Saravanan irukka bayamaen nattamai comedy video

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Aadhav KannadasanAaditi PohankarAakanksha SinghAakarshaAanandhiAananthiAanchal MunjalAarti ChabriaAarti ChabriaAarti ChabriaAathmikaAbhirami IyerAbinayaAdhiti PohankarAakanksha SinghAakarshaAanandhiAananthiAanchal MunjalAarti ChabriaAarti ChabriaAathmikaAbhirami IyerAbinayaAdhiti Rao HydariAditi SharmaAhaana KrishnaAishwarya DhanushAishwarya DuttaAishwarya JothikrishnaAishwarya MenonAishwarya MenonAishwarya PalaniAishwarya RojeshAkankshara ReddyAkshara SudhakarAlekyaAlishaAkhila KishoreAkkshitaAkriti SinghAkshara ReddyAkshara ReddyAkshara ReddyAkshara SudhakarAlekyaAlishaAkriti SinghAkshara ReddyAkshara ReddyAkshara SudhakarAlekyaAlishaAkriti SinghAkshara ReddyAkshara ReddyAkshara ReddyAkshara ReddyAkshara ReddyAkshara SudhakarAlekyaAlishaAkriti SinghAkshara ReddyAkshara ReddyAkshar AiverAmruta GhuqeAmrutha ValliAmrya DasturAnaika SotiAnandhiAnasuya BharadwajAnaswaraAnchal SinghAndrea JeremiahAndria D SouzaAngana RaiAngana Rai JayaprakashAnjuAnju KritiAnju KritiAnju KurianAnkita SharmaAnkita Shar Images Archana Ravi Archana Ravi Archana Vijaya Archana Vijaya Archana Vijaya Archana Vijaya Ravi Avanika Mohan Avantika Mohan ShettyAvika GorManoramaBornGopishanthaMay 26, 1937Died10 October 2015 (aged 78)Chennai, Tamil Nadu, IndiaOther namesAachiYears active1958-2015Spouse(s)S. M. Ramanathan (m.1964-1966) (divorced)Children1Gopishantha (26 May 1937 - 10 October 2015), better known by her stage name Manorama, also called Aachi, was an Indian actress, playback singer and comedian who had appeared in more than 1,500 films, 5,000 stage performances and several television series until 2015.[1][2] She entered the Guinness World Records for acting in more than 1,500 films in 1985. By 2015, she had acted in more than 1,500 films.[3] She was a recipient of the Kalaimamani award, Padma Shri (2002), National Film Award for Best Supporting Actress for her performance in film Pudhiya Padhai (1989) and Filmfare Lifetime Achievement Award - South (1995).4Death7Selected filmography & discographyManorama was born to Kasiyappan Kilakudaiyar and Ramamirtham in Mannargudi, a town in the erstwhile Thanjavur district of Madras Presidency.[4] Manorama's biological father was not happy that a girl was born to him and hence asked her mother for her success: Many of the mother roles that she has played in films resemble her own mother. Her family moved to Pallathur near Karaikudi owing to poverty.[7] While in Pallathur, her mother had started vomiting out blood, hence Manorama decided to start working as a maid and dropped out of school at the age of 11. Once a drama troupe had come to Pallathur, but the actress who was to play a small part, suddenly dropped out due to her inability to sing and the troupe was looking for an artiste who could act and sing as well. The drama troupe decided to give her this role in the drama troupe decided to give her this role in the drama troupe decided to give her this role in the drama troupe was looking for an artiste who could act and sing as well. The drama troupe decided to give her this role in the drama troupe decided to harmonist Thiayagarajan. She continued to act in plays and performed as a playback singer as well. After watching her performance in plays, she was offered her lead role in a second film, Unmayinkottai, which got shelved after shooting for about 40%. She lost hope of becoming a film actor when both these films remained incomplete. Manorama fell in love with her manager in the drama troupe; S. M. Download xforce keygen. Ramanathan and married him in 1964; the couple had a son named Bhoopathy. However, they divorced in late 1966 and started to live separately in Chennai. She guoted in an interview in 2015, 'My