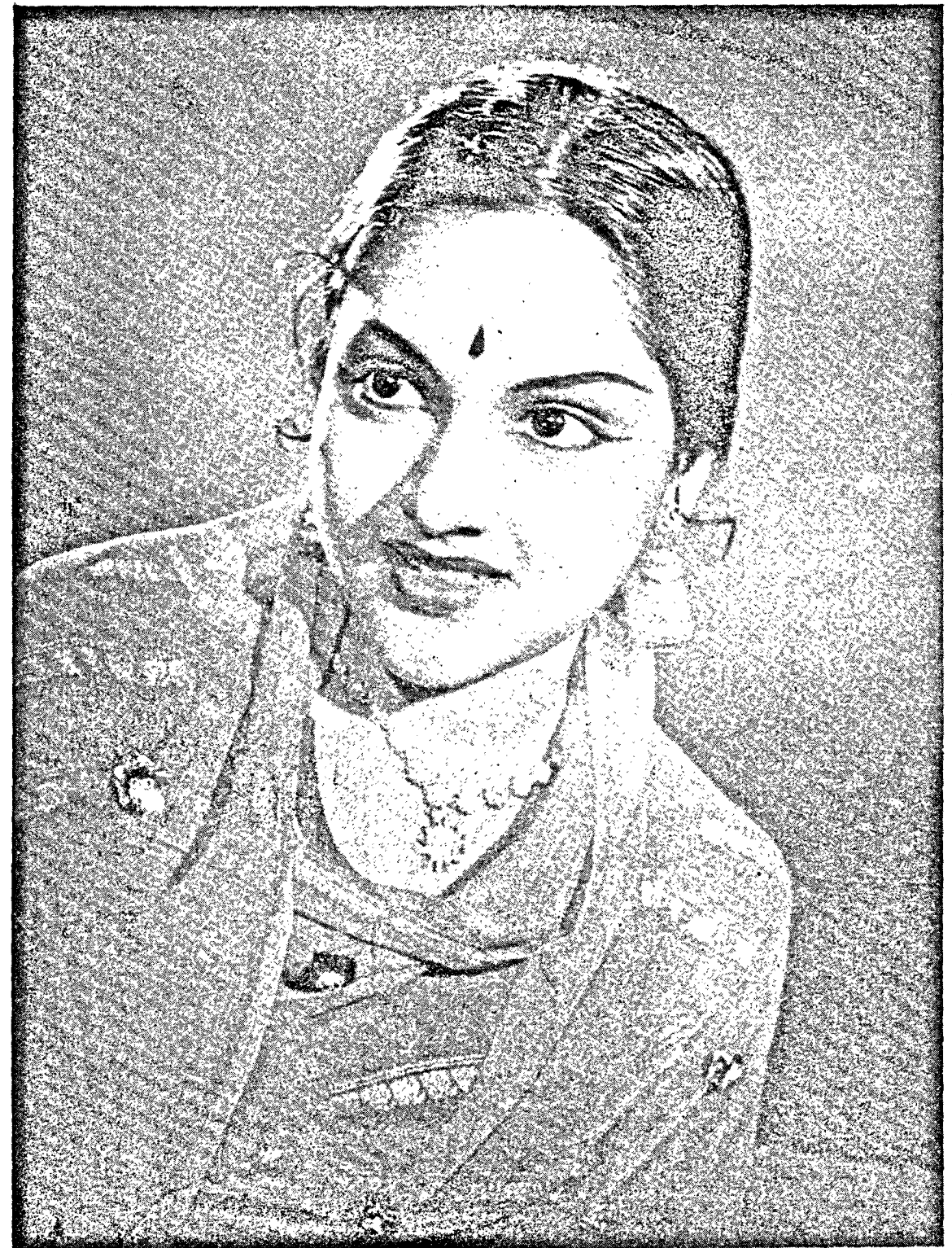
Virtue itself 'scapes not calumnious strokes

The canker galls the infants of the spring

Too oft before their buttons be disclosed;

And in the morn and liquid dew of youth

Contagious blastments are most imminent."



Beautiful and curvaceous, VYJAYANTHIMALA is rapidly making a mark in the dance domains of South India.



TREMENDOUS TRADE RESPONSE

For the most Talked
of Musical Marvel
of the Year

PARO ART CONCERN

proudly present



KISI-KI-YAD

Written & Directed by:
CHATURBHUJ DOSHI

Music: **HANSRAJ BEHL**

Lyrics: **QAMAR JALALABADI & MOTI, B.A.**

STARRING :

**SULOCHANA CHATTERJI * JEEVAN * BHARAT
BHUSHAN * BADRI PRASAD & PARO DEVI.**

Territorial Rights:

Bombay:—KAPURCHAND & CO., Bombay.

C. P. & C. I.—CHITRAPRAKASH FILM EXCHANGE, Jaipur.

Delhi, U. P. & East Punjab:—CHITRA BHARTI, Delhi.

Bengal:—KAPURCHAND LTD., Calcutta.

Pakistan:—NEW EVERSHINE PICTURES, Lahore.

PARO ART CONCERN

TRIBHUWAN ROAD
BOMBAY 4

AND THEN ANOTHER

CHHOTISI-BAAT

AN ALL-STAR-CAST MUSICAL MARVEL!

PERSONALITIES—1

K. B. Lall's Adventurous Ventures Contribute to the Indian Art & Culture

(By JANKIDAS M. A.)



K. B. Lall, the veteran film Producer-Director is a Six footer!

Indian filmdom has become well-known for attracting all types of people—ranging from street-lorn folks, labourers, millionaires, money-lenders, kidnappers, usurpers, crusaders, highwaymen, sadhus, professors, advocates, doctors, beggars and even dealers and sellers of flesh, whether for fun or to enjoy glamour which is in abundance in this industry whether for making easy money and getting cheap fame—whether for business or the natural urge that inspires them to contribute to the enrichment of Indian culture. Whatever it may be, one personality, inspired by his noble blood and parentage and his own personal achievements in the realm of Sport and adventure, did feel the urge to contribute substantially to Indian Art and Culture. This significant personality is none but K. B. Lall who today stands as high as the greatest of Indian directors especially after his grand production LAL HAVELI. Then came SAMRAT ASHOK. This, too was a personal triumph for its creator. Such personal triumph continued in his latest LAL DUPATTA. It is, indeed, a hat-trick performance which few film magnates can ever boast of.

But to achieve such dizzy heights, one must possess extraordinarily high talents, vigour, doggedness and perseverance. One must suffer tremendous privations. One must sacrifice immensely. This, in a nutshell, reveals the character of Mr. K. B. Lall. Like all other great men, his childhood was as mischievous as his youth was adventurous.

This big brother with over six feet stature, carrying maunds of weight, is ever active, glimmering with radiant youth though he is about 38 years old. He took to adventure since boyhood and still going strong with adventurous deeds.

But when we peep deep into his chequered career, only then we can appreciate his daring deeds, which have enriched our culture to no uncertain measures. Born at Meerut in 1911, he is the son of a Government Officer. So he had his schooling under the best of care and attention. He was most brilliant in studies and loved by his teachers though he was the most mischievous. He led many a school procession as a ring-leader; and had a natural trend to see thrilling pictures like ROBIN HOOD, THIEF OF BAGHDAD, BEN HOOR, MARK OF ZORO, SON OF ZORO, etc. He became so fond of this Art that he felt merged with it; and was always finding an opportunity to give vent to his pent-up emotions. He took the chance and rushed to Bombay at the age of 19, with letters of recommendation to India's leading film-magnates. This is how he contacted Ardeshar Irani, the boss of the Imperial Film Company and also Mehboob and Yaqub. But stuffy atmosphere of the film world proved too hard even for this adventurous boy and he went back. On his return home, he took to horse-racing like a duck to water. Soon his merits were recognised as a horse-trainer by the veterans of this line. But after six years' gamb-

ing, breeding, training and even jockeying—his interest in this adventure ceased, in spite of his having established himself as a "Horse-magnate" at the various Courses at Lahore, Meerut and Delhi. And, this time, the lots of kicks and kisses coupled with pots of money exchanging hands every day—every hour and every minute, compelled Lall, the happy-go-lucky fellow to quit the field for good. This was the year 1938. After another desperate adventure, he again left for Bombay and met Mr. Chimanlal Desai of Sagar Movietone, who tremendously impressed by Lall's experience and adventures, suggested to him to write stories and Lall did it. The die was cast. His very first attempt was a success. His story RADHIKA produced by the National Studios, starring Nalini Jayawant for the first time, proved a thundering success. Lall's talents convinced the film industry and created confidence in Mr. Lall, who decided to stay in the film industry for good. His next venture was DAWN (Savera) which he produced in partnership with S. Chandulal Shah under his own banner, BOMBAY CINETONE. With the release of DAWN came the dawn of his production career.

The rise from an adventurer to a horse-trainer, to a story-writer and

then to a Producer, appealed as adventurous to K. B. Lall as his earlier activities. From Chandulal Shah he shifted to Mehboob who inspired him to handle his own subjects and the result was LAL HAVELI which was unanimously hailed as one of the land marks in the Indian film-dom. It was a picture of the people and for the people and appeared immensely to both the classes and the masses. He would have made more "Lal Havelies" and entertained the millions, but his ambition to enrich the Indian Art and Culture came in his way. So with this idea in view, he produced and directed SAMRAT ASHOK, one of the greatest cultural, historical, mythological, and above all, a mighty literary subject ever screened. This revealed K. B. Lall's literary talents. The Press, the classes, the historians and the entire Indian literary world hailed it unanimously. But Lall failed to draw crowds from the uneducated masses.

According to K. B. Lall, films play as important a part as Food these days. Just as it is our duty not to fail to give clean, wholesome food to our nation; similarly it is the duty of the film-magnates to give the nation clean, educative, progressive and idealist pictures. It is a natural urge in this scientifically developed world and is as essential as food, clothing and shelter. So, in spite of his huge financial losses, K. B. Lall did not budge an inch to cater to his idealistic trend of mind. And he gave in LAL DUPATTA a social problem artistically solved.

