

= Missamma =

Missamma (English : Miss Madam) is a 1955 Indian bilingual romantic comedy film directed by L. V. Prasad . Produced by B. Nagi Reddy and Aluri Chakrapani 's Vijaya Vauhini Studios simultaneously in Telugu and Tamil languages , the film 's script was adapted by the latter from two Indian Bengali @-@ language novels ? Rabindranath Maitra 's Manmoyee Girls School and Sharadindu Bandyopadhyay 's Detective . In addition to being a romantic comedy , Missamma also focused on various social issues such as unemployment , corruption , and freedom of worship .

Production began in early 1954 as a bilingual with altered casting for the Tamil version , which was titled Missiamma . The film narrates the story of two unemployed graduates of different religions and mentalities , M. T. Rao and Mary . They pretend as a married couple to gain employment in a high school established by Gopalam , the zamindar of Appapuram . As Rao and Mary fall in love with each other , Gopalam 's nephew A. K. Raju , an amateur detective , learns that Mary is Gopalam 's missing elder daughter Mahalakshmi , a truth she too was not aware of .

N. T. Rama Rao and Bhanumathi Ramakrishna were chosen as the lead pair , with Gemini Ganesan replacing the former in Missiamma . After a dispute with Bhanumathi , Chakrapani replaced her with Savitri . Akkineni Nageswara Rao and Jamuna were signed as the other lead pair , with K. A. Thangavelu replacing the former in Missiamma . S. V. Ranga Rao , Rushyendramani , Ramana Reddy , and Relangi Venkata Ramaiah played supporting roles ; M. N. Nambiar and K. Sarangkapani replaced the latter two in the Tamil version . C. P. Jambulingam and Kalyanam edited the film ; Marcus Bartley provided the cinematography , and S. Rajeswara Rao composed the music .

The principal photography , carried out in and around Madras (now Chennai) , was wrapped in December 1954 with a final reel length of 4 @,@ 964 metres (16 @,@ 286 ft) . Missamma was released on 12 January 1955 , two days before Missiamma 's theatrical debut . Both were commercially successful ; the Telugu version completed a 100 day run in 13 centres . The bilingual provided recognition to its principal cast and Vijaya Vauhini Studios . Terms and phrases from Missamma later became a part of Telugu vernacular . AVM Productions remade the film in Hindi as Miss Mary in 1957 which marked Prasad 's directorial debut in Bollywood . Bapu , Mullapudi Venkata Ramana and Raavi Kondala Rao rewrote and adapted Missamma as Pelli Pusthakam in 1991 .

= = Plot = =

Gopalam , the zamindar of Appapuram , is the principal of the high school named after his elder daughter Mahalakshmi . When a child , she went missing during a pilgrimage to the Godavari river pushkaram in Kakinada . Conditions at the school deteriorate because of poor management by Gopalam 's nephew A. K. Raju , an amateur detective . This is exacerbated by having Panthulu , a doctor who practises ayurvedic medicine , teaching the children . Gopalam decides to replace them and appoint two graduates of opposite gender , preferably a married couple , both skilled in music . They would train Sita , his younger daughter , in addition to their teaching duties at the school .

Mahalakshmi was found and adopted by a Christian couple , Mr. and Mrs. Paul , who named her Mary . Having completed her graduation , Mary looks for employment to clear her family 's financial problems . She accepted a loan from I. P. David who proposes that if she marries him , he would preclude the debt . Her ex @-@ colleague M. T. Rao , another graduate , is searching for a solution to his financial problems . They decide that if they were to act as a married couple , they could apply for the jobs offered by Gopalam and intend to clear their debts . Devaiah , a conman and a beggar , befriends them . He is persuaded by Rao to accompany them to Appapuram . They find accommodation in a small house which is behind Gopalam 's bungalow . Mary decides to call herself Mahalakshmi , unaware of her true identity .

Gopalam and Ammi , his wife , are instinctively jovial in nature . They treat the couple as if they are own children . Mary finds the Hindu customs weird , but is afraid to express her grievance to the old couple as she needs to keep her job to repay David 's loan . Instead , she vents her frustration on

Rao and Devaiah , who bear it with patience . Although Sita wanted Mary to teach her music , the latter 's short @-@ temper makes her lose her self @-@ confidence . Rao is pleased to take over her music lessons .