mom wanted me to study medicine. But it was not easy to become a doctor in those days, and I became an actress. So, if I hadn't taken up acting, I would have tried to become a doctor as my mom wished for it. But now, fortunately, my grandson is a doctor, and I am proud of it. [3] She acted in small roles in few Vairam Nataka Sabha dramas. Once she went to see a drama of S. S. Rajendran, who was residing at Pudukkotai, in Tamil Nadu, and P.A. Kumar introduced her to Rajendran. She showed her skill in dialogue delivery and was offered a job in S.S.R. Nataka Mandram company and played in hundreds of stage productions all over the district: The dramas included Manimagudam, Thenpandiveeran and Pudhuvellam. She credits her work in Manimagudam as where she was first recognised as an actress.[8] She then took part in an unfinished film starring S. S. Rajendran and Devika. She migrated from dramas to the silver screen with the role of a heroine in the 1958 Tamil film Maalayitta Mangai: Kavignar Kannadasan gave her the lead role in this film. [9] The first film in which she played the heroine was the 1963 Konjum Kumari. [10] Then, she concentrated more on comedy from 1960. She was given equally challenging roles alongside the well known comedian Nagesh in 50 films. When asked in an interview as to how she got into films, she quoted, 'It's all because of Kannadasan. It was he who changed my life by casting me in the film Maalayitta Mangai in 1957. It was a comical role, and he trusted me so much and said that I will be able to pull it off. I was very doubtful about it, but he told me, 'If you are going to act in films only as a heroine, people here will throw you out of the industry after three or four years, but doing such roles will take you places. And you have the talent, too, to reach higher peaks.' That is when I got confidence and continued doing comedy roles.'[3]The first time Manorama stood before the camera was for a Sinhalese film, in which she played the heroine's friend. Her dance master Suryakala recommended her to the director Masthaan to play the role. She has acted predominantly in Tamil films since 1958, but also acted in Telugu, Hindi, Malayalam and Kannada movies as well. Her on-screen pair with Nagesh was very popular in 1960-69 and then with Cho in the 1970s and 80s and later with Thengai Srinivasan, Venniradai Moorthy, and Surali Rajan in the 70s and 80s.[11] She had done playback singing for 300 songs, mostly pictured on herself, in Tamil films. The first song that she sang was in a film called Magale Un Samathu, composed by G. K. Venkatesh[12] and this opportunity she got due to the film's producer P.A. Kumar. She has sung a classical-based song with TM Sounderajan in the film Dharshinam (1970), where she was paired with Cho. Manorama sang a song with L.R. Eswari named 'Thaatha thaatha pidi kudu'. Her career's biggest hit song sung by herself was Vaa Vaathiyaare Uttaande composed by music director V. Kumar for the film 'Bommalattam', which was picturised on her and Cho. She also sang for M. S. Viswanathan and A. R. Rahman.Some of her best Tamil films include Anbe Vaa, Thenmazhi, Ethir Neechal, Galatta Kalyanam, Chittukuruvi, Durga Devi, Annalakshmi and Imayam. In Telugu, she starred in films such as Rikshavodu, Krishnarjuna and Subhodayam.[13] When asked in an interview as to which are her memorable roles, she said 'It is Nadigan, which had Sathyaraj and Khushbu in the lead. I cannot forget that role of Baby Amma in my life. Also my role in Chinna Gounder, for which I had to sport weird, artificial teeth, is something which I always think about.