But this time, in his fourth venture, Mr. Lall seems to be cautious and has selected a roaring comedy. Still it is a comedy with purpose—to attract both the classes and the masses. It is HANSTE ANSU—it is his own story. It has his own touch. K. B. Lall deplors the cheap taste of the public which he thinks, is mainly responsible for the deterioration of our filmic standard. Many a time he felt like quitting this industry, which will be surely be poorer minus K. B. Lall. His five years' contribution has enriched our film industry, which will surely get richer and richer if the persons of the type of K. B. Lall enter in a greater number and stay in for a longer period.

NOTES & COMMENTS—Contd.

Steel helmeted armed police later brought the situation under control.

Religious fanaticism is a double-edged sword. The followers of the Muslim League in Pakistan are giving their leaders a dose of their own medicine. But that experiment need not have been tried at the expense of the poor exhibitor who, it is learnt on a conservative estimate, lost somewhere near 1 lakh of rupees by this goondaism.

Raw Film Licenses

On account of the devaluation policy of the Government of India, the South Indian Film Chamber of Commerce apprehending a serious shortage of raw film requirements, in the near future, have addressed the Government of India requesting them to expedite the issue of licenses to raw film importers without any delay.

The Chamber have expressed the opinion that the Government of India should allow imports from the U.S.A. and other hard currency areas as it was the feeling that even with supplies from all those sources raw film requirements of the Indian film industry were not being met.

Technicians Forge Ahead

The first convention of the Cine Technicians of South India, organised by the Cine Technicians' Association of South India will be held at Madras on October 30, 1949. H.E. The Governor of Madras, it is learnt, has consented to declare the Convention open. A large gathering of cine technicians engaged in the production, distribution and exhibition sides of the film industry is expected to take part in the Convention.

The Convention, it is further learnt, will arrange, among other things, an exhibition of the latest motion picture equipment on the same day, and a social gathering of the film industrialists. There will also be feature discussions of the production of the technical standards of the industry.

Mr. L. V. Prasad, President of the Cine Technicians' Association of the South India has been elected as the Chairman of the Reception Committee.

Income from Tax

The Revenue of the Madras Government as receipts from the Entertainment Tax for the first five months of the current financial year is Rs. 43.51 lakhs as against Rs. 38.34 lakhs for the same period last year. The Budget Estimates for 1949-50 of revenue from this source is Rs. 97.90 lakhs. The actual receipts were 102.38 lakhs in 1948-49.

Security Deposit by Exhibitors

By an amendment to the Entertainment Tax Rules, the Government of Madras have made provisions to the effect that the proprietors of cinematograph exhibitions should deposit a security amount with the taxation authority to ensure that all the entertainment taxes due from them would be paid without any defalcation.

The amount and nature of security would be decided by the Entertainment Tax Officer or other officers concerned.

NO OFFENSE PLEASE!

We published in our last issue that Srimathi V. N. Janaki, a film star has lodged a complaint with the Crime Branch of the City Police against Mr. M. Narayanan, her Manager. Mr. Narayanan has taken objection to this publication. We published the item *bonafide* as an item of news and did not intend to offend anyone. We regret for the publication.



T. R. RAJAKUMARI in this new poise and get-up will arrest your attention by her sparkling performance in Citadel's ITHAYA GEETHAM.



Bhanumathi still appears charming and attractive even in such novel costumes in "RATNA KUMAR"

Still I Hesitate

VATSALAKUMARI B.A.

Many of my friends who are sincerely interested in me and my future have persistently asked me this question: "Why should not you act in films and thus find a proper and paying medium for giving expression to your musical and histrionic talents?"

This interrogation has been a matter of very serious thought for me for hours together. At times I have even come to the verge of deciding to apply to some Producers for giving me a chance to act in films. But yet, after 3 years of my leaving the College, I am still undecided and somehow I feel the chances of my taking up the film career are remote.

I have practically no barrier in my way; my parents have left the choice entirely to me and yet I have not mustered sufficient courage to go to a film producer.

The one thing which blacks-out my enthusiasm in this regard is the generally publicised charge of the Studio atmosphere being not too healthy for decent girls to move about. I am not blindly levelling any casual complaint against the film producers; I do not bluntly say that they are moral wrecks who violate the sanctity of a woman's status. Neither do I vouch that all the girls joining the films are angels of virtue and chastity. May be the boot is on the other leg.

But the fact remains that a film studio and the general atmosphere surrounding it is a danger to the inexperienced and fresh-to-the-world young girls. Our film bosses may take refuge under the oft-repeated—and I think a little bit puerile argument—that a girl can

keep up her chastity even under the strongest provocation if she has a will to do so. I say, it is all bunkum. When anybody musters such an argument to help him, he clearly forgets the fact that even a decent girl with a will is after all human, living under the common laws of nature.

It is my firm conviction that the prime responsibility for dragging the name of the film industry to such despicable depths of moral degradation still remains with the film producers and directors and

the beginning. But they are thrown together a lot for rehearsals, tests, make-up trials, etc., and sure, the baser instincts in the bosses slowly and steadily spread their claws to trap in the innocent girl. The girl finds out by experience that her chances of rapid success depend more on her readiness to return a smile for a smile and a wink for a wink! Things move on—may be to the poor girl's distaste—and she is inexorably drawn in the webs. Advances are made and the actress's obligations and gratitude make her hesitate to be an obstruction for much longer. And if she does object, well, she can safely return home and be there for ever!

I am trying to only suggest that the hundred circumstances in which a decent girl finds herself placed in relation to her bosses—the producers and directors—inevitably lead her to stray off from the margin line of virtue, the circumstances being the main creation

Hereunder we are publishing the candid sentiments of a daughter of Eve regarding the advisability of educated and decent society-girls joining the films. We have not tampered with the ideas of the writer: we have not even dotted her i's and struck her t's. May be, at some places our contributor has been too frank and outspoken for some of our film bigwigs to relish what she says. But as nobody has so far sincerely tried to gauge the views of a member of the sex who are appealed to for gracing the screen in large numbers, we thought it better to publish the article without any editing.....

—EDITOR

their associates and accessories. Take the instance of a girl—young beautiful and educated who wants to join the films. The producer necessarily interviews her, and her beauty is a sure pass-port in his eyes. She is assigned a role in his picture. If the girl is an exception to the general set of women of doubtful integrity who, I think, form a majority in the industry today, neither the producer nor the director show much interest in her in

of the people who pilot her destiny in the industry. Take her lot in the studio also. She is like a solitary lamb among so many wolves! Before posing herself before the camera she is being handled like a toy by the make-up-man, the dress-expert, the director who has to teach her how to act a romantic sequence with the hero and various others in season and out of season. And mind you, such things happen to a girl who is still in the bloom

of her un-used youth which gets excited even at the slightest touch by the hand of a man.

Is there any wonder that such conducive and embarrassing circumstances tickle the youth in the girl and she slowly falls an inevitable victim to their tantalising influences?

It is against such a background based on commonsense that I deprecated the argument that a woman can keep aloof if she has a will. She can, if the men leave her alone. But it never happens!

Another unconvincing argument is that a woman is equally unsafe outside also—I mean, the offices, clubs and society organisations. Well that may be so. But the truth stands out clearly, that the environments in both cases are quite different. In the case of the film industry, acting is her profession which keeps her existence in this world possible and places on her obligations which make it difficult for her to withdraw from the immoral advances of her employers, whereas in the case of offices and clubs it is the baser instincts in the woman and their flirtive tendencies which prove to be their bane—which in short means that the instances of such moral aberrations will be hundredfold more in the film industry than anywhere else.

Day after day I read in the journals about the illicit romances and amazing passion-displays of even educated and cultured film actresses, some of whom are decently married and even mothers. I leave off Hollywood because it is one miasma of illicit marriages, divorces and sexual monstrosities. But I am afraid that India is slowly going the Hollywood way.

I think that if the film producers and their associates look at an actress only as an employee who is paid to work for the pictures, and not as a chattel to dance to their tunes, the film industry will definitely improve as a safer place for educated decent girls to step in. Let a girl be a bit loose and flirtive; if the producers and others keep up their status and integrity and never look at her with any extra intentions the girl will naturally be reformed in due course. Unless you

add nourishing manure to a budding plant it will never grow; its natural course is to fade off.

Thus I feel that though I have the requisite qualifications to be a very promising actress and I have the desire to dedicate myself to the services of the Cine Muse, I still hesitate because I am uncertain how far I will be safe in the film studios under the circumstances obtaining there in the present day. The big-wigs of the industry and the elite of the society may feel that I am a bit vulgar in expressing myself in

such frank terms. But then I have to give a frank answer to the incessant queries of my well-wishers.

And that is the only excuse for me for having written such an article. If it helps to some extent atleast to make our film people to sit up and think about the matter I have dealt with here and goad them to improve the conditions in the industry at least for my sisters who are now groaning under the vicious circle, well I can have the satisfaction that my appeal has not fallen in deaf ears.

K. B. LALL

Presents

FOR ALL CLASS

OF PEOPLE

BEST

ENTERTAIN-

MENT OF THE

YEAR

HANSTE ANSU

Starring:

MADHU BALA, MOTILAL, GOPE,
MIRZA MUSHARAFF, JANKI DAS
AND MANORAMA

Music:

GHULAM MOHAMED

★

For Particulars Contact:

AKASH CHITRA
FAMOUS CINE LABORATORIES & STUDIOS Ltd.

HAINES ROAD, MAHALAXMI

BOMBAY II,

K. B. LALL'S NEXT
ANGRAI

AN ALL STAR CAST

Music:

Hussanlal Bhagatram



OUR REVIEW

"MANGAYARKARASI" Attracts the Masses

Chinnappa & Kannamba not impressive

As long as the inexhaustible storehouse of Mythological and folk-lore fairy tales are indiscriminately and freely accessible to our film producers and as long as there are people to pay for and see such sense-defying fantasies, we may have to be contented with pictures like MANGAYARKARASI, the only deterrent for such a suicidal course of our producers being the dawn of enlightenment for our masses and their refusal to see such pictures.

Bagya Pictures' MANGAYARKARASI is another addition to the scores of "Stories of Vikramaditya" which have sedulously graced the Silver Screen in the South from the inception of the Talkies. The film audience in the South should have seen the same story in the screen in a Telugu version some years back.

MANGAYARKARASI entertains you by transporting you from this world of hard realities, to one of fleeting passion and frivolous proclivities, where you find the Gandharva women sexually ultra-passionate and where you find men being carried off by such women from this world after transmigrating them into garlands and toys and then using them to satisfy their sexual craze.

