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No. 3

TAXES TAXES & MORE TAXES

Mankind has been subject to many kinds of plagues since it first began to walk this earth. Science and medicine have conquered some, but cures and remedies for others are still unknown despite concentrated and extensive research. And yet, there are a few others which are beyond the purview of medical science and one such is the thoughtless taxation policy adopted by the powers that be.

Measures and not men, seem to be the mark of both the Central and Provincial governments.

For, from the moment the Congress took over the reins of the government, the people have been subject to a series of new and additional taxes, whereas the people were fondly hoping that immediately their own people assumed powers the land would flow with milk and honey. Alas! it proved a big joke and a huge deception.

No doubt, times there were, when people willingly accepted these new impositions in a spirit of sacrifice since they felt the country with its newly acquired freedom demanded a certain amount of sacrifice on their part. And they also willingly gave it. But, no people can tolerate a Government that exists for the purpose of checking the prosperity of its people or to allow such a principle in its policy.

As the saying goes, 'Governments are necessarily continuing concerns. They have to keep going in good as well as bad times. They therefore need a wide margin of safety. If taxes and debts are made, all the people can bear when times are good, but there will be certain disaster when times are bad.'

And today, the country has reached a stage when it cannot bear any further taxation. The ministers of both the Centre and Provinces should realise the hard reality that the economic structure of both the industrialist and the consumer has reached the breaking point.

The boom period is over. Money is getting shy day after day. Financial position, as a matter of fact, of every industry is getting shaky. Banks are diffident in extending facilities to the industrialists, the merchant community and more so to the film industry.

The film industry is today made to pay on the aggregate about 60% of its earnings by way of the following taxes :—

1. Import duty on raw films at 3 pies per feet
2. Import duty on cinematograph equipments
3. Sales tax on raw films, equipments
4. Licence fee for storage, shooting and editing films
5. Licence fee for cinema halls
6. Electricity duty
7. Property tax, water tax and other municipal taxes
8. Advertisement tax
9. Octroi duty

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10. Entertainment tax

11. Income tax, Super tax and surcharges.

Added to all these, is the new levy ON CINEMA SHOWS introduced by the Madras Government under the Entertainment (Amendment) Bill.

What does the film industry get in return for all this burdensome taxation levied on it? Nothing, but mere abuses.

But in countries like Hungary the Government actually subsidises film productions from out of the money they collect from it. For instance, one of the taxes collected is styled as the Public Institution Endowment Fee, out of which the Govt. allows a credit upto 50% of the production cost, but should the production prove A-1, this amount is treated as a subsidy. Similarly taxation except the P. I. E. F. is reduced to half for meritorious productions. And similar helpful gestures are shown by the Italian Government towards cultural and artistic films.

Whereas our Government, in spite of the fact, that the film industry in India is contributing a large percentage to the national revenue has not cared to meet or even attend to the fundamental needs of the industry, let alone subsidy and help.

The truth is that the Minister or Ministers in charge of this department are amazingly ignorant of the intricacies of film production and neither do they care to understand the working principles of this industry.

Has a single minister of any province taken pains to go into the facts of this industry and find out the actual capital outlay and the returns per average production? No.

Is the Government aware that even to day the film producers are made to part with heavy sums of money in black?

Is the Government aware that the top ranking artistes or the so called stars are insisting on payment of near about 30 to 40 thousand rupees in black on every picture contract?

Is the Government aware that a number of items of building materials for the studios are still being purchased in black market?

The Government has been indifferent to the needs of this industry but have not forgotten to burden this industry with more and more taxes, while they have been losing their legitimate revenues as indicated above. If only the Government is vigilant and sees that such under-hand dealings are stopped they can recover their small deficit even with the usual taxations.

And as long as the Government exhibits a step-motherly attitude towards this industry, we are afraid these mal-practices will continue and they will be losing a large slice of revenue, which would otherwise come to them in the shape of income tax.

We would, therefore, request the Minister in charge of this industry not to indulge in burdening this industry with further taxation but to allow this industry to survive and at the same time make it a potent instrument of cultural and educational values. This can be done if the Government shows real interest in the industry and comes forward to help it.

STOP PRESS: TAX ON CINEMA SHOWS REDUCED

As we go to the press we have received the news that the Select Committee who were asked to go through the Entertainment Tax (Amendment) Bill of the Madras Govt. have recommended reduction in the tax of the cinema shows and the Govt. have accepted the recommendation. Accordingly it has been decided to levy Rs 2-8-0 per show in Madras City, Rs. 2/- per show in Municipalities notified in that behalf, Re: 1-8-0 in other Municipalities, and Re. 1/- per show elsewhere.

NOTES & COMMENTS



Democracy or Fascism?

Announcing a revision of his taxation proposals for the current year, Mr. Gopala Reddi, the Finance Minister of Madras, declared that a new tax on Cinema Shows is proposed to be levied at the rate of Rs. 5/- per day for theatres in the City, Rs. 4/- for those in the bigger municipalities and Rs. 3/- for those in smaller municipalities and Rs. 2/- on all others. This new taxation will come into effect as and from 1st July, 1949. This additional taxation, it is estimated, will yield a net revenue of Rs. 14 lakhs a year.

In our May issue, we editorially and otherwise, commented on the sadistic pleasures derived by the various provincial governments in progressively stifling the film industry by their various administrative lapses and by the introduction of a series of new and additional taxations.

We thought that with the increase in the Entertainment tax, the Governments of the various provinces would leave alone the Cine-industry,

But that was not to be, as is evident by the advent of Mr. Gopala Reddi's fresh proposals.

Evidently, when Mr. Reddi realised that any further enhancement of the Entertainment Tax would arouse the public resentment to a dangerous limit, which he should be aware had already reached the elastic limit, he invented a novel scheme whereby he could fleece some more money from the same source. And so we have the new taxation scheme on film shows.

Commenting on this taxation proposal, Mr. K. Subramaniam, the President of the S. I. F. C. C. gave an idea of the various taxes the industry has to bear even otherwise, such as: (1) the Municipal tax (2) fee for Cinematograph licence (3) fee for Electrical Inspector's licence (4) sales tax on song books sold (5) professional tax (6) film storage fees (7) income tax (8) Entertainment tax and what not? He also cryptically remarked "I will not be surprised if a number of exhibitors decided to close down the theatres rather than run them on a loss."

But knowing as we do, the set up of the present Madras Ministry, we doubt whether there will be any use in any amount of public opposition and entreaties.

We therefore predict with a certain amount of confidence, that the finance minister would rush this bill through, in spite of the protests; neither can we hope for any relief from the legislators who are after all, only the tail end of a powerful party juggernaut. Even if we make it plain that the cumulative effect of those taxations will fall ultimately on the common cine-goer, the finance minister will complacently say that the common man need not see a film. For, the answer of Mr. Gopala Reddi to the criticisms levelled by Mr. V. K. John in the legislature against the sparse conveniences obtaining in the nationalised city bus transport, is still fresh in our minds: "who wants you to travel in these buses"!

And so the RAM RAJYA of the Congress Raj is proving a night-mare to the harassed millions of this land. If you feel travelling in buses as troublesome, *don't travel*. If you feel that you are asked to pay more for seeing a film show, *then do not go to see a film*. If you feel that your every-day essential needs are being taxed, *don't have such needs and quit this world!* What more do you expect from Ram Rajya?

While we do not grudge the Government moving heaven and earth to replenish their depleted exchequer (they have to thank only themselves for such a calamity!) our only plea to the Government is not to go on taxing, double-taxing and over-taxing the film



Geetha Bali in BANSARIA

TALK-A-TONE

industry alone, which, curiously seems to be a ready tool at hand for our financial wizards from the congress camp.

A Foolish Bill.

Yes. That is the only way in which we can describe the recent Cinematograph (Amendment) Bill passed by the Indian Parliament.

This Bill divided the Cinema films into two categories, those suited for exhibition only to adults i.e., those above 18 years of age, coming under the category "A", and those suited for exhibition to all, coming under category "B".

By this fragmentation, the morality-obsessed Congress Governments expect to curb the moral failings and the criminal tendencies on the part of children and adolescents.

We do not wish to dilate upon the imaginary social blessings that would accrue from such a bill; we wish only to analyse how the Government is going to enforce the observance of such a Bill.

Opposing the Bill in the Parliament Mr. Satyanarayana sanely asked Mr. Diwakar 'Supposing a husband aged 20 wanted to go to a film with his wife aged 15 *(we hope the Government won't introduce another Sarada Bill raising the marriageable age of girls to 18 for the purpose of this Bill (Italics ours))* would the Cinema proprietor exclude the wife? How would they prevent children below 18 seeing the film? If they want to, they would need an army of Policemen".

Prof. Ranga pertinently asked, how could they distinguish between boys aged 14, and 18 and those in between. We hope the Government won't ask the boys to come to the kinemas with their horoscopes to prove their ages!

Dr. Panjab Rao Deshmukh was afraid that as a consequence of the Bill there would be hundreds of frivolous prosecutions of boys as well as cinema proprietors. Instead he suggested production of healthy and educational films and leaving the discretion to send the boys and girls to the shows to their guardians and parents.

We have quoted the above remarks extensively to prove how sane and pertinent those remarks are, and how a Government run on the raising of the hands by a brute and mute majority can stifle relevant criticisms and get along with their bills.

It is only a delusion on the part of the authorities that they can control youngsters below 18 from seeing pictures; if they try to control by police force we are

afraid that the young blood, not being tainted with the doctrine of Ahimsa and non-violence, the theatres will become the sacred places for performing violent satyagrahas and unpleasant brawls. And what about the income from the theatres and the entertainment tax? It will suffer, suffer tremendously; as at least, 40% of the audience is generally constituted of youngsters below 18. Further with the antidiluvian conceptions of our inefficient censors of what films ought to be like and influenced further by the 18th century sentiments regarding morality, we are afraid that only 10% of the films produced in India will be granted the "B" certificates.

The Government can put forward the plea that in other countries like the United Kingdom, such legislation is in existence. Agreed. But then we should not forget that there is no comparison whatsoever between the social customs obtaining in India and such countries. In England; for example, though there is "A" and "U" certificates, we find that 99% of the films exhibited there are invariably under the "U" category and as such the financial proceeds are not materially affected. But with our censors ever vigilant to ban pictures on slight and absurd excuses the case will be different.

Well. The Bill is passed and let us wait and see the results!

Talk Sense-Mr. Exhibitor.

The different associations of the Film Exhibitors in India have raised a big protest against the Government of India's insistence on the exhibition of the products of the Films Division in the theatres on fixed rental basis.

We feel sorry at the intransigent attitude of the exhibitors who also owe some duty towards helping a Free National Government.

We cannot understand the logic of these exhibitors especially when everybody knows that during the war years they were exhibiting the hybrid products of the late Information Films of India, paying rental to the then British Indian Government. Whether it was a compulsory imposition or not is beyond our field now.

Now a National Government of a Free India have asked these exhibitors to extend to them the same co-operation as they were doing to their British Masters. But our patriotic exhibitors feel aggrieved and express their inability to tow the line set up by the Government.

We expected better realisation on the part of our exhibitors about their responsibilities as citizens of a Free country.



For the first time together
M. V. Rajamma & Kemparaj are co-starred in Kemparaj Productions' bilingual RAJA VIKRAMA.

We are not overlooking the fact that the unhealthy activities of some of our provincial governments in the field of taxation have adversely affected the over all income of the exhibitors. But we cannot subscribe to the theory of spiting the face to save the nose.

By all means, let the exhibitors protest and bring the governments to their senses regarding the unbridled taxation measures. But let them not allow that to hinder in doing their bit to the amelioration of our country's teeming millions.

Another complaint of the exhibitors is that the government is demanding double the rental. If this is a fact, we are only sorry. The Government by this act will only be alineating the sympathy of the exhibitors if they have any. Here we wish to sound a note of warning to the Government that such tactless approach of theirs, can only produce resentment and make the exhibitors more dogmatic and resistant in their attitude towards the exhibition of the news reels.

We hope that better counsels will prevail and both the parties will come to an amicable understanding so that the 33 lakhs of the tax-payers' money spent on the production of these news reels need not be wasted and squandered off.

Foreign Invasion into Cine Industry.

Readers of Talk-A-Tone may remember the news we published in these columns sometime back about the foreign vested interests trying to infiltrate into the film domain in India.

Our apprehensions have now come true.

We learn from reliable sources that one Mr. James Mc Eldowney, the president of the Oriental International Films Inc. (U.S.A.) has announced his plans to produce a film entitled THE RIVER in Bombay. He has already got his assistants down here and work on the out-door locations has begun.

The famous Director Jean Renoir has been signed up to direct this picture while the author of the story Rumer Gooden is to assist him in the production.

THE RIVER is no doubt one of the famous books of Rumer Gooden which has won the approbation of great men like Jawaharlal.

Lady Mountbatten who has given her opinion about its picturization says "The River" is a lovely story, beautifully written and I cannot but feel that under the fine directorship of Jean Renoir it will make into a magnificent picture. It will further make it possible for people generally, to realise the true life of India. There is such an appalling ignorance of this great nation and its millions of people and I feel myself the picture which you and your colleagues intend to make will go a long way towards enlightening people of the many different aspects of India's life, something most vital at the present moment."

It all remains to be seen.

M. K. T. Baghavathar in Gemini.

We understand from a reliable source that M. K. Thyagaraja Baghavathar has decided to start a production of his own at the Gemini Studios. Selection of the Gemini Studios by M. K. T., has become a news item of interest to the trade, since the very same artiste has so long directly or indirectly refused to act in any production which had for its venue of shooting the Gemini Studios. Well, since no plausible explanation is forthcoming for this sudden change of heart, we have to contend ourselves by quoting the truism that "every dog has its days."