[3]Manorama was paired with Nagesh regularly in films with M.G. Ramachandran in lead like En Kadamai, Kanni Thai, Thayin Madiyil, Kadhal Vaganam, Chandrodhyam, Anbee Vaa, Padagotti, Kadhal Vaganam, Vivasaaye, Thaikku Thalaimagan, Vettikaran and Ther Thiruvizha. Other directors cast the Nagesh-Manorama pair in films like Anubhavi Raja Anubhavi, Kungumam, Saraswathi Sabadham, Panjavarnakilli, Navarathiri, Puthiya Paravai, Patthu Matha Bandham, Anbu Karangal, Micheal Madan Kamarajan, Annamitta Kai, Gowri Kalyanam, Anbu Karangal, Rakta Thilagam, Aannavin Asai, Thiruvarutchelvar, Seetha and Karunthel Kannayiram. Manorama, actress Sachu and Jayalalithaa have acted in 25 films together in 2 films as a combination — Galata Kalyanam and Bommalattam. Manorama and Jayalalithaa have acted in 25 films together in 2 films together. Her work was noticed even among stalwarts like Sivaji Ganesan and Natiya Peroli Padmini. Manorama shared in an interview that initially she was nervous acting in front of veterans like T. S. Balaiah, but, the director A. P. Nagarajan made her understand that the scenes in which Jil Jil Ramamani appears, she would be the center of attention. [14] She acted alongside the well-known comedian Nagesh in 50 films and in 20 films with Cho Ramaswamy. They made a notable pair and acted in many well-received comedies. In 1974 she shared the screen space with the legendary comedian Mehmood in the Hindi movie Kunwara Baap. Cho and Manorama were paired together in 20 films which included Malligai Poo, Annaiyum Pidhavum, Dharisanam, Anbai Thedi, Nanaivin Nindraval, Nirai Kudam, Ayiram Poi, Mohammed Bin Tughlaq, Bommalattam, Delhi Mappilai, Vilayattu Pillai, Kanavan, Rojavin Raja and Suryagandhi. The character she was giving a new challenge as an actor. She related in an interview on Toronto TV that one of the most challenging characters she played was the role of the 50-year-old unmarried woman in the 1990 film Nadigan with Sathyaraj.[15] She has acted with all of the lead comedians across five different generations, which includes M. R. Radha, K. A. Thangavelu, J. P. Chandrababu, A. Karunanithi, Ennatha Kannaiya, V. K. Ramaswamy, Nagesh, Cho Ramaswamy, Thengai Seenivasan, M. R. R. Vasu, Suruli Rajan, Venniradai Moorthy, Janagaraj, Pandiarajan, Goundamani, Senthil, Vivek and Vadivelu.[16]She has been in films with five chief ministers. She played the female lead in the plays with another chief minister of Tamil Nadu, M. Karunanidhi. She has acted in films with M. G. Ramachandran and J. Jayalalithaa, who both later became the chief minister of Andhra Pradesh.[17] When asked which character of hers she found most hilarious to play, she specified the role of a talkative female, who is forced to act dumb in a film called 'Unakkum Vazhvu Varum'. She had played this role along with Thengai Srinivasan.[18] She was bitten by a Bungarus fasciatus/ Kattuviriyan snake during the shooting of 'Manjal Kungumam' and was admitted to hospital. Coincidentally, after recovery, the next scene, she had to act was in 'Aadi Viradham,' where she had to bathe a snake statue and sing a lullaby for it, and the director asked her whether she would like to perform and she replied 'Yes very much!' and she did the film. Manorama, being a close friend of Jayalalithaa and of the firm belief that Jayalalithaa would never be corrupt, campaigned against actor Rajinikanth in support of Chief Minister Jayalalithaa in the 1996 elections.[16]In one of her last interviews, in 2015, she was asked if she had any regrets about her life. To this, she answered: 'I've no regrets at all. I'm blessed in this life. Even in my next birth, I want to be born as Manorama again. I want this same life, and same people around me. Most of all, I want my mom with me again.'[3] In an interview to BBC in 2015, 'If I had chosen to act only as a heroine then I would have disappeared from the scene long ago. So, I decided to take up comedienne roles, so I survived in the industry for nearly six decades'.