The *Stories of Vikramaditya* are grandma charivari intended to send children to sleep; to adopt one of them to entertain sensible and grown-up people is surely a slight to the intelligence of such people.

STORY:

The story is a widely-read one. The Yuvaraja of Mathurapuri, Kantharupan gets married to Mangayarkarasi, a beautiful princess and one day when both of them are in the garden, Sasikala, a gandharva woman sees Kantharupan whom she

immediately decides to have to satisfy her sexual hunger. She changes him into a garland and takes him to her home-town, in Heaven!

Kantharupan remains inaccessible; at his request Sasikala gets Mangayarkarasi up in the Heaven for one night; the couple enjoy and drink *Amrtha* and next day Mangayarkarasi is sent back to earth.

People decide that the Yuvaraja is lost. Meanwhile Mangayarkarasi is pregnant. Mathurangadhan, the father of Kantharupan decides that she must have had some illegitimate intimacy with somebody else and orders her to be beheaded. But due to Goddess Kali's interference, the Princess escapes and takes refuge in a hut where she gives birth to Sudhaman after some months.

Madhurangadhan saves Sudhaman from sacrificial fire and brings him up at the command of the Goddess, who throughout seems to set matters right whenever the human agency fails. In search of her lost son, Mangayarkarasi takes refuge in a prostitute's house, where after a number of years Sudhaman (her own son) meets her and desires to have her. Mangayarkarasi refuses. She is arrested and once more ordered to be beheaded from which she is saved by her own *Pathivrithasakthi*; and all ends well with Sasikala returning the kidnapped Kantharupan and grandfather, father, son and mother all being happily joined together.

CHARACTERISATION:

It is still puzzling to us whether it is due to the dearth of talented actors or due to purely financial reasons P. U. Chinnappa has been assigned three roles, in all the three of which he flops tremendously.

Deliberate shivering of hands does not give the audience the impression of old age; that is the only trait by which we are asked to distinguish between Chinnappa's three roles. Further not even in one role has he acted emotionally well; his face throughout remains statue-like. Even the masses appreciated him only once, when he fought single-handed a dozen highway-men at the house of Courtesan.

Kannamba is a miscast. She is old enough to be fit to take up only motherly roles. Also she towers above Chinnappa by at least more than 3 inches. In the romantic sequences she is simply repulsive. For the rest of her role, she has come up to her usual self as a character-actress.

Anjali as Sasikala, the flirt, is tolerable. But her two dances have no art in them; they are simply the graceful movements of her charming limbs! Her supposed-Bharatnatyam is a splendid acrobats.



Charming Manorama in Akash Chitra's
HANSTE ANSU

Lalitha and Padmini have lent their name to the box-office success of the picture. We do not find a bit of their artistic talents in this picture. Except giving some good exercise to their arms and legs, we find no meaning in their dances.

N. S. Krishnan and T. A. Mathuram have done their usual stuff. Their story is running parallel to that of the hero and heroine; its connexion to the main theme is flimsy and irrelevant. Dorairaj has been introduced merely for the sake of publicity; he comes before you for a brief span of two minutes and fades away completely. Really a clever ruse to dupe the masses!

TECHNIQUE & DIRECTION:

Photography has been consistent throughout and the trick-shots have been taken with commendable skill. Had the producers made some cuts here and there in the dragging story, the picture would have run fast and the tempo would have been consistent. Jiten Banerjee's direction is appreciable.

MUSIC:

Except two songs, one a *padam* sung by Chinnappa for Anjali's dance and the other a duet commencing *parthal pasi theerum*, all the others are of average quality.

Well, MANGAYARKARASI is a box-office success and must be proving a good entertainer for the masses by the way they encourage its continued running in all the theatres where it was released!

MANGAYARKARASI [TAMIL]

Producers: F. Nagoor & S. N. Ahamad
Story & Songs: Kambadasan
Dialogues: Sundar
Music: G. Ramenathan
Photography: Selvaraj
Audiography: Lokanathan
Cast: P. U. Chinnappa
Kannamba, Anjali,
N. S. Krishnan
T. A. Madhuram
Direction: Jiten Banerjee
Released: On 3rd Sept. at
Chitra



Kumari Thulasi a good dancer and singer is slowly making her mark in the film field. First introduced through *EXCUSE ME* she acted successively in *BHAKTA THULASIDAS*, as *Girija* in *CHAKRADHARI* as the flower-girl, in *NAVAJEEVANAM* as *Mohini* and currently stars in *AVVAIYAR* as *Pari's* daughter and also in *Haribhai Desai's UNMAYIN VETRI*.



BHARANI PICTURES

Present

LEILA MAJNU

1. Leila's lot was one of impending tragedy; without knowing the *finale* of her romantic drama, she basked in the sun-shine of Kais's affections. Bhanumathi portrays this role very sincerely.

2. Kais (Nageswara Rao) was a victim of society's anti-diluvian and obnoxious customs. He was persecuted remorselessly for the crime of loving a girl till he went to a world beyond society's reach.

3. Baby Leila (Baby Krishna Veni) was the child-meet of Boy Kais; childish affection matured into sacred love and ended in heart-rending tragedy.

4. This is how society physically persecuted Kais. Poor Leila! what else could she do, except looking on helplessly?

5. Childish and innocent, boy Kais (Chitti Babu) never dreamt that he was destined to encounter an unhappy and precarious existence in this world.



Lyrics: **SHAKIL BADAUNI**

ANNOUNCING
FILMKAR'S
Maiden venture

Producer-Director:
NITIN BOSE

BAHANA

Music: **NAUSHAD**
COURTESY KARDAR PRODS.

Our Next
DEEDAR
Starring
★ **SHYAM * NAWAB & ?** ★
Direction **NITIN BOSE**
Written by: **SHAMS LAKHNAVI** *Music by:* **C. RAMCHANDRA**



filmkar LIMITED

104, "THE PALMS" MAIN ROAD DADAR BOMBAY NO. 14



1. For the first time, Padmini appears in a feature film in another role than that of a mere dancer. She is coming here as one of the chief *Gopikas* in Lord Krishna's *Gokulam*.

2. As Radha, the pet darling of Lord Krishna, Premavathi has a very important role, which she plays to perfection in this picture.

JUPITER PICTURES

Present

KRISHNA VIJAYAM

3. Narasimha Bharathi has all the makings of a Lord Krishna. In the role of the most consistent lover and the most inconsistent husband, he has good chance of showing his talents.

4. With an innocent and smiling face, A.L. Raghavan brings to the screen all the vivacity and mischief of the Young Krishna.



OUR REVIEW

"Progressive" Abbas writes a Retrogressive Story

"ACTRESS" A STEREOTYPED ROMANTIC DRAMA

REHNA Entertains by Superb Dances

We are afraid that K. A. Abbas must have temporarily forgotten his own views and sentiments regarding the place and purpose of a story in a Motion Picture, when he was engaged in writing the story of *ACTRESS*. That is the only way in which we can explain the origin of such a stale and frivolous story from the 'progressive' brains of this exponent of Progressive Literature.

The story of *ACTRESS* has nothing progressive in it—may be, there is a lot retrogressive in it! It tackles the age long problem existing between Adam and Eve which has been the main-stay of Indian pictures from the inception of the Film industry in this country. For a man of Abbas' calibre to have harped on this wearied and most frivolous theme is not creditable; it was at variance with his sentiments on progressive literature. May be, Abbas found that idealism and mundane physical existence are irreconcilable factors and wrote the story as a purely commercial proposition.

ACTRESS cannot, by any stretch of imagination, be designated a Social. It does not anywhere touch even a single problem of the current day society. The hide-and-seek romantic interludes between two women and a man do not constitute a social problem.

STORY:

Like many other so called socials, *ACTRESS* also sports a story of 'triangular romance.' Ragini, an actress (Meena) and Kamini, a College student (Rehana) are sisters whose peaceful life is disturbed by the advent of Nirmalkumar (Prem Adib). Abbas makes Nirmal meet Kamini during a train journey, though they do not recognise each

other, and also introduces a dance sequence in the train compartment. Probably as a progressive idealist, Abbas would have dreamt of an ideal train compartment, where there would be space even for more than a dozen girls to dance and jump about! The train compartments of today are just like air-raid shelters during the progress of an air-raid!

The story moves on through dances and songs and we reach the situation where we find that both the sisters fall in love with Nirmal though Prem Adib's mobile face and pillow-like constitution makes it hard to believe that anybody would fall for him! Matters reach a climax where the younger sister decides to quit the scene in favour of her elder one and throws herself in water with the ostensible purpose of committing suicide. Coincidentally the hero loses his eye-sight also by accident and during the period of his convalescence he raves over the name of Kamini. The doctor who attends on him comes to the wise (!) conclusion that until and unless Kamini comes back to him, the patient would not regain his eye-sight. A curious psychological problem, indeed!

Well, Kamini obliges Abbas by not dying in the lake and coming at the crucial moment to save her Prince Charming and the elder sister obliges all by pretending to have taken poison and ultimately joins the hands of her sister and Nirmal in wedlock. There ends Abbas' progressive story.

MASS ENTERTAINER:

If we just pass over the story without taking much notice, well, then we should say that *ACTRESS*

ACTRESS [HINDI]

Producers : Filmis'an Ltd.
Story : K. Ahmed Abbas
Lyrics : Nakshab & Raja Mehdi Ali
Photography : Marshall Braganza
Sound : J. B. Jagtap
Music : Shyam Sunder
Cast : Rehana, Meena, Prem Adib, David, etc.
Director : Najam Naqvi
Released at : Chitra Talkies on 15-8-49

provides a good lot of entertainment to the masses—may be of a frivolous variety. There are plenty of attractive dances and songs. Truly the major part of the story is composed of songs and dances only.

ACTING:

Rehana easily tops the list in de-nouement. Though her Max-Factor-hair-do was repulsive-looking in relation to her Indian dress, yet she has danced well—not to speak much of acting. Meena does her part without any hitch; but she must take slimming exercises to be tolerable to the eyes. Prem Adib looks too old to be pitted against Rehana. His face simply looked funny in emotional sequences. David is his usual self.

TECHNIQUE:

Photography has been consistent throughout; but lighting effects have apparently been suggested by an amateur director. Sequences supposed to have taken place in the mid-night in b.d-rooms have been filmed with the help of flood-lights! Director Najam Naqvi has been careless in such sequences.