The S. I. F. C. C. To Continue its old Constitution.

Readers of Talk-A-Tone may remember of the hue and cry made by certain producers about the rottenness of the edifice of the S.I.F.C.C. and who wanted

to change its entire structure by introducing a new constitution, whereby they wanted to bifurcate the institution into so many water tight compartments. To this effect a resolution was passed, and some experts were engaged in drafting the new constitution.

But recently when the members of the S.I.F.C.C. met to adopt the newly framed constitution, the enthusiastic producers were given the greatest shock when a majority of the assembled voted against the introduction of the new constitution on the ground that it savoured of fascism and catered to the interests of a favoured few. We re-produce the speech of Mr. Sundaram who fought tooth and nail over this issue, elsewhere in this issue. So the old order stays.

A New Organisation Likely.

As a sequel to this grand *Coup-d'etat* the aggrieved parties, it is learnt, are making feverish arrangements in gathering enough strength to set up a counter organisation, which will admit only producer members with stake in the industry. We cannot by any stretch of imagination comprehend the usefulness of such an organisation.

For even when a body like the S. I. F. C. C one recognised by the provincial and Central governments has not been able to achieve anything fruitful or helpful to the industry, we cannot conceive what will be the fate of the film industry, down here, with two organisations? Once two organisations come into being, it is a natural corollary to expect the members one to back bite the other. And what little mercy the Governments were showing to the industry may be lost.

GAIETY RENOVATED.

As early as July 1948, we had launched a campaign against the junks which passed under the name and style of Cinema Theatres and exhorted the Government to pull down such anomalies, as thier very existence was a blot to the fair name of the city.

One such theatre was the local Gaiety.

We are glad that the Police Department took note of our writings and condemned the theatre.

The theatre has now been renovated and it no doubt presents an attractive appearance.

RANJIT TO PRODUCE COLOUR FILM?

Reports are afloat that the Ranjit Studios have embarked on the production of a full length Colour Film. Detailed information about the venture is still to come; but it is known that Nargis and Shyam will be playing the leading roles in the picture directed by Prahlad Dutt.

NIRANJALA SCORES A TRIUMPH.

We learn on reliable authority that Ramnoth, the ace-cameraman of the South have decided to

filmatize a story written for the screen by Mrs. Niranjala Devi, the famous danseuse from Ceylon. The production may probably go on the sets at the Central Studios, Coimbatore. We congratulate Niranjal for her new triumph.

JUPITER PARTNERS TO JOIN VAUHINI STUDIOS?

It is reported that Somasundaram and Mohideen, the enterprising partners of Jupiter Pictures may shortly be shifting their scene of activities from Coimbatore to Madras and join in partnership with the Vauhini Studios where they will be producing



The first night is supposed to be the best night in life; but it proves otherwise in Chandralekha's AMBIKADEVI.

Starring: MAHALINGAM & RAJAMMA

their future productoins. It is also known that the best among the cream of technicians from both the Vauhini and Central Studios will only be selected and the rest of the employees retrenched. We await further news of this development with pleasure.

"INDIAN DOCUMENTARY" A REVIEW

[Published by Mr. Paul Zils-Printed by Thackers
Press Priced at As 8 per copy-Frequency 6 issues a year]

Two glorious numbers of the INDIAN DOCUMENTARY have come out with all the fan fare of a cinema journal *par excellence* devoted to Indian Documentary films. The Editorial page starts with an imposing list of members who form the editorial board under the stewardship of Mr. Jag Mohan, who fortunately happens to be the run-away genius from "our gang."

The one significant and regrettable omission in the imposing list of editors is the name of Dr. P. V. Pathy, D. Litt., the only living ace in news-reeling and documentary productions in India. It is also regrettable to note that Mr. Jag Mohan who is credited in his own circle with certain quantum of originality should have succumbed to the temptation of aping the format and lay-out of the cover page of the famous *Documentary News* of the U.K.

With our long association with Mr. Jag Mohan in Madras of whom we feel proud, to-day, of his pushfull ability of manoeuvring to get to the top place wherever he is, even though he generally impresses one of his retiring nature, we are sorry that he at least of all else should have ignored his mentor Dr. Pathy under whose Pierian Spring of news-reeling and documentary production, Mr. Jag Mohan drank to the last dregs and ingratiated his quench literally and figuratively.

By the way, Mr. Paul Zils, a renowned critic of Western music and connoisseur of art and a fascinating personality who came through the back door as documentaty producer in India was nose-led by Dr. P. V. Pathy in all the documentaries which were produced in India. We dare say Dr. P. V. Pathy was responsible not only for camera work but also editing for many of Paul Zils' films. Dr. Pathy has contributed to the development of the Documentary in India which dates as far back as 1935 more than all the individuals put together who grace the Editorial Board of the INDIAN DOCUMENTARY or the Documentary Board of the Films Division of the Government of India. It is a tragedy that a great genius and son of this country should have been ignored by the popular Government, his friends, his assistants and his pupils. No Indian would care to look into the pages of the *Indian Documentary* or waste his leisure or his nickels which does not salute the doyen of Indian Documentary, Dr. P. V. Pathy.

CHIRAWAWALA & Co. MAKE THEIR ADVENT WITH A DOZEN MONEY-SPINNERS.

What may be rated as an epoch-making event in the field of film distribution, is the setting up of a new Distributing Organization in the name and style of CHIRAWAWALA & Co. sponsored by the well-known Cotton and Bullion King Seth Bisesarlal Chirawawala.

With billions of rupees at his command. Seth Bisesarlal threatens to monopolise all the key cinema houses in Bombay City as well as elsewhere and he has already made a break in this direction by acquiring Capitol, Krishna, Majestic and Novelty, four well-known rendezvous of the City, on long lease.

The release programme has been inaugurated with the exhibition of CHOBEJI, produced by Hari Kashmiri and Navin Yagnik under the banner of Kashmir Films and SAWAN-AYA-RE, written, directed and produced by Kishore Sahu. The other pictures scheduled for early release are KARWAT, produced by Shree Gopal Pictures and APNI CHHAYA, written and directed by the greatest Box-Office wizard of today, Santoshi. They have also acquired the right for M. & T.'s NAMOONA.

INGRATITUDE ! THOU ART A FIEND.

In the May issue of Talk-A-Tone we re-produced the printed appeal issued by the sponsors of the Lanka Nawajeevana Movietone, Colombo, while inaugurating this concern.

In this said appeal the sponsors of the company have promised so many beautiful and idealistic things to the share-holders. While doing so, they have also tried to poison the minds of the Ceylon public by uttering certain half-truths.

We are not very much concerned with their tall-promises or vain assurances or even the half-truths trotted out by them in their eagerness to beguile the gullible public to buy up their shares.

But what hurts us more is to note that the sponsors of the concern should have stooped so low as to besmirch the fair name of India and its countrymen in their over-anxiety to win their own countrymen to their sides, and in disposing of the shares.

As a matter of fact, we can assert with a certain amount of confidence, that Ceylon owes a lot to India as far as the entertainment field is concerned. India has been supplying wholesome entertainment to the Ceylonese at a considerably cheap rate for over two decades. In spite of this long relationship, we may disclose the fact, that even today neither an Indian Producer nor a Distributor is aware of the actual collection of a single average picture in that land. This fact has been kept a closely guarded secret inasmuch as the exhibition of films in Ceylon has been the monopoly of a single institution. As a result, till very recently, Indian pic-

tures were being sold or given on lease for a pittance of an amount.

Such being the case, we are deeply pained to note the disparaging remarks made by the sponsors of the concern in the appeal under reference.

This appeal on the very face of it savours of vindictiveness and animosity against a country which has been helpful to them. And the main purpose of the appeal seems to be to blacken the fair name of India and in so doing wish to win over a few hundred thousand rupees.

The very first para of the appeal proves our contention. It reads "We boldly assert that India producing Sinhalese films purposely do so badly", and "The purpose of this is to make the Ceylonese despair of Ceylonese films", This is adding insult to injury.

We have never come across with more mis-leading and fallacious statements than these.

India or for that fact Indians connected with the film industry here have not so far indulged in the production of any Sinhalese picture. The two or three pictures so far produced in India were at the instance of the Ceylonese-sponsored concerns only. India's contribution in these productions has been the hiring out of the studios and the technicians. The story, the dialogues, the artistes and even the dialogue writers have been drawn from that land. Such being the case it is impudent to assert that India has purposely produced bad Sinhalese films.

Such a statement might have also been made out of ignorance. But, ignorance, when voluntary, is criminal and a man may be properly charged with that evil which he neglected or refused to learn before committing the error.

Secondly no one invited these gentlemen to go over here to produce pictures; neither did India offer itself to produce pictures for the Sinhalese.

After all is said and done, may we ask a pertinent question: why did the prompters of such a malicious propaganda come down to India to produce their maiden picture MOTHER?

The very fact that they have selected a studio in Madras for the production of their picture MOTHER shows that they have played some very reprehensible tricks with their own countrymen.

From these writings, readers should not misunderstand us that we are against the Sinhalese coming down to India and producing pictures; but we cannot tolerate a person or a set of persons who indulge in back-biting the very people whose help and co-operation they need.



M. K. Thyagaraja Bagavathar who has signed up with Gemini for his next production.

We do not wish to expatiate on this further but would like to add the famous saying, "He who receives a benefit should never forget it".

WE DISAGREE!

Dear Sir,

I had the opportunity to go through your Review of the Film VELAIKARI published in your May 1949 issue. I am sorry that I do not share your reviewer's views about the picture. No doubt, the artistes in the picture have done their parts well, but the theme of the film shorn of its good dialogues in bits boils down to a mere hocus-pocus. As one who believes in the Universe and as one who was for the past many years a theist, the story appears nauseating to my sentiments.

With due respect to the beliefs and convictions of my fellow men who somehow belong to a different school of thought, I have to painfully observe with a certain amount of righteous indignation that some of the scenes are highly revolting. I can't think for a moment that any rational being who has got the good of the society at heart would so flagrantly do such an injustice to the same society.

Sri Annathurai may be an outstanding personality in the literary firmament, but his views are highly quixotic and controversial. They reek with the foul odour of the creed of the Blackshirts! As a propaganda stunt to foist up their code of ethics, VELAIKARI may perhaps serve its purpose a bit with a certain section of the public, but I do not think that the thematic value of the picture could be tolerated with impunity by any right-thinking rational being. I am wondering how those Nestors of the

GUARDING INDIA'S INTEREST INDEED-

Sometime back we referred in these columns to the exhibition of the slanderous film on India, *India Speaks* in parts of America and desired to know what the Government of India's Ambassador in America was doing about that matter. As if in answer to this pertinent question, came Dr. B. V. Keskar's announcement in the Indian Parliament about the withdrawal of the picture from public exhibition in New York as a sequel to Government of India's protest. Later it was revealed that it was more due to the incessant agitation of the Indian Students in America than due to the Government of India's protest that the film was withdrawn. Be that as it may we were glad that the film was, as we thought, once and for all confined to the lumbos of cold storage.

But.....But.....recent reports reveal that the film is still being shown to crowded houses in Chicago. And nobody seems to be much perturbed at this slanderous propaganda being carried on against India.

We cannot bring ourselves to think that Pandit Nehru's idea of keeping up India's prestige in foreign countries rests only with the supply of Rolls Royce and Chrysler cars to our Ambassadors and the throwing of cock-tail and dinner parties to foreign diplomats and dignitaries at the expense of the Indian tax-payer!

If, not, how then is it that the yankees dare to carry on the exhibition of *India Speaks*?

We have an Ambassador in America, who is expected to safeguard the interests of our country. Her responsibilities and duties are all the more heavy as she happens to be the sister of our Prime Minister.

But to our chagrin, we have not so far heard of any concrete action taken by Mrs. Vijayalakshmi in this matter. She is probably dozing under the pernicious influence of the glamour-mad yankees who lose no opportunity in flattering her. Otherwise we cannot understand how the impudent yankees are allowed to scandalise our country under the very nose of our Ambassador.

We demand to know whether our Ambassador in America has taken any action to stop this slander on our infant Democracy. It is high time that somebody told the dollar-kings to mind their own business without poking their nasty noses in the affairs of other people.

LET US KEEP THE PRESTIGE AND HONOUR OF INDIA ABROAD IN ACTION AND NOT IN PLATITUDINOUS VERBIAGE.



Manga'a & Nirupa Roy in "Chobeji" (hip hip Huzara).

Board of Film Censors, especially in a country like ours, allowed such scenes to be exhibited for public consumption.

Fairfield,

Yours truly,

Travancore,

CHIDAMBARAM.

14-6-1949.

("So many men, so many minds" is what we are reminded by your first statement.

Secondly all criticisms should be disinterested endeavours. But the last part of the first para. of the above letter admits that you viewed the picture with coloured glasses. As a theist, anything done or shown, shorn of the conventional paraphernalia will no doubt be revolting or nauseating to you.

It is far-fetched to say that there is Black-shirt propaganda running through the story.

True, there is a sort of tirade carried on against old conventions and false notions; but that tirade ends with a sensible truism given expression to by Anand in the story, that it is foolish for us to expect God to grant us all our material needs. And that, we feel, cannot be taken in any way as a sectarian propaganda.

Regarding the public reaction, it is an elusive subject. But even here, from the way the public has received this picture, the direction in which the wind is blowing is very clear.....Ed.)



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TALK-A-TONE

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JUNE 1949

their future productions. It is also known that the best among the cream of technicians from both the Vauhini and Central Studios will only be selected and the rest of the employees retrenched. We await further news of this development with pleasure.