[19]When asked as to how she was able to do more than 1500 films, she said in her interview in September 2015, 'I believe I am a blessed person. Without God's will, I couldn't have acted in so many films. It all just happened in my life, and you won't believe it, but I still have the urge to act. The one person who is the reason for all my success is my mom. She did everything for me in life, and I miss her the most now (she breaks into tears). Whatever I achieve or have achieved in life is only because of her. [3] She supported young talents and budding directors in her old age. In 2013 she acted in a Tamil short film named Thaaye Nee Kannurangu, directed by LGR Saravanan. She acted as a cancer patient and a mother of Mr. Srikanth.Between 2013 and 2015, Manorama had suffered ill-health resulting in hospital stays. [20][21] She died in Chennai at 11.20 pm on 10 October 2015[22] as a result of multiple organ failure. She was 78 and is survived by her son and singer-actor Bhoopathy. [23] Tamil Nadu reacted to Manorama's death with an outpouring of grief; numerous tributes were paid to the deceased actor across the state and on social media. Chief Minister Jayalalithaa laid a wreath on the body at the actor's home in T. Nagar, Ms. Jayalalithaa said, 'There had been no accomplished achiever like Manorama in the Tamil film world and there would be none in the future as well.'[24] Jayalalithaa was quoted as saying, 'I was shocked to hear about her death. She was an elder sister to me. I used to call her Manorama while she called me Ammu. We used to visit each other's houses whenever we didn't have shootings. [25] The chief minister also said, 'If Sivaji Ganesan was Nadigar Thilagam, Manorama was Nadigar Thilagam.' Others who paid homage to the actress include Rajinikanth, Kamal Haasan, Sivakumar, Dhanush, Ajith Kumar, M. Karunanidhi, K. Veeramani, G. K. Vasan, Delhi Ganesh, R. Sarathkumar, Ilayaraja, Vairamuthu, Vijay, Karthik, S. Ve. Shekhar, Vijaykumar, Goundamani, K. Bhagyaraj, R. Parthiban, Raadhika, Vimal, Silambarasan, Suriya, Karthi, Vikraman, S. Thanu, T. Rajender and

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Pandiarajan.[26]Filmfare Lifetime Achievement Award - South (1995)Padma Shri (2002)[27]Tamil Nadu State Film Award for Best Character Artiste (Female) for the film Thillaanaa Mohanambal in 1968. Tamil Nadu State Film Honorary Award - MGR Award in 1990. Tamil
Nadu State Film Honorary Award - Jayalalitha Award in 1992. She also award guinness book of records on 1985 for acting more than 1000 films on 2015 she completed 1500 moviesKattu Pattti CharitramAnbulla AmmaTyagiyin MagalVanavilAachi InternationalAnbulla SnehithiAlli RajyamAvalRobo RajaManushiVaa VadhyareTina MinaIMSAI
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gossipsView more Kasthuri newsView more Abhinaya sri newsMumtaz latest news & gossipsView more Mumtaz newsA commercial movie has to have everything. Just like a complete south Indian meal that must have everything right from sambhar, rasam, curd and the desserts, not to forget the favorite of many, the kara kozhambu. A meal is not
complete without any of these and so is the commercial cinema. Unless there is action, comedy, romance, sentiments and glamour, a film doesn't qualify to be called a commercial cinema is just trash and that 'good' cinema should be provided to the people. Well, we do not mean to pull down
this so called 'good' cinema but one must remember and understand that making pure commercial entertainers requires a lot of skill and is an art in itself. All the elements have to be finely mixed in the right proportion to give a product that does not appear too sedate or too crude. In short, it must please the sense without hurting the sensitivities.