ACTRESS will definitely bring in good lot of dough to the producers so far as the standard of the film audience is what it is today. But for an author and progressive literateur like Abbas, *ACTRESS* constitutes a damaging failure to come up to our expectations.

A GEM FROM FOLKLORE WHICH WILL CREATE A FURORE



For Particulars: **MURUGAN TALKIE FILM CO, MADURA**
 Branches: *Bangalore & Bezwada*
 Kerala Rights: **PARAMOUNT PICTURES**, for Bookings: **CHAMRIA TALKIE DISTRIBUTORS, ERNAKULAM**

SHORT STORY

Sudhir and Shyam were classmates and chums when they were studying for their B.A., in the Elphinstone College, Bombay. After leaving College, they never met each other for three years. Sudhir passed his M.Sc., and was employed as an Assistant Professor in the Presidency College, Madras. Shyam took to legal studies and became an advocate at Calcutta.

It was the summer recess when the colleges and courts were having their annual holidays. Shyam wrote to Sudhir that he wanted to avail himself of the holidays fully, and take rest at Darjeeling; he invited Sudhir also to meet him at Calcutta if he was so inclined, and accompany him, to Darjeeling. Sudhir was only too glad to accept the invitation, and a week later, they met at Calcutta ready for their proposed trip.

Sudhir was at Bombay for his M.Sc., and Shyam underwent his B.L. course at Calcutta, which happens to be his native place. Both of them were temperamentally akin, but Shyam was a bit boisterous and care-free. Sudhir, on the other hand was more sombre and reserved.

They started for Darjeeling and were put up at the Plaza Hotel there, sharing a common room. They made use of the sunny part of the day in hiking through the hills, admiring the beauties of Nature. The rest of the time they spent in reading and chatting. The salubrian climate of the hills, gave them a ravenous appetite and they were doing full justice to the splendid hotel meals. Thus, they were having a jolly good time.

One day, Sudhir received a letter from home which carried the glad tidings, that his wedding with Sri Renuka, B.Sc., has been fixed to take place at Calcutta, within a fortnight. Sudhir was aware, that his parents were negotiating with the party, but did not expect that it will materialise so soon. Renu was a B.Sc. already and just then,

she was a student for her final M.B., at the Medical College, Calcutta. She was the daughter of aristocratic parents and Sudhir has given his consent already, for the alliance. So, after fixing up matters, Sudhir's father had written that he should go over directly to Calcutta from Darjeeling at least a week before the function. Sudhir's face was beaming with joy. Shyam was cosily

SHYAM:

Hullo? Old boy, what is your big news? Are you skyrocketed to a Principalship or are you appointed as the Chancellor of any blasted University? Or is it that you have suddenly fallen in love with a blooming South Indian beauty?

SUDHIR:

You mischievous old boy! My wedding is fixed up and you will

The Chaffeur-Judge

BY

E M Z I

lounging in a chair, reading a book.

SUDHIR: Shyam! I have to leave Darjeeling within a week. Don't you know the big news? I am sorry I did not give you an inkling of it before, because I never expected that it is going to materialise so soon.

Shyam who was keen on his book, straightened up and sat erect on his seat when he heard this.

be glad to learn that my bride is a prospective lady doctor. Renu hails from Cuttack and her father is a leading barrister. She is now doing the final year M.B. in the Calcutta Medical College. Shyam, I have seen her and you will present me with a gold medal for my aesthetic sense when you see her. Shyam, she is a peach! My only fear is that you may become enamoured of



Kishore Sahu in a happy mood with Jugnu in Hindustan Chitras "RIMJHIM"

her when you meet her, the blooming bachelor that you are.

SHYAM:

Hearty congrats! Such a prosaic Johnny to get married to a sweet siren! I can't believe it, my boy. Is it one of your day dreams or is it a reality? Perhaps you wish to bumbooze me with your wedding threat!

Shyam assumed a serious attitude, and began thinking of something grave.

SUDHIR:

You should honour me with your presence on the occasion and be my bestman. Shyam! will you? Oh! You are thinking of other things now.

SHYAM:

Well Sudhir, with pleasure I shall attend. I was only thinking about a funny incident which happened at Calcutta when I was working as an apprentice under an eminent lawyer, soon after I took my B.L. Degree.

SUDHIR:

Shyam, go ahead with your yarn. I know, you are an old bandycoot! Probably you played the gay Lothario with some innocent girl!

SHYAM:

Well then, please listen. I was working as an apprentice under a big legal luminary. An apprentice at the beginning will not be entrusted with any responsible work by the 'senior'. So, I was having a very care-free existence. One day, I went on a joy-ride in my new car with a friend to the Lake area. It was about 10 a.m. I was driving. When we reached the Police Thana, my friend told me that he had some business to be transacted at the Thana. I stopped the car and he went in. I parked the car on the road side, just a few yards away from the Police Station. I was sitting at the steering wheel puffing leisurely my cigarette when I heard a feminine voice addressing me in an agitated tone. Awakened from my brown study, I gazed at her in surprise. She was a smart looking

had cast her spell on me, and I girl, but her face wore an anxious and troubled expression.

"Driver, is this a taxi?" She queried.

I was flabbergasted at her cheek and was wondering whether I was looking like a taxi driver who was waiting at the junction to hook a prospective customer! I did not answer her, for it pricked my vanity a bit, when she addressed me as a driver. I looked at her again and was thinking furiously whether I should respond. She was anxiously looking around and again in a very agitated tone she asked me whether it was a taxi. Taking pity on her confusion I said "Yes Madam. What do you want?"

Her face brightened up, and smilingly she said "Will you please drive me as fast as you can to the University Building in College Square? I have to sit for my M.B. Examination. I think it is late already and today is the last day of my examination. I had been waiting at my residence till now for my usual conveyance, but it did not turn up some how, and now I am in a hurry."

I got down from my seat and opened the door for her. I found from my watch that it was ten minutes to ten. Without saying a word, she jumped into the car and said, "Driver, please hurry up. We have to cover about five miles to reach our destination."

My sense of chivalry came to my rescue and I drove the car at a break-neck speed. We reached the place within a few minutes. Opening the door herself, she jumped out in a hurry, turned to me and said, "Just now, I am not having any cash with me. I shall pay you the fare whatever it may be, if you come to my hostel yonder there at 4, this evening. I will be waiting for you at the Hostel gate. Please do come. Excuse me for this inconvenience. Thanks." Then she ran up to the hall with a faint smile.

I was stupefied. Her debonair look and straight talk, appealed to me immensely. Sudhir! the siren



Shri Onkarnath Sharma, M.A., Managing Director, Filmniketan Ltd., and Sooryodaya Films Ltd., Proprietor Agra Fine Art Studio who has gone to study in the University of Southern California, Los Angeles for his M. A. Degree in Film Direction.

cursed myself the fool that I was, for not having ascertained her name. To tell you frankly, I was so very impressed with her vivaciousness and innocence that I forgot even about my very existence! I drove back to the Lake area where my friend was still waiting for me, wondering whether the earth had swallowed me up with my car! That evening I wanted to go to the hostel and meet her, but unfortunately I was detained in the Court by my 'Senior', who was arguing before the Judge, a very sensational Criminal appeal. I was cursing him for unnecessarily detaining me. By about five, he concluded his arguments and we started for our homes. I hurriedly removed my coat and pant and put on the same dress which I was wearing that morning. After gulping my tea, I drove straight to College Square and stopped my car at the hostel gate. But to my regret, there was not even a trace of my fair client anywhere there. Getting disappointed, I asked the watchman, and from him I was able to elicit the information that a lady student was waiting at the gate for her car till 5-30 and then she has left for her home in



Debonnaire Kempuraj greets you as Vikrama in his own bi-lingual production, RAJA VIKRAMA now nearing completion at the Star-Combines Studios.



Chic and charming even in her sorrow, M. V. RAJAMMA gives one of her best performances in Kempraj Production's RAJA VIKRAMA.

the tram. But he added, that before leaving she had given a chit and a five-rupee note to him, with instructions to pay it to the driver of car No. 15750. CAL., if he happens to turn up. Then he looked at my car number and finding it to be the same, gave me the chit in which it was scribbled "Thanks for the lift this morning. Please receive the money from the gate keeper which is your taxi fare." She had initialled the scrap of paper, but I wasn't able to make out her name. Sudhir! I confess, I felt then, that I lost a golden opportunity. I wanted to meet her after that, but I could not. For the past many months I was searching for her every where in Calcutta, but the bird had flown. Even now, her angelic form, bewitching smile, and refined manners are haunting me. I was thinking of this incident when you were talking with me.

SUDHIR:

Shyam! You are unlucky. Accidentally you came across a rare bird but you were an ass to have lost trail of her. Now that it is spilt milk, do not cry over it. Tell me, won't you attend my wedding?

Shyam nodded assent.

A week later, Sudhir started for Calcutta. Shyam stayed on, at Darjeeling saying that he would take a few more days rest. But he promised Sudhir that he would reach Calcutta in time for the function.

The wedding day arrived and Sudhir was looking forward eagerly to the arrival of his friend, Shyam. Many of his friends, even from distant Madras, responded to his invitation. By about noon on the wedding day, he received Shyam's congratulatory message from Delhi. While congratulating the happy couple, he added that he had an urgent call from Delhi to interview the Minister for Law, in connection with his application for a Judge's place and therefore he was forced to remain in Delhi for a week more. He concluded that he would be back in Calcutta very soon.

Sudhir's marriage went off very well at Renu's house in Parke Street,

Calcutta, in the presence of a very distinguished gathering.

A week after the wedding, Renu and Sudhir were going in a car, one evening to Shambazar to attend a cine show at SREE. When they came to the College Square Renu was seen smiling involuntarily. Sudhir noticed it, and asked her why she was doing it. The car was moving slowly through the crowded thoroughfare. She said, "I was smiling, because it was here, that a funny but memorable incident took place, when I was a medical student. I feel ashamed to tell you of the incident, for it happened due to my carelessness. It was our examination time. On the final day, I did not start sufficiently early. We were then put up at Ballygunge. I was waiting for my conveyance at home till ten, to start for my exam. It did not come. So I left home in a hurry and reached the road near the Police Thana. From there, the University hall is about five miles. Going by tram was out of the question. So, I was wondering as to what I should do; and I saw a taxi car waiting at the roadside. I asked the driver whether he could give me a lift in it. I had no pie with me. He readily took me to the college and just before I was entering the hall I told him to meet me at the

College hostel that evening, and receive the fare. Accordingly I waited there till very late in the evening. but he did not turn up. So, I paid the money to the watchman with instructions to pay it to the taxiwallah if he went over there. Since I noted his car number, I was able to mention the number too, so that he could easily identify the chap and pay. Because it was the last day of my exam. I didn't go back to that side to enquire whether it was paid. It was that incident which flashed past my memory, when I saw the spot."