"INDIAN DOCUMENTARY" A REVIEW

[Published by Mr. Paul Zils-Printed by Thackers
Press Priced at As 8 per copy-Frequency 6 issues a year]

Two glorious numbers of the INDIAN DOCUMENTARY have come out with all the fan fare of a cinema journal *par excellence* devoted to Indian Documentary films. The Editorial page starts with an imposing list of members who form the editorial board under the stewardship of Mr. Jag Mohan, who fortunately happens to be the run-away genius from "bur gang."

The one significant and regrettable omission in the imposing list of editors is the name of Dr. P. V. Pathy, D. Litt., the only living ace in news-reeling and documentary productions in India. It is also regrettable to note that Mr. Jag Mohan who is credited in his own circle with certain quantum of originality should have succumbed to the temptation of aping the format and lay-out of the cover page of the famous *Documentary News* of the U.K.

With our long association with Mr. Jag Mohan in Madras of whom we feel proud, to-day, of his pushfull ability of manoeuvring to get to the top place wherever he is, even though he generally impresses one of his retiring nature, we are sorry that he at least of all else should have ignored his mentor Dr. Pathy under whose Pierian Spring of news-reeling and documentary production, Mr. Jag Mohan drank to the last dregs and ingratiated his quench literally and figuratively.

By the way, Mr. Paul Zils, a renowned critic of Western music and connoisseur of art and a fascinating personality who came through the back door as documentary producer in India was nose-led by Dr. P. V. Pathy in all the documentaries which were produced in India. We dare say Dr. P. V. Pathy was responsible not only for camera work but also editing for many of Paul Zils' films. Dr. Pathy has contributed to the development of the Documentary in India which dates as far back as 1935 more than all the individuals put together who grace the Editorial Board of the INDIAN DOCUMENTARY or the Documentary Board of the Films Division of the Government of India. It is a tragedy that a great genius and son of this country should have been ignored by the popular Government, his friends, his assistants and his pupils. No Indian would care to look into the pages of the *Indian Documentary* or waste his leisure or his nickels which does not salute the doyen of Indian Documentary, Dr. P. V. Pathy.

CHIRAWAWALA & Co. MAKE THEIR ADVENT WITH A DOZEN MONEY-SPINNERS.

What may be rated as an epoch-making event in the field of film distribution, is the setting up of a new Distributing Organization in the name and style of CHIRAWAWALA & Co. sponsored by the well-known Cotton and Bullion King Seth Bisesarlal Chirawawala.

With billions of rupees at his command, Seth Bisesarlal threatens to monopolise all the key cinema houses in Bombay City as well as elsewhere and he has already made a break in this direction by acquiring Capitol, Krishna, Majestic and Novelty, four well-known rendezvous of the City, on long lease.

The release programme has been inaugurated with the exhibition of CHOBEJI, produced by Hari Kashmiri and Navin Yagnik under the banner of Kashmir Films and SAWAN-AYA-RE, written, directed and produced by Kishore Sahu. The other pictures scheduled for early release are KARWAT, produced by Shree Gopal Pictures and APNI CHHAYA, written and directed by the greatest Box-Office wizard of today, Santoshi. They have also acquired the right for M. & T.'s NAMOONA.

INGRATITUDE! THOU ART A FIEND.

In the May issue of Talk-A-Tone we re-produced the printed appeal issued by the sponsors of the Lanka Nawajeevana Movietone, Colombo, while inaugurating this concern.

In this said appeal the sponsors of the company have promised so many beautiful and idealistic things to the share-holders. While doing so, they have also tried to poison the minds of the Ceylon public by uttering certain half-truths.

We are not very much concerned with their tall-promises or vain assurances or even the half-truths trotted out by them in their eagerness to beguile the gullible public to buy up their shares.

But what hurts us more is to note that the sponsors of the concern should have stooped so low as to besmirch the fair name of India and its countrymen in their over-anxiety to win their own countrymen to their sides, and in disposing of the shares.

As a matter of fact, we can assert with a certain amount of confidence, that Ceylon owes a lot to India as far as the entertainment field is concerned. India has been supplying wholesome entertainment to the Ceylonese at a considerably cheap rate for over two decades. In spite of this long relationship, we may disclose the fact, that even today neither an Indian Producer nor a Distributor is aware of the actual collection of a single average picture in that land. This fact has been kept a closely guarded secret inasmuch as the exhibition of films in Ceylon has been the monopoly of a single institution. As a result, till very recently, Indian pic-

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Music HUSANLAL BHAGAT RAM

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TALK-A-TONE

15

JUNE 1949

All-India Cinema Protest Day.

The Associations of the Film Industry in India have taken a momentous decision to observe 30th June 1949 as an All-India Cinema Protest Day and to request all cinemas in India to be closed voluntarily on that day in protest against the taxation policy of our Government.

This is the first occasion in the history of the Industry when such a step has been forced on the Industry. The decision has been taken with the utmost reluctance and with a heavy heart. The Film Industry fully realises the manifold problems facing our National Governments of Free India. Unfortunately, the industry and its representations on vital issues have been consistently ignored. There have been professions of sympathy from spokesmen of Central and Provincial Governments, but Government's policy still continues to be NEGATIVE and unhelpful. Perhaps the only occasion when the Industry is remembered is at the time of the Annual Budgets. Almost every year the Industry is faced with a new levy or an increase in one tax or the other. This taxation has gone up beyond all proportions; the unanimous protests of the Industry have been ignored; the Industry can only PROTEST AND PROTEST until justice is meted out to it. Closure of cinemas is only another PROTEST.

Taxation of the Film Industry.

Those who judge the prosperity of the film industry by the long queues before some of the cinema houses on the opening days of new pictures may find it difficult to believe that the Film Industry is taxed to the bones. Behind the extraneous glamour and prosperity of the Industry there is an agony, which is perhaps known only to those who are in the Industry. A few revealing facts about the taxation of the Film Industry are examined below.

Right from the beginning shooting of a picture commences, the Industry begins to pay taxes. At every stage of film production more and more taxes are paid. When the picture goes for exhibition, it has to collect more taxes for Government, whether or not it gives any profit to the producer. It may be said that taxes are paid by every industry and every person in a modern State. But the proportion of special taxes borne by the Film Industry is much more than the general taxes borne by it in common with other industries. The following are the important taxes on the film industry:

1. Import duty on raw film at 3 pies per ft even though it is an essential raw material required by an indigenous industry.
2. Import Duty on Cinematographic equipments at 10% *ad valorem* on larger equipments and 30% *ad valorem* on smaller ones.
3. Sales tax on Raw stock, equipments, make-up materials, etc. required for film produc-



With smile in the lips and love in the heart!
Geeta Bali and Sohan entertain you in **GIRLS SCHOOL**

tion. This is charged at the 'luxury' rate of one anna in the rupee as against the usual rate of 1/2 anna.

4. License Fees for storage, shooting and editing of films.
5. License fees for cinemas.
6. Electricity duty.
7. Property tax, water-tax and other Municipal taxes.
8. Advertisement Tax levied by Provincial Governments and Municipalities.
9. Theatre tax or performance tax levied on cinemas by municipalities, varying from Re. 1/- to Rs. 10/- per show.
10. Provincial tax on Cinemas ranging from Rs. 2/- to Rs. 5/- per show proposed to be levied in Madras Province from 1st July 1949.
11. Octroi duty on films charged by certain Municipalities despite the fact that they are sent only for exhibition and return.
12. Entertainment tax levied by Provincial Governments varying from 33.1/3% to 75% on the cost of tickets.
13. Import duty at the rate of Rs. 10/- per film parcel charged by the Government of Madhyabharat, the like of which is unheard of in any other part of India.

14. Rentals proposed to be charged on 'approved' films to be shown compulsorily at every show in the most undemocratic and arbitrary manner.
15. Income-Tax, Super-Tax etc.
16. Charges for Police Assistance etc.

It can safely be estimated that all these taxes (excluding income tax) amount to not less than 60% of the gross collections at the box office. The industry has to live, thrive, improve and prosper on the remaining 40% of the Box Office receipts after paying Income-tax, super tax, etc. Several of these taxes which are common to the other Industries and which may be for services rendered are reasonable and no one can protest against them, unless they become vindictive or prohibitive. Government has to be carried on and taxes should be paid. The Film Industry has no grouse against general taxes within reasonable limits. But there should be a limit to the Special taxes like entertainment tax.

Entertainment Tax.

Government seems to have taken it for granted that there should be some tax on entertainment. When it was originally introduced, it was intended for furtherance of education. Now it has become a regular source of revenue. Today a total of about Rs. 3 crores are collected by the various Provincial Governments by way of Entertainment-tax.

From a 12½% entertainment-tax in pre-war days, it has been increased to three to four times that figure since 1940. During war time, an assurance was given by the then Provincial Government that the increase would be only temporary. After the war, not only was the increase maintained, but this tax has been further increased substantially in 1948 and 1949. Today this tax stands highest at 50% in C. P. & Berar & Bihar; 25 to 75% in Bengal and roughly 33, 1/3% in other Provinces.

Theatre Tax

Over and above the heavy entertainment tax, the Municipalities in Bombay Province are charging a most uncalled for theatre tax ranging from Re. 1/- to Rs. 10/- per show. This Tax is being increased by the Municipalities without any rhyme or reason.

And now comes the announcement of the Government of Madras about the levy of a tax on Cinemas varying from Rs. 2/- to Rs. 5 - per show throughout the Province. This is another novel tax on the film industry.

Present Position.

With lower purchasing power of the people and increased entertainment tax, patronage will definitely fall, as has been the sad experience in C. P. This is happening all over India today, because of the general depression and growing unemployment. The time has certainly come when there should be a general re-

duction in the entertainment-tax if the trade is to prosper for the benefit of the people. Without the addition of new cinemas which is now prohibited there is no possibility of any expansion in the home market of the Industry. As matters stand, there are no prospects of any increase in the gross income of the Industry. By increasing the entertainment-tax, Government is just taking away a larger slice for themselves at the expense of the trade. *The only way by which the Industry can continue its existence is by affording better facilities for increased patronage by a substantial reduction in the present top heavy entertainment tax.*

Ring out the Old Ring in the New.

The resignation of Mr. K. Subramaniam from the Presidentship of the S.I.F.C.C. immediately after the rejection by a majority of the Producer-members' Amendment to the Constitution on 5th June has not come as a surprise to those who have been sedulously following the trend of the internecine feuds that marred the deliberations of this august Chamber for the last so many months. Caught between the Devil and the Deep Sea, Mr. Subramaniam had been feeling quite uncomfortable in the presidential chair. Even before the General Body Meeting of the Chamber, Mr. Subramaniam had in one of his chats, expressed his desire to quit the gadi. But matters came to a climax at the meeting on the 5th, and Mr. T. V. Sundaram's spirited defence of the old constitution accompanied by some incontrovertible charges which he levelled against the President and the protagonists of the Amendment accentuated the climax and as an immediate consequence the President tendered his Resignation.

We feel that within his limitations circumscribed by unhealthy and cantankerous environments of the Chamber Mr. Subramaniam, during his three consecutive terms of presidentship was able to conduct the affairs of the Chamber in a commendable manner and did what help he could for the producer members.

A Real Surprise.

But the election of Mr. T. R. Sundaram, B.A., B.Sc. (Leeds) as the new president was a real surprise to us. Beyond the fact that Mr. T. R. Sundaram, B.A., B.Sc. (Leeds) is a film producer who produces and directs some pictures we are not cognisant of any extra qualification which this shy gentleman possess. We are even afraid that his acquaintance with the 'ins' and 'outs' of the film industry here and the personnel that man the industry is very limited and necessarily inadequate.

In the present state of the affairs the Chamber needs a very strong and competent man who has the guts to stand up to the domestic machinations as well as to the extraneous harassment. But personal prejudices seem to rule the roost today. Well. Let us see how far Mr. T. R. Sundaram, B.A., B.Sc. (Leeds) conducts the affairs of this disintegrated association.

I INDICT THE STUDIO MANagements

At first I thought of addressing you individually, but later on I thought it better to utilise the medium of the Press so that I will be able to take the public also into confidence.

I thank the Editor of Talk-A-Tone for having generously offered the columns of his popular journal to ventilate my views and also carry the consensus of my sentiments to you.

Let me make it clear that this epistle is transcribed not with any rancour or malice in my heart. Much of what I say will be unpalatable to you because it is the truth, which of course is always an unwelcome intruder on people who loll in the phantasmagoria of material pleasures.

I have been goaded to pen this letter because of what I have been able to observe in some of the studios, I had the opportunity to peep in. The things that I have witnessed go to completely belie your oft-repeated wish that you, would like to see the film industry placed on a higher pedestal of moral dignity and professional sanctity, that the moral turpitude and the corrupt practices supposed to be in vogue in the studios are things of the past and that more and more decent and cultured society girls should come forward and lend colour and prestige to this artistic profession.

Well, I think you may have to change your views after going through this letter completely.

Temptation is the greatest enemy of mankind. Eve would not have brought Adam and herself to the depth of damnation had not she been tempted by the DEVIL to pluck the forbidden fruit.

A film studio offers plenty of temptations. The atmosphere there is frivolous, the movements of people are necessarily intimate and often provoking. So it is only a sense of decency and prestige that can act as a check to the mad on-rush and full-play of carnate passions and to keep aloof from immoral contaminations.

But think of the lot of the artistes and others working in the Studios where such naturally existing temptations are multiplied by an attitude of indifference and carelessness exhibited by you!

There was a time when I was under the impression that it is the night-shootings in the Studios which encouraged immoral transactions in flesh; but now I doubt the veracity of my own impressions, as I have noticed that even in day times any nonsense can be committed with impunity in the studios.