all the elements of commercial cinema, glamour is perhaps the most subtle to handle. As we have said once before, the line between glamour and obscenity is a very thin one and can be easily blurred. Even the most skilled of directors has to be very careful in handling this part of his/her movie. There was a time in Tamil cinema when most of the
heroine characters were akin to ice maidens - they would never as much as look at the face of a man other than their husband, brother or father. They would get up early in the morning, have a bath, light the lamp, worship the Gods and wake their husband with a cup of coffee. It was indeed impossible to infuse glamour into such a setting. But then
 someone had a brainwave, this idea has not been officially credited to anyone and no records exist as to where this idea originated from. The idea was simple: if the heroine can't provide the glamour, bring in someone else who can; and the vamp or the item girl was born and the rest, as they say, is history. We will take you through the lanes these
item girls have traveled. The first known item girl was T.R. Rajakumari; though glamour was non-existent during her era, she was still considered sexy by the prevailing standards of that time. And for a while there were no big names that gained popularity, till three voluptuous ladies popped up from nowhere to daze the fans. They were Jyothilakshmi,
Jaya malini, and Anuradha. Their existence was known to be the period in Tamil cinema when the item girl was just as important as the main cast. They were primarily in the movies for an item song or as a side kick to the dreaded villains. The famous trio's legacy got passed on to another trio of 'Silk' Smitha, 'Disco' Shanthi and Kuyili who went on to
become as famous or if not more than the lead heroines of those days. Here again, the primary responsibility of these girls were the item numbers in their otherwise realistic movies, whether it dealt with the relationship between a man and a girl suffering from amnesia (Moondram
Pirai) or a turbulent story about an ordinary man rising to become Nayagan of the population. There was no escaping the item girls but the glamour quotient never dipped. This was when the leading ladies decided that they had had enough of hiding in the shadows of
the vamps. The then glamour goddess Kushboo, the spicy pair of Roja and Meena and the steaming red hot Rambha and Nagma saw to it that the silver screen is devoid of item girls. Glamour had become the heroine's responsibility and anyone who was not willing to carry on the trend was shown the door or relegated to the odd one or two movies.
Vamps were no longer required in Tamil cinema, nor were the item numbers considered important. Then a leading heroine of the times, Gauthami did the unthinkable (at that time), an item song. Remember the sensational 'Chiku Bukku' from Gentleman, the song opened the floodgates, making it no longer unacceptable for a heroine to do item.
numbers. Most of the lead ladies followed suit and even tasted considerable success. A new trend started to emerge. There were still no traces of item girls; however lead heroines started doing item number passed on safely to the hands of Simran
and later Jyothika. Still there were no signs of the item girls. Now things seem to be coming full circle. Yes, Namitha and Malavika have emerged as strong item girls, enjoying a huge fan base and contributing to the commercial success of their movies. With the 'leading' ladies of Kollywood (Asin, Trisha and Shriya) reportedly refusing all offers given to
 them for item songs, the offered sum running up to many crores, producers are taking off to Mumbai in search of item girls. Mumaith Khan & 'seena thana' fame Ragasiya seem to be some of their latest discoveries. So after having survived many years in a camouflaged alter ego, the item girls are coming back in their true form. Like it or hate it
commercial cinema and item girls go hand in hand. The collection we have here is a first of its kind: a line-up of all those gorgeous women who have set the thermometer soaring with their high-voltage glam show on South screen, this decade. These are the ones we lovingly refer to as 'Item girls'. Vijayalakshmi Vadlapati, known popularly as Silk