Sudhir was non-plussed to hear it from Renu, for it was only a few days back that Shyam narrated to him a similar incident while they were at Darjeeling. He asked her whether she could recognise the taxi driver and she replied, "How is it possible? I saw him only once in my life time and how am I to remember his face?"

Evidently Renu's explanation relieved Sudhir's mental torture considerably. He was feeling thankful that Renu would not recognise Shyam even if she happened to meet him. He also felt sure, that the taxi driver in question was none other than his friend, Shyam. He was gratified that even if Shyam



Kishore Sahu probably mistakes something for his hat with Ramola beside him!! A Scene from RIMJHIM.

recognised Renu, he might not dare to mention it, now that, Renu had become his wife through the agency of a mysterious and inscrutable fate.

They witnessed Director Barua's soulful saga in celluloid, MUKTI, at the SREE and returned home by 9 p.m. After their meals, they were speaking about the film, they had just witnessed. Though the film was an old one, both of them had not seen it before. So, Renu was enthusing over the exquisite performances of Barua and Kanan. She paid a big tribute to Director Barua for making the wild elephant act with such human understanding. She went into raptures over the acting of Jamuna as Jharna, the inn keeper in the jungle.

Just then, some one tapped at the door and Sudhir was really surprised to find his friend Shyam with his luggage, waiting on the verandah.

SUDHIR:

Hullo, Shyam, where the devil are you dropping in from? When did you reach Calcutta? I was wondering whether Delhi's attractions have swallowed you?

SHYAM:

You nit wit! Don't you see that I am travel worn? Have you no eyes to see that I am having a cart-load of luggage with me? I arrived at Howrah, just half an hour ago from Delhi, and I was anxious to meet you and your blessed wife. Hence, I ran up post haste without even stepping into my nest. Sudhir, I am beastly hungry. Order her ladyship if you are not hen-pecked, to give me my fill! The ravenous wolf in me is grumbling. Before that, I would like to have a damned wash and change.

Sudhir led Shyam to the bath room and ran up to Renu to tell her of Shyam's arrival. He instructed her to prepare Shyam's favourite dish along with the usual meal.

After a refreshing wash, Shyam came to the drawing room and opened his suit case. He took two neatly tied parcels and placed them on the table. Sudhir sensed what they were.

SHYAM:

Sudhir, I have brought some nice things for you both, from Delhi. I do not know whether Mrs. Sudhir would like them, for, these ladies have their own fads, and eccentricities. But to you, anything will be welcome.

SUDHIR:

Please tell me all the details about your interview with the Minister. I am anxious to know it.

Shyam, whistling a tune opened his leather wallet and took from it a long cover. He then drew out a folded parchment sheet with the Govt. Emblem embossed on it. He gave it to Sudhir. It was the Govt. order that Shyam had been appointed as a Dt. Judge in Calcutta. Sudhir was actually dancing with joy at Shyam's good luck.

SHYAM:

Both of us have every reason to feel elated. You have secured a good wife and myself, a pretty good job. Now, it is my turn to hook my girl and keep pace with you, Sudhir! Why don't you introduce me to your wife? Is she a *puudha-nishin*?

Sudhir called Renu and introduced her to him. Shyam stood up and after congratulating them heartily offered them the wedding presents.

Shyam looked into Renu's face. His eyebrows twitched. He was evidently thinking. Though he did not utter a word, his face was indicative of the conflicting thoughts that were passing through his mind.

SUDHIR:

Shyam, why do you gape like an owl? Are you feeling out of sorts? Why don't you speak to Renu? I see, you are only a man's man!

SHYAM:

(Stunned) Madam! Excuse me.

He sat down on a chair and after regaining his self composure began slowly "Madam, Don't you recollect this old 'Taxi Driver' of yours,

who had the rare privilege of rushing you to your examination hall?" Renu was looking at him with an astonished expression in her face.

SHYAM:

As per your instruction I went to the hostel, but I was a bit late. Nevertheless, the watchman gave me your chit and the fiver.

(So saying he took his purse and from it drew out a folded envelope in which he was preserving the chit and the note and stretched it to Renu.)

Renu was looking at Shyam in utter bewilderment and Sudhir was enjoying the resourceful and timely twist that Shyam had given to the incident.

SHYAM:

Madam, anyway, I am gratified that I had the honour of serving you as your chauffeur, long before Sudhir even thought of an alliance with you.

Renu, who was also a good sport rose up to the occasion and said, "Well Sir, from Sudhir's silence, I could understand that Sudhir ought to have sent you to play that funny role! Surely there was some conspiracy between you two! I am glad. I didn't have a free lift! So, I am not indebted to you. I was wondering whether you had received your fare from the watchman. It was only just a few hours ago I was telling this story to my husband, on our way to the show.

SUDHIR:

Yes Shyam, Renu told me about it only today and I was doubting as to how things would develop when both of you meet. I am now feeling completely relieved.

SHYAM:

Sudhir, Don't you call me a taxi wallah any more. I am a full fledged District Judge now. Madam, You may feel honoured that your ex-chauffeur has by a stroke of good luck, metamorphosed himself into a blooming Judge! I received my orders only last morning.

Shyam, Sudhir and Renu had a hearty laughter over it.

OUR REVIEW

Bhanumathy and Radha Score Well in "STRANGE BROTHERS"

Gripping Story Entertains The Audience

Gemini's STRANGE BROTHERS gave us a pleasant surprise when we read in the Censors' Certificate that the length of the picture was only 13,661 feet. It was surprising and strange because, an inveterate and dogmatic fighter in "No restriction, and more footage" crusade Mr. S. S. Vasan, the producer of STRANGE BROTHERS has himself succeeded to a remarkable degree in giving us a good entertainer in Tamil in 13,600 and odd feet, thus inadvertently disproving his own arguments in favour of more footage!!

STRANGE BROTHERS is an adaptation of Alexander Dumas' famous novel *The Two Corsican Brothers*. Quite recently, we find a general trend among our film lords to go to foreign classical authors and their works for the themes of their pictures, to wit, Twelfth Night, King Lear, Les Miserables, etc. We doubt the sanity of such a move on the part of our film moghuls because to reconcile such foreign stories with the traditional Indian social backgrounds is a job beyond the ken of our Producers' intelligence.

STORY:

Overlooking this one defect, we should say the story of STRANGE BROTHERS is an entertaining one. Vijayasimhan and Vikramasimhan are twins who are victims to a strange psychological phenomenon, that the physical or mental sensations of one are felt by the other also. They are brought up by one Dr. Nanjappa who was instrumental in rescuing them from the clutches of their father's greatest enemy, Marthandan.

Time passes on and Vijayan falls in love with Kanchana, a town girl. As a psychological incidence, Vikraman also feels the same emotion

towards Kanchana. Troubles and fights ensue between the brothers; Kanchana unable to bear the situation leaves the house and unfortunately gets caught by Marthandan on the way. Vijayan goes to rescue Kanchana but is caught and flogged. Vikraman in the far off forest also feels the brunt of this flogging and rushes to the rescue of his brother. In the sword-play, Vikraman gets fatally wounded by Marthandan who in turn is killed by Vijayan. And the story ends thus leaving the field free to Vijayan and Kanchana.

The story moves fast and but for the frequent interpolation of so many dances, the tempo would have been still more consistent. We think that at least 2 or 3 dances could have been profitably deleted.

Mr. Acharya has been careful enough not to introduce much of sex-appeal or obscene sequences as in his last directorial venture in Gemini MANGAMMA SABATHAM. That is really appreciable. But we are afraid that he has obviously failed to spot out and avoid one or two discrepancies as (1) In the sequence where Kanchana is rescued by Vijayan from Jambu, it is shown that Vijayan's right shoulder is wounded whereas the bandage is shown on his left shoulder. (2) We do not find any difference of make-up in the appearance of Marthandan and the Doctor though the story is presumed to travel through a lapse of 20 years.

DENOUEMENT:

Both M. K. Radha and Bhanumathi have given the best performance of their career as film artistes so long. Radha's dual role was a marvellous success for him especially in the domain of emotional acting. It was really a very delicate piece of performance which was required of him; and he has done full justice to his selection.

STRANGE BROTHERS

(Tamil)

Producers : Gemini Studios
Dialogues : Gemini Story Dept.
Songs : Kothamangalam Subbu
Music : Rajeswara Rao
Photography : P. Elliah
Recordist : Gandhi
Cast : M. K. Radha, Bhanumathi, Nagendra Rao, Narayana Rao, G. Pattu etc.
Direction : Acharya.
Released : on 21st Oct. at Wellington and Prabhat.

Bhanumathi has given a very charming performance. She was at most times vivacious, childish and machievous. Specially appreciable was her easy performance while escaping from the clutches of Marthandan in the disguise of a servant. And her multi-lingual song in the company of the soldiers was good.

Nagendra Rao as the villain, Marthandan, does his part well; but we found that at most times when he wanted to give the audience the impression of his being angry, he vociferated in loud tones and delivered his dialogues in very high pitch. It was deafening to listen to him.

G. Pattu as Dr. Nanjappa gives a mellowed performance. His role in the story is a most delicate one; and he succeeds in delineating that role with commendable mastery. **TECHNIQUE & MUSIC:**

Photography keeps the standard of Gemini; but we cannot say the same with audiography. Sound was not consistent throughout. The settings were good and fitting to the sequences in the picture.

Music is average. Two of the songs are catchy in tunes and may attract mass adulation.

Mr. S. S. Vasan has given the South Indian public a good entertainer in a tolerable footage of celluloid. We will also advise other producers who are waiting for more footage to produce such entertainers in limited footages only.



Disturbing **yo**ur peace of mind by her luscious look and attractive curves, REHANA is to-day the Oomph Girl of the Hindi Screen.

IN LIGHTER VEIN

Gossips From Hollywood

By
LEROY MARCH.