For instance, have you as the management of the studio ever tried to investigate what is going on in the Make-up rooms in your Studios? It was a surprise to me when I observed the doors of some of the make-up rooms bolted from inside when the artistes were being made up. Can you just put forward any justification for this strange procedure? It cannot obviously be to avoid any outsider or other people intruding.

I categorically attribute ulterior motives for this strange procedure of your Make-up men.

It is of course unfortunate that we have no lady make-up experts. But there too, I think, you could have done something beneficial had you only the mind to do it.

After all, make-up men or women are made and not born.

It is conceded that nobody can prevent people intent on committing mischief from doing so especially when we view the entire thing against the fact that the majority of the female artistes now adorning the stellar field in South India come either from the oldest profession or are straightaway picked from the street. But my only contention is that they should on no account be allowed to violate the sanctity of a studio. Imagine the revulsion of a casual observer when he finds a female artiste closetted for 2 or 3 hours with a make-up man behind the closed doors of a make-up room! Our female artistes are not *Seelavathis* and our make-up men are not *Vivekanandas*!

Do you expect a decent family girl to countenance such unhealthy mischiefs? And do you expect her to join the cinema even under the greatest material temptations?

Considered against the above background, I think, there is something fishy also in some leading female artistes insisting on a particular make up man only to work on their faces.

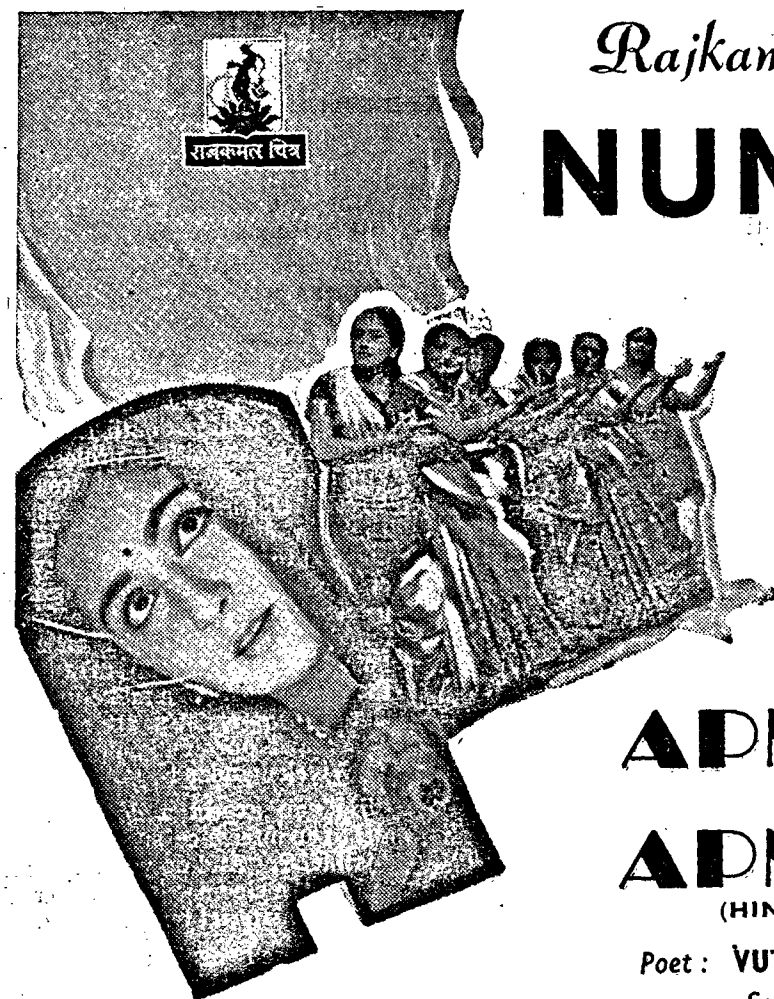
This is a very sad state of affairs and the remedy for such malpractices rests with you.

I indict you for having brought affairs to such scandalous depths by your indifference or willing connivance. May I hope that at least from now onwards you will, for the sake of the industry, be a little more vigilant and prevent people from indulging in such mischief and moral aberrations?

Yours in incognito,
JUNIUS.

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OUR REVIEW

GRAHASTI ♦ ♦ ♦

An Interesting Emotional Drama

Yakub Highlights The Picture with
his Super Acting

KULDIP & SHARDA ACQUIT THEMSELVES WELL

GRAHASTI is a fairly good attempt at dramatizing the living scene and the living theme springing from the living present.

Unlike the spate of motion pictures which revel in fantasies and super human idiosyncrasies, GRAHASTI tries to interpret the modern social problems and even's of things as they confront the people to-day, recognising the existence of real men and women and the real issues that face them.

In fine GRAHASTI presents an interesting emotional human drama laying emphasis on live issues and showing people as they actually live, behave and suffer.

STORY & TREATMENT.

The story of GRAHASTI is not novel, yet the incidents in it representing live-problems, make the picture poignant and highly interesting. The poignant features in the theme are heightened as the screen unravels life in all its hues and they are made absorbing and interesting by the intelligent manner the director presents and tackles them.

Grahasti emphasises the fact that human characters throughout the world are infinitely varied and there are no two individuals alike even if they be husband and wife in their tastes, habits of thought and natural aptitudes, yet they can keep step with one another over all the rough places in the path of life with a little bit of understanding and yielding. In addition to this, it tries to place before you the different elements that go to spoil a happy home.

By presenting three different sets of married couples and the attendant complications in life, the director leaves the choice of the solution to the audience.

For instance there is Kamal and Mohini, the newly wed, whose ideas of a SWEET HOME are poles apart. Kamal represented as an ideal husband and an obedient son is weaned away from the paternal roof by his ultra-modern wife Mohini. Mohini is characterised as a modern shrew to whom her pleasures alone count. Her conception of a SWEET HOME is one that has up-to-date furnishings, a costly radio, a posh car, etc. etc. It never mattered to her if her husband's earnings could meet with her extravagance or not.

To give a set off to this pair, is introduced Geetha and Sunder; Sunder, a loving and hard working husband and Geetha an understanding wife. To Geetha who is an ideal *grahasti*, happiness at home is all that counts in life, and who in order to make life easy and happy runs the home thriftily and abhors the tendency in the human to ape things foreign and hates those who spend lavishly for outward show.

Then there is Mr. & Mrs. Mufatlal who represent another type of human element. Mr. Mufatlal's one ambition in life seems to be to live in occidental style and he feels that his life is not complete without his wife knowing to live and speak in that style. So he labours hard. But when he loses all his easy money, he realises that it is not the *et al* in life.

Thus three diverse types of humanity are introduced in GRAHASTI and the various problems that confront them individually are also presented, and in between a thin string depicting Mother's love is also interwoven.

The rest of the story is frivolous and stereotyped.

ACTING.

The acting honours in the order of merit goes to Yakub, who as Sunder enlivens the picture throughout. His supposedly casual remarks, which are pregnant with morals, delivered at apt moments enrich the value of the story tremendously. His acting throughout is consistent and clever.

Next in order comes Lalitha Pawar, who as the mother of Kamal brings many a tear drops from the audience by her realistic portrayal of the role.

Kuldip, as the sophisticated and selfish Mohini, we should admit, very nearly lives the role. In places her acting is superb. Sulochana Chatterjee by her subdued acting has enriched the role of Geetha, the ideal *grahasti*.

TECHNICAL MERITS.

We find nothing of merit to write about. Photography is straight and even, while sound recording is not even throughout.

On the whole GRAHASTI is a picture fit for family audience and we recommend it to one and all.

GRAHASTI

Producer: Aina Pictures

Director: S. M. Yusuf

Studio: Eastern Studios

CAST:

Sulochana Chatterjee, Yakub Masood, Sharda, Kuldip, Pran, Mehuranisa, Mirza Musharaff & Lalitha Pawar.

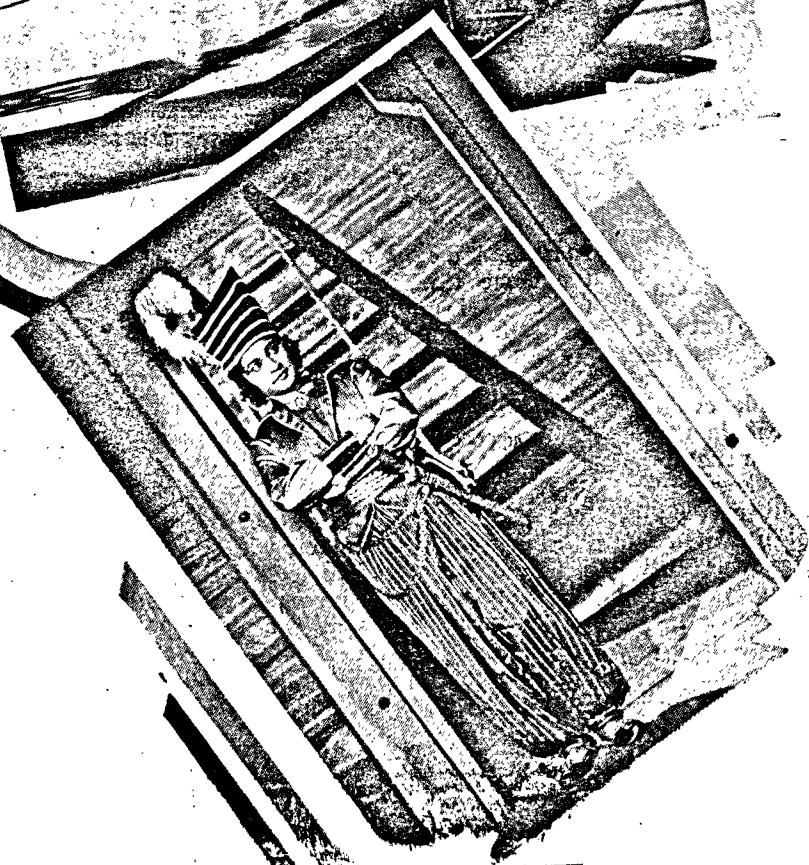
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from
JUPITER'S
KANNIYIN KATHALI

KANNIYIN KATHALI is not only a comedy of errors but of confusion also, wherein the ingenuity of the story-writer finds full scope to ply his characters according to his fancy.

KANNIYIN KATHALI in fact is a literal adaptation of the famous Shakesporean play, the "Twelfth Night".

The story in a nut shell is that of a sister and brother who are separated by a shipwreck. The sister dons a male garb and assumes the name of KALAIMANI to serve as the man servant to a local chieftain VASANTHAKUMAR. The latter finding Kalamani intelligent uses him as an errand boy to carry his message of love to Mekhalai who has disowned his love for her. His persistent efforts.

As the story writer would have it, Mekhalai gives a better reception to Kalaimani and in fact prolongs the errand of this new courier. It so turns out that Mekhalai starts wooing Kalaimani and the latter in turn falls in love with Vasanthakumar. This order of confusion is developed to such a pitch that when it reaches the breaking point the brother of Kalaimani appears and their real identities are revealed. Then the confusion is cleared and the errors rectified.



IT IS HARD TO BELIEVE

That the affairs of the South Indian Film Chamber of Commerce are again in a muddle.

That when the General Body met to adopt the newly framed constitution on the 6th June, as agreed vide its resolution at a prior meeting held three months back, the house rejected the new constitution by a majority.

That Mr. T. V. Sundaram who was dead against the introduction of such drastic changes in the very set up the institution which had been in existence for over a decade, won his side of the case with flying colours, reasoning out his case as a well seasoned lawyer would.

That as a result of this meeting the S.I.F.C.C. would continue to function under the old constitution.

That the tug of war between the dissentient group and the status-quo group has started in right earnest.

That as a result of this, it is likely that many producers would resign and join a new organisation which is now in the embryonic stage.

That while the Bombay film producers are hesitant to pay Rs. 60,000 to a talented and well behaved artiste like Miss Suraiya and that too for a picture with an all-India market, our South Indian producers do not hesitate to pay-

ing even a lakh to a single artiste for a Tamil production.

That the Tamil film producers encourage the artistes in demanding more money and also agree to make payment in different forms: such as hush-money, black money, white money territorial rights, and what not ? ? ?

That the highly paid artistes of the day, in spite of the special privileges conferred on them have not been helpful to the producers' on the other hand they proved a deterrent to the progress of the production.

That the highest paid star of the day is T. R. Mahalingam who is supposed to get Rs. 75,000 ONLY per picture.

That the highest paid female star is T. R. Rajakumari who is reported to get Rs. 60,000 ONLY per picture.

That the highest paid comedy pair is N. S. Krishnan and T. A. Mathuram who jointly are paid Rs. 75,000 ONLY for a picture.

That besides the high amount paid to the so-called stars, a few of them insist on the producer contracting them on engaging a particular make-up man or a particular costume-maker only to attend on their make-up or in stitching their costumes.

That the back-boneless producers of the day are accepting all kinds of such humiliating conditions while booking top-ranking artistes.

That an exasperated producer one day cried out on the sets that he would have been happy had he continued his old profession as a military contractor, instead of being humiliated and put to untold sufferings by these stars whose contractor he was now.

That Romance is running amuck in the Film Industry in Coimbatore.

That dissatisfied at the scant attention a certain Director was paying her after a 'fresh arrival', the 'old flame' of the Director ran away to Bombay with an actor with whom she co-starred in a picture recently directed by the same director and wrote to the director about their safe arrival at Bombay evidently to spite the director.

That at this most unexpected turn of events, the director immediately wrote to the 'old flame' to come back promising many things.

That on arrival at Coimbatore hot words ensued between them and the old flame asserted her womanly rights of attaching herself to anybody if the director would prove unfaithful to her.