Smitha, was an Indian film artiste who worked predominantly in the South Indian languages. Jyothi Lakshmi is popular Tamil film item dancer who worked predominantly in the South Indian languages. Anuradha is popular Tamil film item dancer who worked predominantly in the South Indian languages. Indian languages are so that Indian languages are so that Indian languages. Indian languages are so that Indian languages are so that Indian languages. Indian languages are so that Indian languages are so that Indian languages. Indian languages are so that Indian languages. Indian languages are so that Indian languages are so that Indian languages. Indian languages are so that Indian languages are so that Indian languages are so that Indian languages. Indian languages are so that Indian languages ar
worked predominantly in the South Indian languages. Shakeela is an Tamil and Malayalam actress who has appeared mostly in softcore and B movies. She mostly acted in film industries of Malayalam, Tamil, Telugu, Punjabi, and Kannada languages. She started out as an actor in B-grade movies in the early 1990s. Later she moved to Chennai seeking
a career in South Indian film industry. Shakeela debuted through the Tamil soft porn movie, 'Playgirls' at the age of 20 as a supporting actress. Presenting queen of glam. Namitha Mukesh Vankawala. Namitha debuted as an actress in the Telugu film, 'Sontham',
and followed it up with lead roles in 'Gemini', 'Oka Raju Oka Rani' and 'Oka Radha Iddaru Krishnula Pelli'. Though she played the girl-next-door roles in these films, her sultriness was evident. She was well received by Kannada and
Malayalam audiences as well. Arguably, Namitha has now become a national glam icon. In the last few years, hers has been one of the most searched names on all popular Internet search engines. Her forthcoming releases include 'Simha' and 'Desadrohi' in Telugu and 'Hoo' in Kannada. One of Tollywood's most wanted performers, Mumaith's daredevil
erotica has ensured her a place equal to that of South Cinema's top heroines. Mumaith Khan has starred in over two dozen Teluqu/Tamil films, doing dancing cameos in most of them. Although she did a very popular 'item' song in the film, 'Chatrapathi', her rise to fame was with the hit song, 'Ippatikinka...', from the super hit film, 'Pokiri'
(2006). Mumaith also played the lead role in 'Mysamma IPS', 'Punnami Nagu', 'Mangatayaaru Tiffin Center' and 'Bhookailas'. Her latest appearance on Tollywood screen was in the blockbuster 'Magadheera'. Mummaith's Tamil and Kannada forays have also been successful. One of South Indian cinema's prized possessions, ever since her debut in 2003,
Bhuvaneshwari has been setting the screen aflame with her sizzling hot glam shows. Her stunning cameos in Tollywood, Sandalwood and Kollywood were instantly applauded by the viewers. Bhuvaneshwari has acted in over 50 films; her noted movies include 'Nagaram' and 'Kurkure' in Telugu, and 'Sema Ragalai' and 'Pinchu Manasu' in Tamil. This hot
item-girl-turned-actress has also done roles with shades of grey. Bhuwaneshwari would be playing substantial roles in 'Gaali' and 'Sravya', scheduled to release this year. This leading model-cum-actress has managed to win her own gang of fans. Abhinayasri debuted in Malayalam and then moved up to Telugu. With the super hit song, 'Aa ante
Amalapuram', Abhinayasri made a strong impact as an item dancer. She has starred in over 20 films, mostly seen gyrating to dance numbers or in roles that needed liberal glam-show. Abhinayasri has, of late, shown a desire to move into serious cinema. The future definitely looks very promising for this actress from Kerala, as she is widening her base
to Tamil and Kannada films. This pretty actress from Mumbai has managed to garner her share of fanfare and meaty film offers, ever since her debut in 2000. Asha has acted in over nine films in this decade, mostly playing second fiddle to the lead actresses. However, all nine of her performances were noticed. Audiences loved her in 'Narasimha Naidu',
for her courageous portrayal of an ultra-modern, new age actress and item girl. Her latest release has been 'Michael Madana Kama Raju', co-starring Prabhu Deva and Srikanth. Though the film did only average business at the B.O., Asha was noticed for her performance. Farzana has created quite a niche for herself as a 'quest-appearance' performer,