It seems fairly certain now that a "Jean Harlow Story" actually is going to be filmed by R.K.O. For a while many of us considered that this project was something that was just going to be forever talked about, and never actually achieved. But the dope now is that Jane Russell is all set to have her hair platinumed for the role, with the production to get under way shortly thereafter.

Spencer Tracy is advising all who will listen that actors should stick to acting, with no deviation whatever, particularly in the direction of plumbing. Spence became converted to this simple philosophy the hard way. A pipe started leaking at his Malibu cottage. Tracy ruled, "Never mind spending for the plumber, I'll fix it myself in a hurry." He's just now out of the many square inches of adhesive plastering which the doctors stuck on for a couple of weeks to brace his badly sprained back.

I seem to recall that about the time Lana Turner and Bob Topping were wed, Lana made some observations to the effect that they would live forevermore in the East, or in Italy, or the Riviera, but never in Hollywood. Now I note that Lana and Bob are peddling their place in Connecticut, and will reside in Hollywood's plushy Bel-air. Hollywood's insidious that way.

As far as I can ascertain, those rumours which have had it that may be Betty Grable and Harry James ain't quite as happily married as they might be are without founda-

tion on fact. Anyway, Betty was happily all a-twitter to finish "Wabash Avenue", so she and Harry could rush right down to Del Mar, without a second's delay, to see their 10-horse stable in action, and I can't conceive of the couple being so enthusiastic about such a holiday enterprise if they were seriously feuding on the side.

Already Barbara Stanwyck is not happy about the re-issuing of LADY OF BURLESQUE, which picture was not of Academy Award caliber to put it gently. And odds are that Columbia Studio and Rita Hayworth won't be happy about Fox re-issue of Rita's MY GAL SAL, and ballyhooing it with new ads offering lines such as "Rita finds her Prince Charming in her most exciting romance," etc., etc., etc., ad nauseam.

Gregory Peck is indulging in some shuddering at the thought of the faint possibility that there's a move under way to get him to grow a beard to last through at least three or four pictures. Greg has a two week whisker growth for his role in GREAT SINNER, and some studio personages are reported to be in the mood to seek to have the star make it a standard feature of his appearance. But Greg is in no such mood, and announces he will resist all efforts along these lines.

AFFAIR NUMBER 5, much to my surprise, isn't going to be the spy-thriller I thought it would be, with Bette Davis and Robert Montgomery doing sinister cloak-and-

dagger stuff all over the place. In this film Montgomery is going to cinematically portray a Max Factor sort of a fellow, a great make-up stylist, and Bette is to be a temperamental actress. (Bette should have no trouble with role.) And the "Number 5" of the title refers to a perfume.

Mickey Rooney has for some weeks now been much more than casually interested in very beautiful Barbara Lawrence. And, it was generally assumed that Barbara was interested in none but Mickey. But all of a sudden Barbara shows up at some of the late spots with "Butch" Romero, also known as Cesar. And inasmuch as Mickey wasn't being seen around with another gal, we may assume that he didn't consider his twosoming with Barbara at an end. I shall view future procedures of this trio with more than a modicum of interest.

There's a story going around, one not authenticated even slightly, which has it that Charles Chaplin is going to turn back the cinema clock a good many years by giving Jackie Coogan an important part in the picture which Chaplin is supposed to be on the verge of making. Those of my readers who aren't exactly youngsters will recall that Coogan became a world-famous child star as the result of Chaplin casting him, some three decades ago, in THE KID. Of course, right at the moment, Jackie's not doing anything mild and juvenile in the acting way. He's now busy portraying a killer-gunman in EL PASO.



Lolling in the summit of their name and fame, these two sisters—Lalitha and Padmini seem to be the much sought-after pair in the film realm in the South. Here they come in Bharani's "LEILA MAJNU".

OUR STUDIO DIARY

Deepavali, the Festival of Lights, cannot be said to brighten the prospects of the South Indian Film industry to any great extent this year, as we find a solitary picture making its appearance on the screen during the festival celebration. Generally, Deepavali is an occasion for some of our Producers to try to market their productions; and except in the last two years we think, that at least half-a-dozen of them did succeed in releasing their pictures on this happy occasion, in those years. But somehow the tables have now been turned and Deepavali does not portend much good to the film industry in these days. It is better that we do not go deep into the reasons for this rut suffice it to say that many of our film producers have not yet taken up film production seriously as they are still found to gamble with its fortunes and theirs!

The solitary picture gracing the screen on the Deepavali day is Mr. S. S. Vasan's **STRANGE BROTHERS**. We should really congratulate Mr. Vasan for the commendable courage and speed with which he has finished work on this picture in a record time. We also feel the weight of the truism that only a master-businessman with all the studio and financial facilities could have achieved what Mr. Vasan achieved in the release of this picture.

Unconfirmed reports say that both the versions of this picture, **STRANGE BROTHERS** in Tamil and **NISHAN** in Hindi will be on the screen on the Deepavali day in more than 150 theatres all over India. With his vast and efficient organisation, we do not wonder, if Vasan achieves this miracle also.

Though there are two more pictures which are ready for release, we

understand that for commercial reasons the producers have postponed the release though their original idea was to release the pictures during Deepavali.

Thus Deepavali has come and gone without making any impressionable mark on the film industry in the South.

Coming nearer to the production schedule of the various producers we find that before the year 1949 bids good-bye, there is chance of two or three more pictures gracing the screen.

JUPITER PICTURES who have acquired the distribution rights of

Bharani's Tamil version of **LEILA MAJNU** has tentatively decided to release the picture by the 5th of November 1949. The Telugu replica of this picture is already running in various centres doing roaring business at the box-office.

Jupiters are also expected to release their **KRISHNAVIJAYAM** by the end of this year. With Vasanthakokilam, Narasimha Bharathi Premavathi, etc., in the title role and Lalitha, Padmini, Kumari Kamala and Vyjayanthimala adding to the attraction in the dance roles, the picture is fast nearing completion in the Central Studios, Coimbatore.



The most popular hero of the Tamil Screen, T. R. Mahalingam appears in Citadels' **ITHAYA GEETHAM**



Dance Recital in Madura

Baby Sulochana, the daughter of Mr. V. Vaidyasubramania Iyer, Secretary to the Rajah of Chettinad, had her DANCE ARANGETRAL on the Vijayadasami Day at the Victoria Edward Hall, under the auspices of the Madura United Club. Mr. K. Rama Varma Raja, Collector, presided. Mrs. Rama Varma Raja distributed presentations to the Tutor, Mr. Virabahu Oduvar and his talented pupil.

TALK-A-TONE

43

OCTOBER 1949

Simultaneously nearing completion is Jupiters' VIJAYAKUMARI which may be seeing the silver screen towards the middle of February next. Jupiters have also taken on hand the production of MANI THAN and a high class Hindi picture.

A.V.M. PRODUCTIONS have completed the actual shooting and work on their VAZHKAU, featuring T. R. Ramachandran, M. S. Droupadi, S. V. Sahasranamam, Sarangapani and Vyjayanthimala. Two other pictures which are going on the sets now at their studios at Kodambakam are ONE NIGHT and PENN.

BALAJI PICTURES are now rushing on with the work on their LEILA MAJNU featuring T. R. Mahalingam and M. V. Rajamma.

CITADEL FILM CORPORATION expect to release their ITHAYAGEETHAM by the Pon-

gal. Had it not been for circumstances beyond his control in the Studio sphere, Mr. Taliath should have by this time almost finished three-fourths of his picture. Sporting a pair of talented artistes, T. R. Mahalingam and T. R. Rajakumari in the title role, and developed against the thrilling and suspenseful background of Rajaput Era, the picture promises to be a worthy successor to Mr. Taliath's GNANA-SOUNDARI.

CHANDRALEKHA FILMS: Rehearsals are on full swing at 3, Waddell Road, Kilpauk, the production office of Messrs. Chandralekha Films, for the picturisation of the dance sequences in their picture AMBIKADEVI, which is on its full strides at the Newtown Studios. The main item of dance are rendered by Miss Indrabhai Thankachy a new face on the screen. The picture which is more than half finished and which sports Rajamma and Mahalingam in the leading roles promises to give the public a surfeit of music and dance.

GEMINI STUDIOS: Producer-Director S. S. Vasan is very busy regarding the release of his bilingual versions of the Corsican Brothers throughout India. The Tamil version, STRANGE BROTHERS, starring Bhanumathi, M. K. Radha, Nageswara Rao, etc., has been released on the 21st of this month in Tamilnad, and the Hindi version NISHAN starring Bhanumathi and Ranjan has been simultaneously released in the North.

Two more pictures on the sets at the Gemini Studios are the Hindi version of their Mangamma Sabatham titled MANGALA and AVVAIYAR which sports the Lady-Saint of the Tamil Screen, K. B. Sundarambal.

KEMPRAJ PRODUCTIONS: With the picturisation of Rajamma's main dance sequences, Producer-director-actor Kempraj has registered a markedly rapid progress in the three months he has been on the sets with his bi-lingual production RAJA VIKRAMA. The picture has almost neared three-fourths of its length and the enterprising

producer has already announced it as his Pongal offering to the Tamil and Kannada screen. Starring Kempraj himself, Rajamma and Jayamma, supported by Subbiah, Sethuraman and Angamuthu, RAJA VIKRAMA is being produced at the Star Combines Studios and directed by Mr. Kempraj.

KAILAS PICTURES (Chengannur) has announced the production of a Malayalam picture based on a story by Mr. N. P. Chellappan Nair titled SASIDHARAN, B.A. K. Sreedharan Nair, Vaikom Mani, S. P. Pillai (the ace-comedian), etc., lead the male cast, while the female cast still remains to be decided. They have already recorded 14 songs in a record time of 3 days at the Vauhini Studios, Kodambakkam. The play-back is rendered by Ganabhusanam Revamma and Mohan Kumari while the music is directed by P. Kalinga Rao. Mr. K. K. Narayanan and Mr. Janakiram, the partners of this concern are very enthusiastic about the early commencement of shooting on this picture at the Udaya Studios, Alleppey. The picture will be directed by Mr. Janakiram.

They are also contemplating to have a Tamil version of this picture for simultaneous release with its Malayalam counterpart.