That in the end the director by hook or crook managed to wean away the actor from the actress and the whole matter was hushed up. Cupid can at best be a faithful servant, but never a trustworthy master!

That a certain distributor in the city when approached by a producer to pay him the agreed amount for the territorial rights of his pic-

(Continued in page 39).

No Need to Change The S.I.F.C.C.'s Constitution

T. V. Sundaram Charges The Producers with Indifference & Irresponsibility

Mr. President & Friends,

I will put before you some salient facts before you decide your course of action with regard to to-day's proceedings. In doing so, I declare Gentlemen, that I have no ill-feeling or misgiving towards anyone in the Chamber. But I have the same inspiration as anyone else has in this Chamber to do my bit by the Chamber and thereby by the Trade and my aspiration is genuine. It is only that genuine aspiration to serve the Chamber that has prompted me to support the views expressed by the previous speaker and I would request you Gentlemen, to take what I say, in the spirit in which I say and not with mental reservation.

The learned President has commented on the 19th February 1949 at the Special General Body Meeting that, "there had been a persistent feeling that all was not well with the meetings and proceedings of the Chamber and that the opinions of members not having financial stake in the film trade had been prevailing in the deliberations of the Chamber and that to allay such apprehensions and fears, these amendments are sought to be moved."

Can there be a greater travesty of truth than this "Supposed existence of such a feeling"?

I would say with all emphasis at my command that, "if at all there exists any such feeling of discontent, it is only against the President—Perhaps it is due to his having held the High Office of the President of the Chamber for three

consecutive terms or perhaps due to the influence he is supposed to exercise in ministerial circles and the Tamil Nadu Congress circles or perhaps due to petty jealousy or perhaps genuine and justified. In any case, it exists there and possibly the learned President has interpreted that such a feeling against him is likely to be a reflection of a "feeling of discontent" against the Chamber as a whole.

I can tell you Gentlemen, without fear of contradiction that the supposed feeling is the creation of a handful of persons who have not been able to achieve their personal ends through the Chamber.

The present move is to get rid of all opposition and obstacles in their way and also to make the Chamber the tool of a capitalist—dominated fascist organisation. If it is not so, how can those so-called people with

stake in the industry who were in a sound slumber all these days express or feel that the "opinions of people with no stake in the Industry prevail"?

I put to them a simple and straight question and demand an answer.

Can anyone of you 'Gentlemen with stake' point out to a single occasion, when you expressed your views and which were set aside by the "stakeless fellows"?

I challenge you cannot answer.

If you will think for a moment unbiassed you will swallow what you expressed "That the voice of the people with no stake prevails". Have you the conviction, I ask of you, at least within your hearts that you discharged your duties by the Chamber to substantiate your allegation?

(Hereunder we are reproducing in extenso the speech of Mr. T. V. Sundaram, a member of the S. I. F. C. C. which he delivered at the General Body Meeting of the Chamber on Sunday the 5th June. The meeting was assembled to consider the resolution tabled by a group of Producer members to amend the Constitution of the Chamber. The motion was put to votes and lost.

We refrain from making any comments on the various charges levelled by Mr. Sundaram against the dissentient group in the Chamber. But we shall be pleased to throw open the columns of our magazine for anybody who wishes to think loudly about the whole affair.....Editor).

Do you at least know what is happening in the Chamber?

If you know you would not have dared to express what you have expressed.

Gentlemen: Towards the end of 1948, the Government of India intimated the Chamber of the Government's intention to restrict the length of feature films and wanted the Chamber's views. The Chamber immediately conveyed the news to its members and thereupon a meeting of the producer members was held and a memorandum was drafted and sent to the members for their opinion. To this replies were received from only 5 (five) members from out of nearly 100 producer-members and nearly 250 members belonging to other classes in the Chamber.

For such a vital question like this affecting the whole Industry, is this the response?

I am sure the rules of the old constitution did not stand in the way of the so-called people with stake expressing their opinion. Nor did the "stakeless" stop them.

Having remained indifferent like this, what face have you now to give out such an irresponsible ex-

pression that the "opinion of people with no stake prevails"?

Again, Mr. President, a Special General Body Meeting of the Chamber was held on 17th October 1948 to decide the same matter in view of the poor response from the members, and do not be shocked or astonished, Gentlemen, only FIVE out of nearly one hundred producers and 13 others belonging to the other classes attended the meeting!

Who is to be blamed for this? Only your own indifference and not the constitution and the supposed "Stakeless few."

One more instance and I have done.

When the Government of Madras brought out a proposal to increase the entertainment tax, a public meeting was organised by the Chamber to protest against the same, at the Wellington Talkies and there was present only half a dozen producer-members. The others were either indifferent or thought it beneath their dignity to attend such protest meetings. And the persons who addressed the gathering were a Censor Board Member, an ex-lawyer, a public speaker, a playwright and director and one or two other gentlemen.



Kishore Sahu, Ramesh Gupta, Ramola, Mohna, & Sofia, all starred in "SAWAN AYE RE"

Neither the complaining bosses nor their agents joined the protest meeting.

What is your contribution to this protest?

How do you expect your voices to prevail when you actually do not do what you should do? On what grounds you say your voices do not prevail?

I have quoted all these references only to prove that the so-called Bosses with stake who accuse that only the voice of the so-called persons without stake prevails, are only those who do not either know as to what is actually happening in the Chamber or those who are lending their support to a set of discontented men who have not been able to achieve their personal ends through the Chamber.

Having not discharged your duty, having not raised your little finger against anything done and having remained indifferent all through, you blame the constitution and it is simply ridiculous.

With ulterior motive, if I may say so, an effort has been made to call the good dogs bad and shoot them.

Instances are many where these gentlemen had remained indifferent, irresponsible and unconcerned and I do not wish to rob you, Gentlemen, of your sweet Sunday evening by making you listen to these complaints which I can substantiate with facts and figures.

To those gentlemen who have chosen to persistently feel and express that "only the voice of people with no stake prevails." I say, it is a piece of impertinence.

To those who can only find fault with others I say "Physician cure thyself."

To those enlightened gentlemen assembled here, I give a note of caution, "Look before you leap."

Do not be carried away by the baseless complaints of opportunists and self-seekers, whoever they may be and whatever may be their status in life.

The "Vote" which is a sacred weapon can never be prostituted. Be true to yourself and to your conscience and keep the banner of truth flying.

CAN SOCIETY GIRLS JOIN FILMS?

BY MISS SUSAMA BISWAS

Should girls join the screen? It is widely said that unless and until girls from respectable families are assured of a more chastened atmosphere at the Film Studios, they are not ever likely to come forward and risk their all behind the mirage of a "career".

The educated fair sex, inspite of her having the requisite personality and intellectual force to control her moral behaviour fights shy of the movie career and apprehends that she is incapable of avoiding any undesirable emotional complications in an environment like the Film Studio.

Many of my college friends are now employed in the local Government offices, Telephones, etc. When I ask them as to why they do not take to film career, which is more remunerative than their present

assignments, they generally pose a pertinent question—"Is the Film Studio, as it is constituted to-day, a place for a really good girl of social standing?"

My answer is as simple as their question. I consider Studios to be just another venue for earning your livelihood. Moral character is not made or marred here. It is upto an individual to keep a curb on her sex nature. If you slip from the rock of virtue, surely, you do it with your eyes wide open.

Life of a girl is not a bed of roses. On the other hand, her pathways are strewn with temptations and thorns, whether it is within the four walls of home or studio.

The last War has put our economic lives out of gear, and many girls have had to step out of the



Kishore Sahu & Ramola in SAWAN AYE RE (Findustan Chitra)

domestic circle to earn their bread mostly in official avocations.

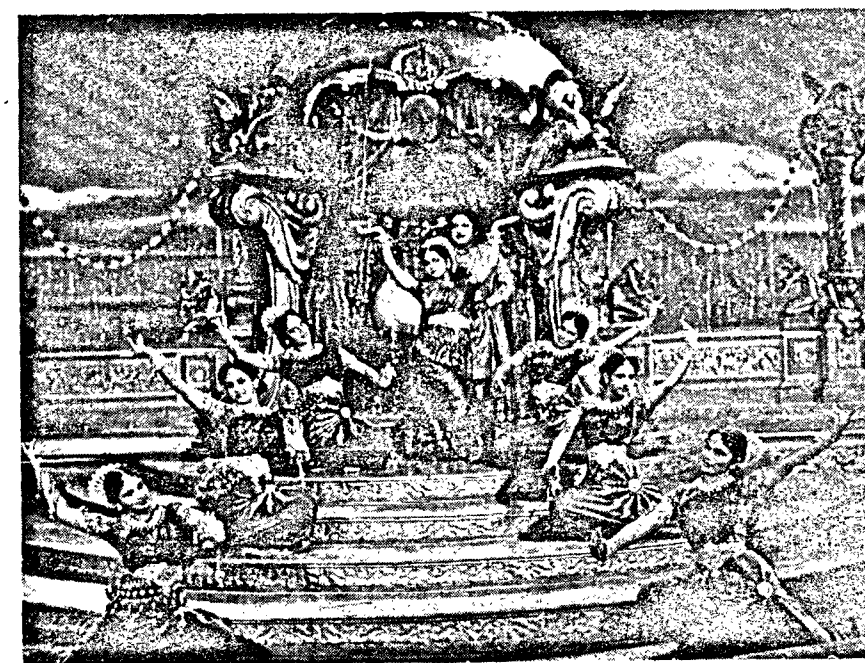
With so much of contact already established with the outside world, if a girl develops a lure for the forbidden fruit and wants to go astray, there is no power on earth to stop her.

And assuming that there are people holding executive positions in the Studio or in a producing unit who are, in the backstage of their lives, damnable rascals of loose morals, I refuse to believe that a hailing from a respectable family 'really' decent and educated girl cannot keep these moral wrecks at bay.

But I must warn the would-be aspirants of the film career against thinking in the vein of a lotus eater, that the life of a film girl is a bed of roses!

BUBBLE OF FAME AND NAME.

You may acquire the gaudy bubble of fame and name, but, the



A dance ensemble in Bhagya Pictures' MANGAYARKARASI.

168596

bubble bursts when the glamour fades out. Credit and kick go hand in hand. When you become much too popular, you may be branded as "played out" who must be replaced. When the youth bids bye and the age leaves its tell-tale mark on the face, you are liable to get a pass-out from the movieland.

Take it from me, friends, and make no mistake about it, things are not all rosy and cosy in the shaky kingdom of stars!

Someone might tell you not to adopt screen career unless you are confident of your ability to acquaint yourself flawlessly in any role assigned to you and to maintain your once-established reputation for all time. There again, I don't agree. Artistes are not born, they are made. Your own effort to bring your histrionic ability to the fore (which every aspirant of the screen career is supposed to possess) combined with the training you get from the Director will make you a star. You must, therefore, take a chance. If you look before you leap, take it from me, you shall never leap!

NO 'STAR' OVERNIGHT.

I want you to realise that the present celebrities of the silver

screen have had to carve out their way to stardom after years of toil. Nobody becomes a 'star' overnight, but everybody who takes to screen career seriously and sincerely can reach the stellar heights sooner or later.

In the film land, therefore, you must be an optimist, always hoping for the best and, at the same time, preparing yourself for the worst.

Why, you might ask, should the girls adopt film career in preference to other avenues of employment? The answer is that we do not want to be active competitors with men in the scramble for existence and when you become a film artist, you do not usurp the place of your male counterparts. Don't you agree?

Film career is not only lucrative, it is inspiring too. Film producers and those who are actively connected with this art-industry have an immense responsibility in the task of our impending national regeneration.

Films of the morrow should not be so many cheap love-rackets—those pictures of inconsequential entertainment, narrow outlook and out-moded and sickening themes of boy-meets-girl. Our national screen

must show to the war-scattered world the sharp glimpses of the new life we, as the citizens of freedom, must now cultivate.

As film artistes, therefore, your responsibility to the nation becomes perhaps greater than those in other walks of life. This is all the more reason why, like the average film girls you should cease to be just a flapper-headed and overshooting gold digger out for a merry misadventure in the movieland.

You must follow moral rigours of decent codes in your personal life. It is fallacious and weak support of a moral rake in the movieland to say that her private life is her own, and has nothing to do with the commercial work for bread. That may be true of many other profession in life but not of the cinema.

Exactly as a school mistress is saddled with a sacred task of building up the education of the nation and has to conduct herself in every sphere of her behaviour and activity with serene dignity and decorum, so has the film actress as well to do. She has an equally responsible and sacred task, in like manners, to preach sweetness and light of art in education for the public through the medium of the modern advanced screen.

THE FILM ARTISTES.

As film artistes of our national screen, therefore, you must live a decent standard of moral life, unlike those who come from the gutters, within and outside the film land and thus raise the social status of the film actresses.

The film scribes dubb you as glamour girls who have no 'locus standi'. It is for you, the shining stars of the silver screen, to prove that you are not a set of painted dolls without souls, a wax candle to attract.

You must make people believe that on and off the screen you are very much human and that given the necessary scope, you will make no less contribution towards the social, cultural and aesthetic development of our India of to-morrow.

—Nation.



As Kamini in Kemparaj Productions' **RAJA VIKRAMA**
Rajamma shows signs of outclassing her previous performances

BOILING POINT

SHA...an, Sha...an, the milk boiled over the brim of the kettle and fell on to the burning coals, giving out a pungent odour.

Confused, Chandan stretched out his hands for the vessel. It was red hot. He cast a hurried glance round a rag or a piece of paper with which he could take the kettle off the fire. Perhaps he could pour a handful of water on the boiling milk; but the water was dirty (he had just washed his hands in it). The burning milk froth was filling the air with a pungent smell.....And in the adjacent room, Chandan's master and his mistress were awake, talking in sweet, low whispers. Helpless, Chandan stretched out his hands. In the fraction of a minute, the red hot kettle, with its boiling milk, lay on the uneven floor of the kitchen.