particularly in roles that demanded her dancing skills. Debuting in Tamil cinema before foraying into Tollywood, Farzana has been an instant hit on the Glam circuit. Her notable Telugu movies include 'Bommana Brother Chandana Sisters' and 'Seema Sastry'. Farzana's much-hyped 'Kuberulu' (2008) was, however, a flop. Farzana is now widening base to
Kollywood and Sandalwood. Bipasha Basu is an Indian actress who appears in Hindi language films. She had a successful modeling career before venturing into films. Mallika Sherawat is an Indian actress who appears mainly in Bollywood films. Known for her bold onscreen attitude,
Sherawat has been frequently featured in the media as a sex symbol. Yana has been one actress who has consistently topped the charts with her item numbers, be it in Bollywood, Kollywood or Tollywood, Kollywood, Kol
her presence in South cinema has been sporadic, she has left a mark with each and every movie of hers. Right from her thumping song in 'Aparichitudu' to the svelte performance in 'Gharshana' to her most recent number from 'Shankardada Zindabad', Yana has kept her fans and audiences screaming for more. Making it to this edition of glam queens is
none other than Kim Sharma, the femme fatale from Mumbai, Though her appearances in South cinema have been few, her popularity is intact. Kim's rise to fame was with the front-benchers. Her item numbers in 'Alai' (Tamil) and 'Khadgam', The scorching dance number became a huge hit with the front-benchers. Her item numbers in 'Alai' (Tamil) and 'Khadgam', The scorching dance number became a huge hit with the front-benchers. Her item numbers in 'Alai' (Tamil) and 'Khadgam', The scorching dance number became a huge hit with the front-benchers.
were great hits. After a lull, Kim bounced back with her item song from the blockbuster, 'Magadheera'. Kim detonated another glam-bomb in 'Anjanevulu'. Fans are anxiously waiting for her next release, titiled 'Yagam'. Sona Heiden is an Indian film actress. She was Miss South India in 2002. She became famous for her best item songs in Kollywood
movies. She has appeared in the Tamil film, Kuselan in 2008. Sonia Agarwal is an actress and model. Having predominantly acted in Tamil films, she is probably best known for her performances as Divya. Not many would know that this current heartthrob of the Telugu film industry actually started off as an extra-dancer. 'Manmadhudu' gave Kousha the
lucky break, and she has ever since been one of the hottest bods on South Indian screen. Her acts in 'Premaya Namaha', 'Utsaham' and 'Dhill' have won her a great fan following. Good performances in movies such as 'Athili Sathi Babu', 'Mantra', 'Kuberulu' and 'Raaraju' were applauded by both fans and critics. Kousha can very well be said to be one of
the boldest glam spectacles ever on South Indian screen. Brave wardrobe choices and norm-defying scenes have ensured her a top position on the B.O. charts. Be it Bollywood, Kollywood, Kollywood, Tollywood, Kollywood, Kollywood, Tollywood, Tol
hit 'Minnale' (2000). Reema's career graph shot upwards after she did a few item numbers in South Indian films, the most notable ones being in 'Dhool' (Tamil) and 'Anji' (Telugu). Her popular Tollywood number, 'Haisa Lakka..' (with Ravi Teja), became very popular. Her latest release in Tamil, 'Aayirathil Oruvan', has done reasonably well at the
B.O. Another hottie from the south who has boogie-woogied to stardom, this decade, is Mumtaz. Having started off in Tamil, Mumtaz forayed into Tollywood with the super hit Pawan Kalyan starrer, 'Khushi'. Her other noteworthy performances in Telugu were from 'Rojapoolu' and 'Preminchanu Ninne'. While Telugu film buffs await her return to
Tollywood, the super-hot Mumtaz is busy with a number of projects, in Kollywood.Her famous item numbers include the ones in 'Ezumalai', 'Devathayi Kanden', and 'Azhagana Natkal'. Apart from glam cameos, Mumtaz has also played substantial roles in hit Tamil films such as 'Maha Nadigan', 'Aei', and 'London'.Her latest release, 'Rajathi Raja', saw
her playing the lead role opposite Lawrence. Fans across south are awaiting her next release, 'Maila' (Tamil).
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