MURUGAN TALKIES: They have finished work on their RATNAKUMAR, starring P. U. Chinappa and Bhanumathi. The picture is expected to be released in the course of November. N. S. Krishnan and T. A. Madhuram give the comic relief in this picture.

MODERN THEATRES (Salem): T. R. Sundaram, B.A., B.Sc. (Leeds) is very busy with his own picture, ETHIRPARATHA MUTHAM an exhilarating comedy under the direction of Ellis R. Duncan.

D'ESPI FILM SYNDICATE has started its Tamil production UNMAYIN VETRI or SATYAMEVA JAYATHE under the direction of Haribhai R. Desai at the Star Combines Studios. Kumari Thulasi, the rising singer-dancer is in the cast,



With the sole idea of trapping Vikrama for her Cupid's play, Rajamma as Kamini requisitions the help of all her curves in Kempraj's RAJA VIKRAMA

It's a Superb Entertainment full of

**ROMANCE
ACTION
DRAMA
MUSIC &
DANCES**

From
21ST Oct.
at all important Stations in Tamil nad

DEVAMANOHARI

**P. BHANUMATHI HOMNAPPA BAGAVATHAR B. S. SAROJA
KALIN. RATHAN M. R. SAMINATHAN LAKSHMIDEVI R. PADMA P. R. CHANDRA
M. M. RADHABAI RAJANAH T. K. GOVINDAN G. M. BASHEER & others...
LALITA PADHINI RAGINI in
GULEZALAVALI DRAMA**

Direction Produced by Studios
A. T. KRISHNASWAMY B. A. RAJAM K. SRINIVASAN PRAGATHI NEPTUNE

For Bookings apply to:
North Arcot, South Arcot, Chingleput: Maya Films, Bunder Street, Madras 1.
Tanjore & Trichy: Jambu Pictures, Teppakulam, Trichy.
Mysore State: Jayamani Pictures, Gandhinagar, Bangalore.
Salem, Coimbatore & Nilgiris: V. R. Sikkapayya Chetty & Co. Kumarapalayam,
Ceylon & F. M. S. Ceylon Theatres Ltd., Colombo. [Via. Bhavani
Distributors for Madurai, Ramnad & Tinnevely: Ramanathan Pictures, Karalkudi.
Other areas: Arkays Pictures c/o Picturpost, Madras 17.



STAR COMBINES & ELITE PICTURES are now on the sets with their joint production, PARAMANANDA SISHYALU in Telugu under the able supervision and direction of the ace-comedian of the Telugu Screen Mr. Shiva Rao.

JAGADISH PRODUCTIONS: After a period of forced inactivity and silence, Mr. Y. V. Rao has recommenced the interrupted progress of his JAGANNATH PANDIT in Hindi at the Star Combines Studios. Once started, Mr. Rao is progressing with his usual speed and it is expected that the picture may be ready for release by December.

VAUHINI STUDIOS are ready with their GUNASUNDARI and it will be coming on the screen by December. The picture is directed by K. V. Reddi and is a free-hand adaptation from Shakespeare's KING LEAR.

FILMS DIVISION RELEASE: The Films Division of the Government of India released on the 13th of October an instructive documentary WAR OR WASTE, which lucidly explains how to tackle the monstrous problem of preserving FOOD. It vividly portrays the scientific methods of preservation employed at the Government godowns, such as, dusting the grain with insecticidal powders or by fumigation.

While speaking on the products of the Films Division we should congratulate them for releasing their News Reels in time now. But we would stress here one serious defect we have noticed in these shorts, viz., the different 'takes' in the picture on a subject jump from one another without any warning and the synchronisation of the Commentary with the actual situation as shown in the pictures is also imperfect. We would advise the people in charge of editing these shorts to be a little more careful and not commit such avoidable blunders.

BOMBAY

M. & T. FILMS, Ltd.:

A new chapter has been inaugurated by the above concern in the

field of documentaries by the production of their maiden biographical short entitled "OUR NEHRU."

This short running in about 2,000 feet, has been well received all over India wherever released and the interest and enthusiasm which the exhibitors as well as Provincial Governments are evincing in the booking of this documentary is proof positive of the fact that documentaries, if properly produced and exploited, can open hitherto undreamt of channels of revenue to our film producers.

Their second picture entitled NISHANA has almost reached the final stage of completion at their own Studios at Andheri.

The picture has a formidable line-up of film's most popular stars Ashok Kumar, Madhubala, Geeta Bali, Yakub, Nawab Kanhaiyalal, Balam, Shyama and Durga Khote who are featured in the principal assignments, while the megaphone is being wielded by Wajahat Mirza. The music of the picture is being done by Khurshid Anwar set to the lyrics of Nakshab, who is also the producer of the picture.

NISHANA is a serio-comic romance, set against a background of village life and its poignant emotion as well as its spicy humour are expected to set a new high in the field of entertainment.

NISHANA is expected to be released some time in November this year.

NIRALA, Production No. 3, is making brisk progress at M. & T. Studios with Madhubala, Dev Anand, Yakub, Mazhar Khan and Durga Khote in the stellar roles.

NIRALA is a full-length musical and in respect of its story value, comedy elements and lyrics, it is going to be hailed as an outstanding achievement of the motion picture industry.

FILMKAR, Ltd.:

Their maiden picture BAHANA, which is already in the news, has enlisted further news-value as a



An artist of good standing, Mr. W. A. Menon's varied professional career includes some years of good services as staff-artist in Ananda Vikatan and Kalki. He has undergone training for Art Direction in Shantaram's Film Academy and was associate Art Director for New Hums Picture's DROUPADI in the initial stages. Now he is working independently under the name of Studio Menon's.

result of its having been sold out for three territories prior to its practically mounting the sets.

There is a line-up of filmdom's biggest credits behind this picture. Ashok Kumar, Nargis, Nawab, Raj Mehra, Sunder and Sunalini Devi are the principal players, while ace lyricist Shaki Badayuni provides the lyrics of BAHANA, which are being set to tunes by the celebrated Naushad, and Nitin Bose, one of our most seasoned cameraman-director, is wielding the megaphone.

No efforts or resources are being spared to make BAHANA the greatest film event of the year, and it is hoped that popular verdict will amply justify the confidence of its producers.

SURYA KALA CHITRA:

Their production "CHAR-DIN-KI-CHANDNI" with Sultana,

Paresh Bannerji, Indu, Nayampalli, Kokila and others, is ready for release.

Under supervision of Rafiq Razvi the picture has been well handled by Director W. D. Dadlani. The film is produced on lavish scale by producer, R. Radhakishin, which deals with the life of a modern damsel, who leads a miserable life by refusing for the marriage and wants to live like a free bird.

TALWAR FILMS:

KHILARI is being produced and directed by R. C. Talwar, featuring Suraiya, Ashok Kumar, Kumar, Indu, Alope, Eruch Tarapore and the great comedian Sunder.

With this film, Ashok Kumar returns to the sensitive emotional type of role which skyrocketed him to fame. As the moonstruck collegian, caught between two flames he

put over a performance that is truly memorable. Suraiya is cast as the high-strung daughter of a brow-beating Colonel and is incidentally, the flame that burns brightest in Ashok's heart. The role is almost tailor-made for her and she puts over an unforgettable characterisation. Indu is the other girl who tries to bargain with Cupid at the point of a pistol! You have seen this slip dynamite before but in KHILARI she is catapulted to the top-rungs of the stardom. Kumar on the other hand distinguishes himself in the role of the old time Colonel who knows a man only by the title that goes with his name. Sunder mixes laughs with mild villainy in this one, and you are sure to laugh your sides off watching him making mince-meat of other people's lives.

Based on a story by Talwar himself, "KHILARI" which is being produced at the Bombay Talkies Studios is a film that just bubbles over with delight. The songs are by Nakshab and Rajendra Krishan while the musical score is in the capable hands of the maestro Hans Raj Behal.

NIGARISTAN (INDIA) FILMS:

Their maiden production "BAN-SARIA" starring Gita Bali, Randhir, Ram Singh, Kuldeep, Sofia, Gulab, Ramesh Thakur and Om Prakash is now running successfully throughout North India where it has been received with great enthusiasm and admiration.

M. R. Bhakri is completing the preliminaries of his next "CHORI CHORI" which is to be directed by veteran Shanker Mehta.

HINDUSTAN CHITRA:

In the wake of the thundering success of "SAWAN AYA RE", a social classic, which is creating motion picture history wherever it is released, they have completed their latest presentation, "RIM-JHIM." The picture, being written and produced by Kishore Sahu, has everything of top-class to make it a fine and clean motion picture. "RIMJHIM" is streamlined with

top-notch popular stars like Kishore Sahu, Ramola, Mubarak, Mohana, Jugnu, Janki Dass and many others. Moreover the picture distinguishes itself for its musical excellence provided by Khenchand Prakash. Mantaz Ali and Alaknanda have contributed a colourful dance-numbers. Preparations are afoot for its immediate release in Bombay and other centres.

In the wake of "RIMJHIM" they launched their new picture entitled as "HAMAR GHAR", mahurt of which was performed recently. Produced by Kishore Sahu, "HAMAR GHAR" is earmarked as an all-star-cast picture in which leading artistes of the Indian screen will be starred together in different roles, befitting their individual histrionic qualities.

PARO ART CONCERN:

KISI-KI-YAD is written and directed by Chaturbhuj Doshi, who has to his credit a number of Ranjit hits. Produced by Mohanlal Mahai in association with M. S. Pathak, this picture aims to provide clean but rich screenart to the millions of cinegoers. The picture depicts a human story of a dream of life concerning the love and struggle of two young couples. This engrossing drama of conflicting romantic plights against social barriers is so realistically brought on the screen.

The highlight of the picture is the musical score, provided by Hansraj Behal. His newest tunes are so captivating as to make the song-numbers memorable. Lyrics are from the pens of Qamar Jalabadi and Moti, B.A. Paro Devi has provided some pleasing dance-numbers. The picture is fast nearing completion.

In the star-cast are such favourite top-notch stars like Sulochana Chatterji, Jeevan, Bharat Bhushan, Veena Kohli, Mumtaz and Paro Devi.

NARGIS ART CONCERN:

Producer-Director Akhtar Hussain, is busy day and night in the shooting of "PYAR KI BATEN" which

is now in the last phase of completion. Its theme is extraordinarily rich in interest in which the strange romance of a pretty prince has been depicted in the most artistic manner. The picture is full of novel interest, entertaining comedy and enchanting music and when once released will compel the public to see it over and over again.