He had burnt his finger-tips; a cry of "Si" escaped his lips.

Some of the milk had been spilt on the kitchen floor.

He washed it away with the dirty water and shaking his hand violently, ran towards the bath room, placed his hands under the running water tap, jerked his head slightly and smiled out of the left corner of his lips—this was his wont whenever he committed a folly and, as his lower lip had been cut, every time that he smiled, his dirty, yellow teeth were exposed and always his folly became all the more vivid before his mind's eye.

He had placed the kettle on the fire and became absorbed so much in trying to pick up, with his ears on the key hole the soft and low whispers of his master and mistress.....(who were still in bed, though the sun was quite high up:

and Chandan had even finished kneading the flour for his master's luncheon) that he clean forgot about the kettle which he had put on the fire in obedience to his master's order for tea.

Before his marriage, Chandan's master had very regular habits; he would get up early in the morning, get himself massaged, take some exercises; and then would go out for a walk.

But it was all so different now; he would be in bed with his newly-wed wife till late in the day. From his bed he would order Chandan to bring tea and go on whispering to his wife. Chandan listened to these sweet whispers with an ever-growing interest; he did not want his ears to miss even a single

UPANDRANATH ASHK

syllable. And as his ears were pinned to the door, he would forget all about the kitchen.

The milk had been boiling and swirling round in the vessel but Chandan's ears were pinned to the key hole.

He distinctly heard his master saying: "My little darling.....Your cheeks.....they are so tempting..... I can't resist caressing them".

"I am fed up with your caresses" whispered the wife.

"But they are so lovely....."

"Your slaps have made them burn".

"Now I would cool them"..... And Chandan heard the almost inaudible sound of a kiss, as if a rose petal had fallen on a silk carpet. His imagination ran riot, he saw



Charming Hushna in "Dhanwale"

his master gluing his lips to the cheeks of his wife. His own body was on fire. His muscles twitched.....He imagined himself in place of the master.

Chandan jerked his head again and smiling out of the left corner of his lips he left the bath room and went to the store-room, rubbed a few drops of linseed oil on his dark and dirty burning hands, slowly walked to the kitchen and placed the tea kettle on the fire.

But in spite of burning his hand and jerking his head twice on his folly he again pinned his ears to the key hole.

"Chandan", his master shouted. Chandan started. Hurriedly, he prepared the toast, poured hot water into the tea-pot, put it along with a dish of butter and toast in the tray and carried it to the next room. His master was still in bed and though not embracing his wife, he lay very close to her. The quilt was only half drawn; his left hand was below her neck-line.

"Place it here", said the master. And Chandan placed the tray on the tea table. The master eyed him and asked: "What is the matter with you these days? Where is the milk pot?"

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TALK-A-TONE

29

JUNE 1949

"Just a moment, Sir", said Chandan and jerking his head and smiling out of the left corner of his lips, he ran to the kitchen. In a moment the milk pot was on the table.

But it wasn't the end. His master again thundered. The strainer was still missing. Chandan ran, brought it and stood waiting. He threw a stealthy glance at the mistress—the long black loose tresses fell on her round fair face; her lips still wet with the nocturnal kisses; her eyes tired, but still intoxicated; her night gown trying to hide the reddened breasts bulging out of the thin fabric.

The master whispered sweetly; "Will you make tea, Jan?"

The Jan (darling) turned her face away.

The master again repeated pleadingly:

"Won't you have tea, Jan?" And he slapped her softly and the darling rubbed her cheeks.

"No", she replied to his request with a feigned resentment.

The master's hand supporting her neck tightened up a bit and she was in his lap.

"Please behave. Aren't you ashamed?".....(She was conscious

of the presence of the servant). The master's laughter rent the room and Chandan's heart beat faster.

"Now get up, Jan, and make tea", entreated the master; his grip loosened. "Don't be angry—so inviting are your cheeks.....I feel like caressing them".

The Jan again turned her face away.

"Chandan, you pour out the tea", ordered the master. And with trembling hands Chandan obeyed the orders.

Squeezing the mistress in his lap, the master put the cup to her lips.

Perhaps it was the use of the word Jan or perhaps it was the way the master had drawn the wife closer into his lap, that, when, in the afternoon, Chandan finished his work and went to his cell, the figure of Zohra Jan, stood before his mind's eye. Unconsciously and in spite of himself he embraced the dirty and greasy and worn out pillow.

It was indeed inexplicable, this rising of the figure of Zohra Jan from out of the depths of his childhood memories, almost as unawares as the boiling over of the milk.....

The same small figure, the same "full" soft body, the same big mischievous eyes, the same lips red with betel leaf, the same well-shaped hips, the same raised breasts and the same smile which rose, nobody knew, whether from her lips or her eyes.

He had been a child then; his parents were dead; he lived with his aunt, an ayah to the children of a merchant who ran a gramophone shop exactly opposite to Zohra Jan's tenement. The gramophones changed into silver rupees which found their way into her place.

Chandan frequently accompanied his brother and the merchant's son to Zohra's tenement. She loved the merchant's son and would give him sweets, the crumbs of which were shared by Chandan and his brother. Many a time it happened that while Chandan played with

other children in the courtyard, the gramophone merchant himself would go and sit by the side of Zohra Jan. He either would take her into his arms or would rest his head on her thighs.

The wife of Chandan's present master resembled Zohra—the same stature, the same soft hips, the same prominent breasts, giving the feeling of bulging clouds, the same juicy cheeks and the same smiling eyes. It was perhaps on seeing her lying by his master's side that the memory of Zohra was revived in Chandan's mind.

In a flight of imagination, Chandan, acting the part of the gramophone merchant went to Zohra's tenement and rested his head on her thighs. She lovingly caressed his hair. It made him forget his dirty feet, soiled up to his ankles; his legs dark and with a skin changed into a crust; his pair of shorts given to him once by his master—now black with dirt, all but tatters; his dark forehead which carried a most repulsive mark of injury; his lower lip which had a terrible cut showing his dirty yellow teeth and the hair on his head was short and dry and plain.

Chandan lay lost in thoughts, intoxicated with the soft caressing of Zohra's hands. While his head still rested on Zohra's thighs, he turned on his side and wanted to say: "Zohra—my Jan. How sweet you are" But something sharp stuck into his back; he realised that he lay only on an uneven floor and that his head rested not on Zohra's thighs but, on a worn-out stinking pillow.

Chandan jerked his head, but did not smile. He sat up with his back to the wall; and as he sat there many years of his past life passed before him.

The gramophone merchant, after making a present of his wealth at the altar of the tenement beauty, had left and gone to his maternal grandfather's village, somewhere in Central Punjab, lying in the lap of simplicity, filth and illiteracy. Chandan's aunt had gone to her



Om Prakash in "Bansaria"

village in Alwar State and he had taken up a job with a friend of the gramophone merchant on three rupees a month. From now onwards his life was like a blanket which, if darned in one place, would be torn at another.

Chandan had heaved a sigh of great relief when he took up a job with this master, because he now felt that never during his service of twelve years had he served a master with a kinder heart and a sweeter temperament. But, to-day it was his master's large-heartedness alone which had become the cause of his unhappiness..... He would not hesitate to make love and to embrace his wife in Chandan's presence, as though the servant were not a man but a mere lump of clay.....

Chandan felt that he had been happy before his master got married. Never in those days had he felt this restlessness, this fire in his blood, these strained nerves, these sleepless nights. He used to have sleep which nothing could disturb. But ever since his master had married, or ever since his new mistress had entered the house, his sleep had slipped. He saw strange dreams. Only the night before, he saw Kasani, the daughter of his former employer with a high-above-the-ankle *lehnga*, with a tight-fitting *bundi*, with her head uncovered, with her breasts like raw pears.....exactly as she used to move about. She had come to him in his dream and slept with him.

How and whence she had come, he did not remember.....He was awake.....His body was hot.....His nerves were strained.....He was perspiring.....He could not sleep any longer.

All this was beyond's Chandan's understanding, and he shook his head at his foolishness. His master was still away at his office and his mistress slept fast in her room. He got up and made his way towards the quarters of his neighbour Rai Sahib's servant, Jethu.

The Chaitra full moon was slowly rising from behind the banyan tree. Its rays illuminated the soft

leaves of the young acacia..... Chandan quietly came out of his room. The red flowers of the bougain-villia had taken on a blackish hue. On one side was the old Jacoranda. Its trunk had been cut in the previous year. But new branches laden with flowers and leaves had grown up and the clusters of these flowers looked like scattered bits of a cloud. The air was thick with the aroma of the lindens and kakrondas.

Although the people still slept inside their rooms, it was not very cold outside; spring had come.

Chandan, in spite of himself, stood by the *gondani* tree; unconsciously he put a little fruit into his mouth. It was not ripe. It left an unpleasant taste in the mouth. For a while Chandan stood there in a state of indecision; then he went to the verandah and quietly opened the door leading to the drawing room, which was adjacent to the bed-room of his master and was usually kept open. It had two entrances—One was closed by Chandan's master from within and the other by Chandan himself from without.

Chandan softly opened the door. There was dim light in the bedroom, it diffused through the glass panes, as though some one had coated them with a haze of light. Lightly he walked on the rug and stood on tiptoe by the door.

From the ceiling of the bedroom hung a red electric bulb. He opened his eyes wide and looked into the room. Soon he hastened out. His body was becoming hot and strained, his lips and throat dry....the boiling milk ran through his veins.

On tiptoe he left the room; bolted the door and came into the moonlight. In front of him stood the old sturdy jacoranda. He felt like striking his wide chest against it to tell it.

In the lawn at the foot of the bungalow the marble water fountain stood still. The plants, with yellow flowers surrounding it, were swaying with the breeze. Water



Sofia in "Bansaria"

drops would slip from their wide leaves. The fragrant linden's smell pervaded the air. Chandan went to the fountain and turned the water tap on his head. The shower came...phurr.....phurr...and he asked himself why he had gone to Jethu's. His call was the rendezvous of all the servants in the neighbourhood at noon time. Here they played chakri or grotesquely mimicked their masters and mistresses. Off and on Jethu would bring the gramophone with the "disc" from his uncle's, who had bought it in a second hand dealer's clearing sale. Its music resembled the sequel of an anaemic child suffering from diarrhoea. But they all listened raptly to "Oh the fair one, on your fair cheeks....." or "eyes met yours and yours met mine—How divine" or "cross the street and come to me." Recently Jethu had brought a record of Indian Charlie. It was played every afternoon and they listened with rapt attention.

"Your sidelong glance has slain me....."

One, two, three.....
Your sidelong glance has slain me....."

Chandan had never gone there to listen to the records; he had no time. Early in the morning his

master would wake him; and Chandan would massage his body with linseed oil, and prepare tea and when his master left for office, he would cook meals, which he took to office and then would take a bath and feed himself, and go to sleep—a sleep so sound that he would not get up till sunset, when often his master would kick him to make him get up. But this afternoon he could not sleep and he had gone to Jethu's room, and listened to tales which made him lose even his night's sleep.

The shower bath had made him shiver. He asked himself; "Have I got fever? It was not good to stand under water in this changing weather. I might catch my death of cold".

Chandan jerked his head, but he did not smile. Leaving the water tap running, he went back to his cell and dropped asleep.

But before long he awoke. He felt his head was heavy. A fever had gripped his body. His eyes were burning. He had just seen a dream. Bunches of pears were revolving round his head and he in a desolate house, was trying to catch them. "Do not break my toys", came the cry and as he looked up he found it was Kasani. He heard her saying: "Do not break my toys; do not pluck my pears..."

Chandan got up a mad man. Jethu's words still rang into his ears. He put on his Kurta, took his old dirty purse out of the dirty earthenware, put it into his pocket, bolted the door and went out of the house.

Out in the parade ground the moonlight spread like a canopy supported as if by the trees at the periphery. Beyond those trees were the municipal electric lights obstructed from being seen by their thick foliage, and it looked as if there was a huge bonfire beyond those trees.

Chandan took to Queen Mary road. From the right came whiffs of breeze, bearing an aroma of lindens, kakrondas and the lady of the night. The net of light and

darkness covered the road beneath the trees.

He stopped at the Tis Hazari four-way junction, may be for a tram. But it was long past eleven o'clock. The road at this hour was unfrequented. An open-roofed cart full of garbage and night-soil passed by him, spreading its evil smell. Chandan's head span; he ran towards the bridge, where he saw that the little island on which the policeman stood to direct the traffic during the day had been innocent platform for the policeman's surly remarks.

There was absolute silence on the bridge. The moon overhead shone brilliantly. Below there was the network of railway lines shining in depth and darkness. Further ahead in the distance flicked the red and green signal lamps.

For a while Chandan stood with his head resting on the parapet of the bridge, gazing at the serpent like railway lines and the flickering signals. Then he strode forward.

There was no sign of life on the road. The shops on both sides were closed. Here and there on the foot-path slept a few petty shopkeepers, covering themselves with dirty greasy quilts. In the moon light, their fair limbs showed out of their dirty dhoties. On the left side of the road, near Teliwada, stood a broken tonga and a few empty garbage carts; and beyond was the wall, from the other side of which, you could hear the noise of the last running trains. Outside the shops on the right side lay loads of bamboos, costs and empty packing-boxes.