The music is given by two Music Directors of repute, Bulu C. Rani and Sharmaji.

Charming Princess Nargis the heroine is teamed with Triloke Kapoor, the "Young Gallant." The other artistes being Neelam, Aman, H. Prakash, Nissar and Rasheed.

"BHEESHMA PRATIGYA" is nearing completion under the direction of Vasant Rao, Painter of Prabhat fame. Dialogues and songs are by the popular and able pen of Manohar Khanna and music by S. K. Pall of Shalimar fame.

Nargis along with Sahu Modak, Kumar, Misra, H. Prakash, Kamala Kant, Purnima and Moti Bina, etc., are featured in the picture.

EVEREST FILM CORPORATION:

Sahibzada Baqar Ali Khan a well-known personality, a resourceful and experienced young man of United Provinces has joined Everest Film Corporation, Bombay as a Producer.

Their first offering is "PARAYA SUKH" whose script work is now completed. The story is based upon the teaching of our great heroes who have sacrificed their lives for the happiness of others, which is also being written by Mr. M. N. Hashri, pupil of late Agha Hasher Kashmiri.

The producer Sahibzada, B.A., and the director Mr. M. N. Hashri are busy in selecting the good and well-known artistes for their first presentation—"P A R A Y A S U K H."

ANMOL PICTURES:

Producer J. B. Mahant of "GULSHAN" fame has floated this company in partnership with Seth Hira-



P. S. Veerappa in Citadel's
ITHAYA GEETHAM

lal Merchant, a well-known businessman. All the preliminaries of their picture "AMANAT" is complete and they will go on the studio-floor for film-shootings during next month.

The story, dialogues and songs are from the master pen of Professor Waqif of Sagar fame; it is being directed by the able hand like Rafiq Razvi and the musical scores are from Maestro Gulam Mohammed.

Nalini Jayvant, Rehman, Mazhar-khan, Nawab, Pran, Mirza Musharraf, Gulab, Sulochana (of Imperial fame) and Paro Devi are to play the leading roles.

NIHAL FILM CORPORATION:

Producer, Shri R. Vasudeva, has already signed with Nimi, the girl who is said to have proved to be the 'Latest sensation' of our Screen World by her splendid performance in R.K. Films' BARSAT. Randhir, Amarnath, Deepak, Zillo, Ramlal, Pitu, Ismat Sultana and Baby Nirmala have also been signed for important roles.

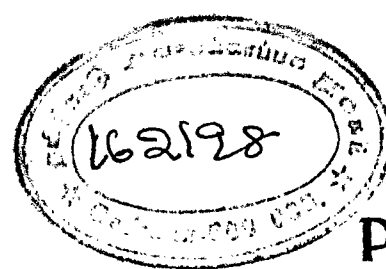
Direction of JALTE DEEP has been assigned to Deepak Asha who has since completed the screen-play from a story written by himself.

The paper work is nearing completion and it is hoped that the picture will go on the sets in the beginning of the next month.



Malathi seems to be really very happy the way she patronises the lucky bird in Murugan Talkies' RATNAKUMAR.

DEVELOPMENT OF



SL
NW-2-NS6
N45-15-36

SHELL
X-100

MOTOR OIL

Product of Thousands of Tests

Up to the end of 1939 successive improvements in motor oil quality had mainly been due to more effective removal of harmful compounds from the oil. However, it was even then realised that there is a limit to refining beyond which no further improvements can be made, and the principle of introducing substances into the oil—to give specific additional properties—had already been taken up.

During the war, Shell devoted a great deal of their general research to further developments of lubricants and made an extensive study of chemical compounds which would fortify and improve the properties of mineral oil. The next step was to apply their knowledge to the creation of a motor oil in which the various properties, including detergency, stability and protection, were

correctly proportioned, so that engines could continue to give their best performance over long periods of use under all conditions.

A large part of this work was carried out at the Thornton Research Centre in England.

Special engines were installed for accurately testing oils under all extremes of practical conditions.

Some were run under regular sequences of varying load, speed and temperature to imitate different driving conditions, ranging from town use in winter, to long distance travel under tropical conditions. Others were run under steady light loads with cold water circulating through their jackets, to study "cold corrosion." Still other engines were used to investigate reduction of wear in both new and run-in engines.

The search included study of the effect of various additives on valve gumming, engine deposits, filtration, oil consumption, oil pressure and other mechanical features. Different types of petrol were also used.

After literally thousands of tests, the best combination of the different mineral oils and additives was selected for a further series of trials. These consisted of endurance tests on engines taken at random from the production lines of the principal manufacturers. Finally, these controlled bench tests were supplemented by trials on the road to make quite sure that there was no factor which had escaped observation during the long bench-testing programme.

SHELL X-100 Motor Oils have been created scientifically and have been thoroughly tested.

HOW TO GET THE BEST RESULTS FROM

SHELL
X-100

First you must be sure that you select the particular grade of Shell X-100 Motor Oil recommended for your car. There are six grades, alike in quality but progressively thicker as the S.A.E. Number increases.

Shell X-100 { S.A.E. 10
S.A.E. 20
S.A.E. 30
S.A.E. 40
S.A.E. 50
S.A.E. 60

Your dealer will know which grade you should use. But before he refills the sump with Shell X-100, be careful to ask him to do these things:

1. Drain the old oil when the engine is hot. This gives it the best chance to drain out, taking with it a part of the sludge.
2. Fill the sump to half its capacity with flushing oil.
3. Run the engine light for five to ten minutes.
4. Drain out the flushing oil. This will clear out most of the deposits left in the sump.
5. Service the air and oil filters (if fitted) as explained in the Instructional Manual for your car.
6. Fill the sump to the correct level with the appropriate grade of Shell X-100 Motor Oil.

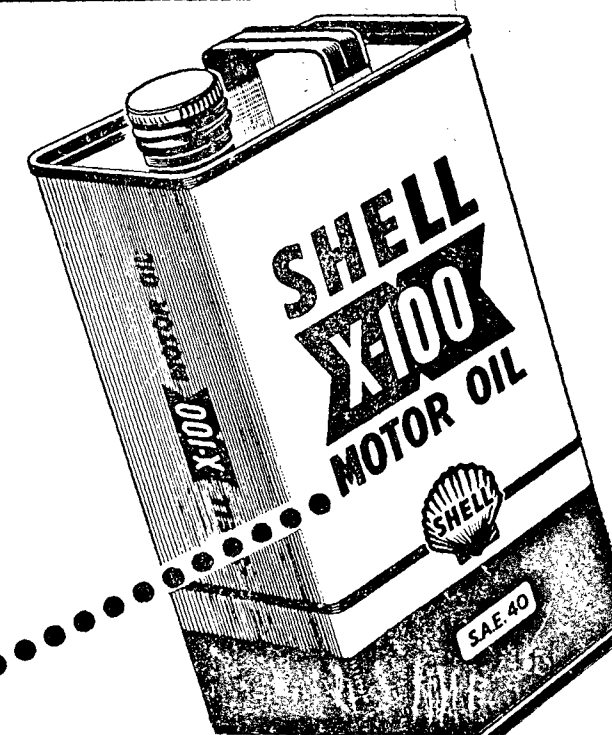
By following this procedure the new oil will not be loaded up unnecessarily with old deposits. It will have a better chance to clean your engine and remove the more solid and tenacious deposits which cannot be removed by simple draining and flushing.

As a result of changing over to Shell X-100 Motor Oil you will find that your crankcase oil darkens more rapidly than before. This is a sure sign that the detergent and dispersive properties of Shell X-100 are functioning, keeping the engine clean, and holding the particles in suspension till you change the oil at the mileage recommended by the manufacturer of your car.

PRINTED BY S. SRIRAM AT COMMERCIAL PRINTING & PUBLISHING HOUSE,
45/46, ARMENIAN STREET, MADRAS 1. EDITED & PUBLISHED BY P. D. THAMBI, 289 ESPLANADE, MADRAS 1

TALK-A-TONE

DEEPAVALI NUMBER



Wins Madras motorists

and this is why-

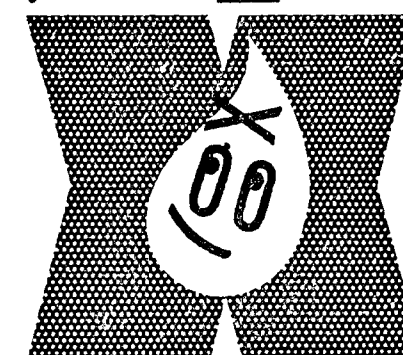
~~SLUDGE~~ Shell X-100
retards sludge formation.

~~RING-ROCKING~~ Shell X-100
resists ring-sticking due to
carbon accumulations.

~~VARNISH~~ Shell X-100
resists high engine heat and
the formation of 'varnish'
or 'lacquer'.

~~CORROSION~~ Shell X-100
resists deterioration; does
not form corrosive acids.

you can be sure of Shell



...and Burmah-Shell deliver the goods
BSY 154A

Watch !!

Best Medium to Advertise Best Goods for Best Results.

NOVEMBER ISSUE WILL BE OUT
ON THE 15th OF NOVEMBER 1949

PESUM KURAL

A PICTORIAL FILM MONTHLY

- | | |
|-------------------------------|---------------------------------|
| ★ INTERESTING ARTICLES | ★ SPICY NEWS |
| ★ BEAUTIFUL SHORT STORIES | ★ QUESTIONS & ANSWERS |
| ★ LIFE SKETCHES OF FILM STARS | ★ PHOTOS OF STARS IN TRI-COLOUR |

and

An Attractive Tri-Colour Cover

Single Copy Annas Eight only
Annual Subscription Rs. 6.

AGENTS WANTED THROUGHOUT SOUTH INDIA

APPLY TO:

MANAGER,

PESUM KURAL

289, ESPLANADE

MADRAS - 1.

Phone: 2332

தமிழ்நாடு ஆவணக்காப்பக நூலகம்,
எழும்பூர், சென்னை-600 008.

தவணைத்தாள்.

சே. எண் :

ப. எண் :

வழங்கிய நாள். (1)	திரும்பிய நாள். (2)	வழங்கிய நாள். (1)	திரும்பிய நாள். (2)
16/7/92			
21/4/95			
16-4-97			