Lost in thoughts, Chandan reached the Qutab road crossing. All shops in the Sadar Bazaar, except that of a confectioner at the street corner, had closed down. Chandan's excitement by this time had cooled off; only a thin edge of desire was left in him. He took half a seer of hot milk and as if with new desires awakened within him, went ahead. Here too most of the shops on both sides of the road were closed. On the left there was the Masha-Allah Hotel,

where some one was eating his late night grub. Here and there a betel-seller's shop was open. A labourer, who could not perhaps find time during the day was getting a hair-cut.

At the turning of the Kath Bazaar, Chandan stopped for a while. A solitary tonga driver or two was still loitering about near the tonga shed. Overhead the moon shone in all its brilliance. Smoke and dust mingled with the moonlight.

Chandan entered the Kath Bazaar, looked up with curiosity towards a tenement where sat a young whore facing a gas lamp. His desires, till now unawakened, revived. But there were several people in front of the balcony, and before so many people and in so glaring a light he felt shy to strike a bargain. He looked at the row of the tenements in the ground floor. Every one of them had a lamp hanging before it, facing which sat or stood a woman.

Now and then a woman would close the door and follow a man with a lamp in her hand into the space behind the dirty curtains.

Chandan felt that his once revived desires were sinking again. He stepped forward, seated himself on an iron chair placed in the middle of the road and by the side of which lay a table with multi-coloured bottles and where sat one or two masseurs.

"Shampoo", they shouted. "Shampoo, Shampoo."

Chandan, in spite of himself, shampooed at the adjoining table. Next to him was the verandah with the long row of one room tenements. In front of each one stood women inviting customers. Lest they should get tired, they were holding ropes fixed to the ceiling to support them or perhaps it was a device to show the contours of their fast dwindling bodies.

Leaving behind the crossing, he entered a by-lane. Here and there were fewer people and the light was also not so strong. He crossed and recrossed the by-lane. He did not know how to negotiate the



Kishore Sahu who has consistently produced successful hits is now engaged with the production of RIM JHIM starring himself and Ramola.

terms. He could not even look into their faces. Indeed at the very idea, his heart pounded furiously. He thought of returning to his house, and then wished he had come here in Jethu's company. He thought he would cross the street to its other end. And still he did not want to return, having come so far as that.

Precisely at this moment a fat blubbery woman, seated in a rather

dark corner in front of one of the tenements solved his problem. By her side lay two young girls on a duree.

"Come", said the woman rather affectionately.

And Chandan went close to her.

"What are you thinking about. Just twelve annas", she whispered and pointed towards the woman sitting on a chair outside the room

dressed in a black sari and a blouse without sleeves.....The hair in her armpits were visible; her breasts like overripe melons.

But Chandan looked with wistful eyes at the young girl half sitting and half lying by the side of the woman. She wore a little nose-ring.

The fat woman understood.

"She is too young", she said. "She is yet unknown to all this".

Raw pears fitted across Chandan's mind.....Then Kasani And again raw pears.....

"She will cost two rupees."

Chandan kept mum, although he wanted to say; "Two rupees is a bit too much."

And the fat woman said: "All-right pay one rupee and eight annas. She is yet so young...hasn't even got her nose-ring off."

Milk in Chandan's veins reached the boiling point.....His whole body became hot. Next moment he was on the other side of the dirty curtain, followed by the fat woman leading the young girl with a lamp in her hand.....

A week later.....Chandan stood, with his bag and baggage in the porch of the bungalow. Inside the room, the master was instructing the wife: "I will dispatch the doctor immediately. Get the whole house disinfected. The wretch has been everywhere in the house."

And poor helpless Chandan stood thinking: "But she was only thirteen. Even her nose-ring had not been removed....."

..... (Translated from Urdu.)

Sound.

Kishore Sahu

Outclasses Other Directors

"SAWAN AYA RE"

Presents Excellent Drama!

—SAYS BABU RAO PATEL



Kishore Sahu—the triumphant creator of "Sawan Aya Re"

Kishore Sahu's "Sawan-Aya-Re" is a school for directors—directors like Shantaram, Vijoo Bhatt, Kardar and Mehboob who hardly show any finesse in the emotional and artistic expression of a drama. If they call themselves true artistes, by instinct and training, they should sit at Kishore Sahu's feet for a year and at least learn to discriminate between their much boosted camera craftsmanship, which is at best crude and mechanical, and the subtle and sensitive expression of human emotions so badly needed to dramatize life and make it at once convincing and artistic.

"Sawan-Aya-Re" is a delicate and beautiful work of a fine and cultured mind. It is a great epic of emotions which only a well-educated Indian, acutely sensitive to his ancient heritage in culture and human values, can produce.

One wonders whether half the directors in our country would even understand the subtlety of Sahu's art which has portrayed human emotions with such gentle and delicate hues as to make the human drama at once fascinating and irresistible.

Whatever the box-office verdict of the masses who see our motion pictures, this picture must remain, for a long time to come, a glorious milestone in art and dramatic ex-

pression in the annals of film making in this country. Kishore Sahu has left the Bhattas, the Kardars and the Shantarams of the film industry far behind and he need not even look back to see their place in the race for prestige and distinction.

A MARRIAGE TANGLE.

The main theme of the story is simple—in fact too simple. But when the writer-director's genius punctuates the theme with innumerable subtleties, at once psychological and artistic, the story that emerges becomes a dynamic drama of human emotions.

The Mathurs, a well-to-do white collar family, come to Naini Tal with three grown-up daughters: Asha, Sudha and Rama. Asha doesn't believe in marriage and to prove her belief she has already written a book against it. Sudha believes in fun and riches. Rama is good and expects her parents to do the needful. Lady Mathur starts a frantic search for three suitable would-be's and in this Khanna, an old family friend, helps.

Anand, artist, idealist and gentleman, now meets the family and soon crosses swords with Asha on her none-too-convincing argument against marriage. When Sudha finds out the fact that in addition to

being famous and talented, Anand was also very rich, she brushes up her teeth for a good bite.

In the meantime, Asha and Anand fall in love with each other but Asha turns Anand's proposal to marry into a platonic friendship. Anand doesn't protest but in his gentle way he decides to introduce Asha into the intimate cloisters of his heart and takes her to his village to meet his widowed mother.

The sequences here are beautifully conceived and portrayed in a refined manner worthy of the highest culture among the Hindus. In choice, gentle and unobtrusive dialogue, Anand's mother takes the platonic edge off Asha's love and the girl soon discovers herself ready for marriage. Anand, however, doesn't even suspect anything about this change in Asha.

Sudha knows about it and she decides to clinch the affair quickly. While Asha lies dreaming on her bed, Sudha drops in at Anand's studio and using all guile and guile, manages to spend a night in the studio alone with him.

The dawn brings the Nemesis with the Mathurs at the studio, fretting and furious.



In the wake of the thundering
success of

"SAWAN AYA RE"

WHICH IS ACCLAIMED BY THE
PRESS & THE PUBLIC AS THE
**GREATEST, THE FINEST &
THE CLEANEST MOTION
PICTURE EVER PRODUCED!!**

Running to packed houses at
BOMBAY and CALCUTTA

**HINDUSTAN CHITRA
&
KISHORE SAHU**

Now Offer you
Another Gate—Crasher

— R I M J H I M —

Starring the inimitable pair
RAMOLA & KISHORE SAHU

WITH
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JUNE 1949

MASTERLY CONCEPTION.

With a callous calculation, Sudha announces Anand's decision to marry. The Mathurs smile approval. Anand's silence and stoicism in this sequence constitute a masterpiece of dramatic conception.

Sudha and Anand are married. It was a marriage between the two Poles—a wedding that brought neither the bodies nor the souls together. It was harmony stillborn—the superb stoicism of Anand on one side and the utter recklessness of Sudha on the other. His love for Asha was corroding Anand's soul every moment and he soon took to bed—a wreck in love. His serious condition brought the Mathurs to see him and they arrived when Sudha was out with her paramour and Anand lay neglected.

The story soon rushes to a climax in which Asha nurses Anand back

to health making Sudha furious. Sudha decides to poison Anand but falls into her own trap and dies. The reconciliation between Asha and Anand is once again an unusually moving sequence very rarely seen on the Indian screen. It ends well with Ramola in Kishore Sahu's arms.

THE VERSATILE SAHU !

The photograph of the picture is not at all happy—Ramola, Kishore and Mohana being the main sufferers. The cameraman seems to think that the human face is a flat canvas and his strong front light helps to push in all the faces. Sound recording could have been better with a little more care. The sets and outdoor locations are good. Music is appropriate, though Khenichand's tunes reminded one of Ranjit's old music. This fellow seems to have started doling out his old hash.

Kishore Sahu's direction is superb. His deft handling of the psychological subtleties of the story is masterly and makes the picture one vivid emotional experience. The dialogue of the picture is an education in idiom and economy of words.

Not satisfied with writing the story and directing it, Kishore Sahu has played Anand, the hero of the story. This is a difficult role to play with its inherent design of culture, idealism and gentle stoicism. Kishore lives it to perfection and in complete harmony with his own conception of the role. His final pathetic moment bring tears to the eyes of the audience.

RAMOLA'S GREATEST ROLE !

Ramola supports Kishore wonderfully as Asha. This is easily the greatest performance Ramola has given in her long and versatile career as an artiste. Under Kishore's competent direction, her talent reaches new emotional heights and



An aspirant for film
Career

in the pathetic sequences Ramola wins the laurels with an ease that proclaims her as a great artiste.

David plays Khanna, a walking and talking role, with his characteristic ease. Sofia does her bit as Sudha but looks ridiculous when she starts prancing before a piano. That girl should not lift her leg to dance.

Mohana, a new comer, looks pretty and gives some nice comic actions as Rama, the youngest daughter of the family. Mohana, however, was wrapped too much seeing that she has things to reveal. Pratima Devi has a role that fits her like a glove. She does it beautifully and so does Gulab, the incomparable old lady of our screen !

We doubt whether we shall see another excellent picture like this during the year. Till then "Sawan-Aye-Re" must be considered as the best picture of 1949. It is a picture worth going a long way to see.

—Filmindia.



A new face in the Tamil Screen
Producer-Director-Actor
Kempuraj gives a dignified performance in his "Raja Vikrama"

AROUND THE STUDIOS

JUPITER PICTURES have almost finished the work on their three pictures **KANNIYIN KATHALI**, **VIJAYAKUMARI** and **KRISHNAVIJAYAM**, all the three of which will be placed before the Censors by the middle of August. **KANNIYIN KATHALI** is an adaptation of Shakespeare's **TWELFTH NIGHT** and sports Madhuri Devi, Anjali, Sarangapani, Natarajan, etc., in the cast. While **VIJAYAKUMARI** has such top-ranking artistes like T. R. Rajakumari, K. R. Ramasamy, Baliah, etc., **KRISHNAVIJAYAM** can also boast of a bevy of top talents like Vasantakokilam, Narasimha Bharathi, Premavathi, etc. All the three pictures include the famous dancers Lalitha and Padmini.

BHAGYA PICTURES expect to release their **MANGAYARKARASI** in the month of July. They are now engaged in the final takes of their hero Chinnappa's portions. With Kannamba, Anjali, Krishnan and Madhuram, rendering able support **MANGAYARKARASI** is sure to be a good money-making proposition. Jiten Banerji is directing the picture ably helped by P. T. Murthy.

CHANDRALEKHA FILMS are slowly progressing with their **AMBIKADEVI** at the Newtown Studios. Sporting the much sought after pair, Mahalingam and Rajamma in the cast, more than half of the picture has already been cranked. From the rushes of the picture we had the opportunity to see, we can safely predict that this picture will have a warm reception by the public.

BALAJI PICTURES have at last stirred up themselves and are now

having continuous shooting on their **LEILA MAJNU** with Mahalingam and Rajamma in the title roles.

MURUGAN TALKIES are reaching the final stages of their presentation **RATNAKUMAR** with Chinnappa and Banumathi. The picture is expected to go before the Censors by the beginning of August.

CITADEL FILM CORPORATION is now busy on their elaborate sets at the Newtown Studios with **ITHAYA GEETHAM**. Directed by Mr. Joseph Taliath, the picture sports a stupendous cast led by Mahalingam and Rajakumari.

BHARANI PICTURES' LEILA MAJNU in Telugu, which has almost reached its final stages may be dubbed with Tamil also simultaneously. The picture sports

artistes like Banumathi, Nageswara Rao, etc., and is directed by Mr. Ramakrishna Rao.

KEMPRAJ PRODUCTIONS:

Director Kempraj has gone on the sets with his bi-lingual productions **RAJA VIKRAMA** in Tamil and Kannada, at the Star Combines Studio Mr. Kempraj has already commenced shooting on both the versions and we are sure that at this speed his desire to finish both versions by the end of this year will materialise. Starring himself, Rajamma and Jayamma in both the versions, Mr. Kempraj is progressing fast with the pictures.

MODERN THEATRES (Salem): Out of the three pictures which had been occupying the floors in this studio, Ganapathi Pictures'



Dancing to the tunes of happy romance Kemparaj and Rajamma in Kemparaj Productions "Raja Vikrama!"



T. A. Madhuram, the ace-comedienne of the South Indian Screen in Mangayarkarasi

MAYAVATHI is almost complete and awaits early release. Bharathi Dasen's **PONMUDI** or **UNEXPECTED KISS**, which is also progressing fast in this studio under the direction of Mr. Ellis R. Duncan, and starring Narasimha Bharathi and Madhuri Devi is expected to be a good comedy. The third production which is accommodated at this studio is Bhaskara Productions' **AMARJOTHI** directed by Sampathkumar.

SHYAMALA PICTURES: Brisk preparations are going on with regard to the release of their **INBAVALLI** on the 5th August. T. R. Mahalingam and B. S. Saroja top the cast and the picture is directed by Mr. Nottani.

A. V. M. PRODUCTIONS: This enterprising production concern with a newly constructed studio of its own at Kodambakkam has made rapid progress with its social subject **VAZHKA** or **LIFE**. Two other productions have also gone on the sets of this studio, **ONE NIGHT** and **PULANDARAN**.

BHASKAR PICTURES: Director T. P. Sundaram is now busy on the revived production of his **MAYA RAMBHA** with Anjali, C.S.R., Shiva Rao and others, at the Newtown Studios. Arrangements are

simultaneously progressing to produce this Telugu picture in Tamil also. Mr. B. S. Ramiah is writing the dialogues for the Tamil version.

BOMBAY.

RUBY PICTURES, Ltd.: This concern has taken over Gita Pictures second ambitious production, a gypsy drama full of thrills, suspense and romance with melodious songs, **DHANWALE** and are releasing the same at Bombay in two of the prominent houses **JAI HIND** and **RIVOLI**. The picture has a powerful cast led by Hushna, Ramesh Vyas, Vina Kohli and ace-comedian Kesari.

AKASH CHITRA: Producer-Director K. B. Lall has started the shooting of his new picture **HANSTE ANSU**. Leading roles of the picture have been assigned to Madhu Bala, Motilal and Nigar Sultana and the supporting cast includes Gope, Mirza Musharaff and Janki Dass. Gulam Mohamed's songs are expected to be the high-lights of this picture.

NIGARISTAN INDIA FILMS: Producer-writer Mulk Raj Bhakari has been able to complete the shooting of his first independent production **BANSARIA** and the picture is now ready for release.

Leading artistes like Geetha Bali, Randhir, Ram Singh, Kuldip, etc., are reported to have given splendid performances in this picture, while the musical-score by Mr. Husanlal Bhagatram will prove to be a great attraction.

TALWAR PRODUCTIONS: The dazzling and delightful Suraiya is co-starred for the first time with the favourite star of millions, Ashok Kumar in Producer-director R. C. Talwar's **KHILARI** now on the sets of Bombay Talkies Studios. **Khilari** is a scintillating romantic comedy with a highly interesting social theme. The character-actor Kumar has also an important role in this picture. The story and screen-play are the creation of Producer-Director Talwar himself while the songs have been written by Nakshab.

KASHMIR FILMS: CHOBEJI, which has been released recently at the Majestic, Bombay is a successfully performed experiment of a new formula of comedy for it is probably for the first time that the entire structure of the story has been built around the personality of filmdom's ace-comedian Dikshit. To all the laugh explosives of Dikshit is added the sparkling performances of Gope. Radhakishen and Budo Advani. The romantic side is supplied by Nirupa Roy, Mangala and Sudha Rao.

R. K. FILMS: Written by Ramnand Sagar Raj Kapoor's **BARSAAT** which is now fast progressing would even surpass his first masterpiece **AAG**. Starring himself, Nargis, Premnath and K. N. Singh, Mr. Kapoor has introduced a new face in this picture in the person of Nimmi.

SURYA KALA CHITRA: This enterprising concern has almost finished the shooting of their maiden production, **CHARDIN-KI-CHANDNI**, which will shortly be released in all the key stations. Ismat Sultana, Paresch Banerjee, Indu Nayampalli, etc., lead the cast.

Producer R. Radhakishen has announced his next production **CHITRAKAR**, the paper-work of which is almost ready. The story of **CHITRAKAR** comes from the pen of W. D. Dadlani and will be directed by the capable director Rafiq Razvi.



from behind the screen she smiles at you in **KANEEZ**.

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KALAKAR CHITRA: Sulochana Chatterji and Prem Adib have been signed by this concern for their maiden production **PREET KA GEET**, produced by the partners Harikrishna Premi and Omkarnath Prashant and directed by Girish Trivedi. **PREET KA GEET** is a social picture depicting the unending tug of war between the highest and the lowest in the social ladder. Pradeep has written the songs and the music is directed by Shyam Babu Pathak.

NEW THEATRES (Calcutta).

"CHHOTA BHAI" (Directed by Kartick Chatterjee), recently released at Bombay, has made a tremendous hit. **"CHHOTA BHAI"**—is the Hindi version of 'Ramer Sumati' (Bengali) which also made a similar hit in Calcutta. It is proved once again that stories written by Sarat Chandra Chatterjee have an all-pervading appeal. Malina and Sukkur—playing the main roles have become darlings of the Bombay public by their fine human performances.

MANZOOR:

Can a woman—engaged in a decent profession, aspire to lead a family life—as any other woman does? Can her profession be a bar to any such aspiration? In **"MARIADA"** now renamed **"MANZOOR"** we find such a woman, who, though a nurse by profession, wanted to be happy by marrying the man of her choice. But social conventions stood in her way. How the problem was solved, how she overcame the barrier, one will see in the film **"MANZOOR"**—written by Benoy Chatterjee and directed by Subodh Mitra. The leading roles are being played by the romantic pair of the Indian screen—Bharati and Ashit Baran supported by Chandravathi, Chhabbi Biswas, R. P. Kapoor, B. S. Kapoor, Jharna Roy and Manorama (Sr.). The camera is in charge of Sudhin Majumdar, recording is being done by Ranjit Dutta. Music is being directed by Pankaj Mullick. **"MANZOOR"** is almost complete and a few more shooting will see the end of all major takings.

CARAVAN PICTURES:

The pair that is hottest favourite of the filmgoers Shyam and Munawar Sultana are co-starred once again in Caravan Pictures **"KANEEZ"** which is doing roaring business in Delhi and other leading places of North India, Bengal and U.P.

The Producer and Director of **"KANEEZ"** is Krishna Kumar, M.Sc., a journalist of eminence who has put in all his experience as a critic in the production of this picture. He has kept in view the fact that side by side with the entertainment, the screen has to perform its duty of conveying a message of our burning social problems of the day in a very clever manner in **"KANEEZ."**

The cast of **"KANEEZ"** includes apart from Shyam and Munawar Sultana, Kuldeep, Urmila, Ramesh Sinha, Khawja Sabir, Jiloo and above all the popular dancing cutty Cuckoo, while music is by Ghulam Haider the name which is sufficient to guarantee its musical values. **"KANEEZ"** has been produced at Bombay Talkies Studios, a fact that speaks for its high technical qualities.

PREM ADIB PICTURES:

Based on the thrilling incidents relating to the marriage of Seeta, Prem Adib Pictures' **"RAMVIVAH"** is fast nearing completion at the Supreme Studios, Andheri.

Director and Producer Mr. Prem Adib is devoting all his energies to make **"RAMVIVAH"** a grand picture befitting the subject. Gorgeous sets that bring the good old times in all their glory are there. Costumes are also in keeping with times. In short, Director and Producer Mr. Prem Adib is sparing neither pains nor money to make **"RAMVIVAH"** a grand success of the season.

Noted Art Director Mr. Kanu Desai is responsible for the Art side while music is in the capable hands of Mr. Shanker Rao Vyas, the veteran Music Director of 'Prakash' fame. Dance composition is



N. S. Krishnan makes you lau, ridden by his humour in Bagya Pictures' Mangayarkarasi

by Mr. Prem Dhawan of Bombay Talkies fame and photography handled by Mr. Yusuf Mulji who has already earned a great name in New Theatres.

The cast of **"RAMVIVAH"** includes Sobhana Samarth, Umakant Shanta Kumari, Yeshodhara K. Niranjana Sharma, S. Baburao, Sheela Naik, Raj Adib, Shama Kunwar, and in the great character of Shree Ram, Prem Adib himself.

PRAKASH PICTURES:

Ravindra Dave has finished the shooting of and is giving finishing touches to **"SAWAN BHADO"**. Preparations for its early release in Bombay are going ahead. Munawar Sultana, Randhir, Ramsingh, Indu, Omprakash and others have important roles in this mighty social.

Director Shantikumar Dave has progressed much with the shooting of **"RAKHI"** starring Kamini Kaushal and Karan Dewan.

Geeta Bali and Aroon are co-starred in a romantic social **"SHADI KI RAAT"** with Mr. Yeshwant Pethkar wielding the megaphone.

MADHUBAN.

Then the SURAJ-MUKHI is expected to be very shortly. Those who have seen its rushes are amazed at the music values accompanying its striking performances. Its cast headed by Shyam, Gope, Yashodhara, Jeelan, Krishna, Randhir, Ramesh Thakur Khote.

Musical score of this spectacular production is supplied by the music director HUSSAN-LAL BHAGATRAM. It is directed by K. Amarnath.

ANKAR CITRA LTD., (Bangalore).

This concern has acquired the Indian distribution rights of NADU which is scheduled for release in the city early in July. For the first time a large number of Tamil audience will be witness to a picture produced and directed by the ace-director V. Shantaram.



One and inseparable. Mr. & Mrs. Kemparaj who are now engaged in the big task of producing the bi-lingual picture RAJA VIKRAMA

Besides, *Num Nadu* will also present a new face in Pushpa Huns. Others that give her able support are Umesh Shefma, Keshvarao Date, Krishna and others.

We are sure, the Tamil audience will appreciate this picture in as much as the technique and presentation will be interesting and novel.

(Continued from Page 22)

ture pleaded short of cash and when pressed by the producer offered to give him his bangalows as a substitute!

That the distributor probably thought that the producer can divide the bangalows into tiny portions and give them to the studio, artistes, technicians and the publicity agents in lieu of the money he owes them!



Here is new talent

Mr. Majid, this young muslim youth has all the makings of a good singer. Having, as he does, a rich and melodious voice and mastery over carnatic music; we are sure he will prove an asset to any production that engages him. He has taken part in a number of dramas and has also performed *Katcheries* in the City.

That A. R. Kardar's visit to Madras had more than a holidaying spirit behind it?

That neither his visit to the Gemini Studios was a courtesy call made on the Gemini boss?

That Vasan's new production NISHAN and A. R. Kardar's RAJPUT derive their inspiration from the same source—Alexander Dumas' *THE TWO CORSICAN BROTHERS*?

That Kardar was afraid of the unhealthy consequences of the two pictures in the same language gracing the screen simultaneously and as such wanted to come to some understanding with the Gemini Boss?

That the matter has been squared up for the satisfaction of at least Mr. Vasan and Kardar left Madras a few thousands richer?? It is neither blackmailing nor bribery!!!

It Happened in Hollywood

[BY LEROY MARCH]

Robert Taylor and Barbara Stanwyck are making no more picture commitments until after they have had their European vacation starting in June. Bob is fresh back from a five months' stay in London, where he made "The Conspirators." And the morning he arrived home, Barbara had to start work in a new picture. Both stars say there'll be no more such cross-careering for a while.

Chances are good that before the year is over, Director John Farrow will film "The Life of Christ." Officials of the Catholic, Protestant, and Jewish faiths have already volunteered complete cooperation in the making of such a production. Farrow says no name stars will be cast.

Paulette Goddard is scheduled to act through three different endings for herself in "Anna Lucasta." One ending will be very happy. Another will be just moderately happy. The third will be drastically unhappy, perhaps to a suicidal extent. The picture will be previewed with all three endings, with the one most favored by the audiences to become a permanent fixture for the film's general release. If only the endings to real life dramas could be arranged in this sure fashion.

Ignore the gossip which has it that Nina Foch is through with Hollywood and pictures. Nina is off to New York for a while, but it's just to do a play there. After her hit performances with Glenn Ford in "Undercover Man" and George Raft in "Undercover," she can make about any kind of deal she wants to in Hollywood.

Dick Powell advises that it strictly ain't so that he and June Allyson are feuding, contemplating divorce, or any such unpleasant goings on. Gossip to such effect has been getting around, but I see no reason to doubt Dick's statement.

Linda Darnell happily amazed when the Artists League picked her legs as the most beautiful. Linda says she always thought Betty Grable's were. I think it's a toss-up. And I can't forget the Dietrich gams, either. Also, who wants to get critical about the Jane Wyman underpinnings? Nor can one be just casual in comment about Cyd Charisse and her long, lovely, luscious legs. (We're not actually settling anything here, but it's an interesting subject, is n't it?)

That so lovely brunette that Turhan Bey is being seen with so steadily here of late, Sarana Martinez, an acting gal just up from Mexico City.

I hear that Martha Vickers is succeeding in doing something that borders on the miraculous; she's selling Mickey Rooney on the idea of being economical, and not throwing his money around as carelessly as he has been doing for years.

The deal for Warner Bros. To do "Banjo Eyes," starring Eddie Cantor, has definitely fallen through. Eddie purchased the story back from the Bros., and now it looks as though Producer Hal Wallis and Eddie will do the yarn in super-musical form.

Looking far into the future, I wouldn't mind wagering that Lionel

Barrymore's performance in "Down to the Sea in Ships" will be up for serious Academy Award consideration next year.

Charles Chaplin and his wife Oona O'Neil, have suddenly started showing up in Hollywood's many night spots again rather frequently, after a general absence from the gay places of a year or more. This would seem to indicate that there's probably nothing to the rumor which had it that there was a bit of feuding going on in the Chaplin family.

Loretta Young is very pleased about the apprehension of that amazing jewel and fur thief, Gerard Graham Dennis, and the star has very good reason to be in such a state of mind. Already a \$6000 fur coat, a \$1750 wrap, and nearly two thousand dollars in gems which were purloined from Loretta some months back have been recovered from the thief's supply room.

Lawrence Tierney's brother, Scott Brady, has just been signed to an attractive contract at U-I, and studio heads admit they feel much more at ease having him on the payroll than they would if it were Lawrence. Scott has never been the firebrand and troublemaker that Larry so often is.

We regret that due to the late receipt of the matter for "YOUR HOROSCOPE THIS MONTH", we were not able to accomodate the same in this issue. The feature will, however, be continued from next month.

—Editor.

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