Mary 's dissatisfaction reaches new heights and she decides to reveal the entire truth to Gopalam and Ammi . Anxious to save their jobs , Rao makes up a far @-@ fetched explanation that that Mary is possessed by the soul of a Christian woman who is named after the mother of Jesus . Attempting to fool Mary 's soul , Gopalam lies to her , telling her that he would conduct Sita 's marriage with Rao . Raju , like Gopalam , is unaware that Rao is fooling them and feels insecure . Being in love with Sita , Raju wants to keep Rao away from her and turns to Mary for help in teaching music . This proves to be a disaster . At the end of their first month at the school , Rao and Mary receive their salaries . Mary is able to repay her debt .

Raju begins suspecting that Mary is the missing Mahalakshmi . Ammi had told him that Mahalakshmi 's right foot has a mole . Seeking confirmation , and accompanied by his assistant and a torch , Raju plans to make an illicit entry at night into her room . The plan backfires when they disturb Mary 's sleep . In her sleep , she dreams of David forcing her to marry him and Rao coming to her rescue . She starts to develop feelings for Rao .

At the end of the following month , Mary wants to visit Madras and stay with the Pauls . At first , Rao requests her to stay . Her reluctance makes Rao change his mind ; he plans to lie later that Mary is dead following an illness . Gopalam and Ammi misunderstand , believing that Mary may be pregnant . They conduct a party in the evening and Mary is confused . On the night before she is due to leave , Rao fakes a leg fracture in an attempt to delay her departure . David arrives in the morning and informs Raju that Mary , a Christian , is pretending as a Hindu for the job . Raju retrieves a necklace stolen by David from Mary 's house in Madras ; Mahalakshmi wore it when she was lost .

David insists that Mary should be married to him but she refuses , and announces her love for Rao . The Pauls come to Gopalam 's house . Raju solves the mystery and gets David arrested . Mary learns that Gopalam and Ammi are her biological parents but she does not lose her relationship with her foster family . Learning that Rao and Mahalakshmi are not married yet , Gopalam announces their wedding along with that of Sita with Raju .

= = Cast = =

Savitri as Mary / Mahalakshmi

N. T. Rama Rao (Telugu) as M. T. Rao / Gemini Ganesan (Tamil) as Balu

Akkineni Nageswara Rao (Telugu) / K. A. Thangavelu (Tamil) as A. K. Raju

Jamuna as Sita

S. V. Ranga Rao as Gopalam

Rushyendramani as Ammi , Gopalam 's wife

Ramana Reddy (Telugu) / M. N. Nambiar (Tamil) as I. P. David

Relangi Venkata Ramaiah (Telugu) as Devaiah / K. Sarangkapani (Tamil) as Lohidasan

Doraswamy as Mr. Paul

Meenakshi as Mrs. Paul

Allu Ramalingaiah as Panthulu

Valluri Balakrishna (Telugu) / A. Karunanidhi (Tamil) as Govinda

Gummadi Venkateswara Rao as the interviewer (cameo appearance)

= = Production = =

= = = Development = = =

B. Nagi Reddy and Aluri Chakrapani signed L. V. Prasad to direct a bilingual film titled Missamma in Telugu and Missiamma in Tamil under the production banner of Vijaya Vauhini Studios . The film 's script , which was written by Chakrapani himself , was based on both Rabindranath Maitra 's

Manmoyee Girls School and Sharadindu Bandhopadhyay 's Detective . The story of Manmoyee Girls School revolves around two unemployed young people , pretending to be married , seeking employment and subsequently falling in love with each other . Chakrapani thought it too limiting to be made as a film with a duration of more than 150 minutes . Taking inspiration from the basic storyline of Detective , where an enthusiastic detective takes up the case of finding a missing woman and ultimately marries her , he melded them together . Prasad 's bonding with Khan , a Muslim tailor near Kohinoor Studios in Bombay (now Mumbai) , formed the basis of the concept of friendship between two educated bachelors of varied faiths .

Pingali Nagendrarao and Thanjai N. Ramaiah Dass wrote the dialogue for the Telugu and Tamil versions respectively . Marcus Bartley was recruited as the director of photography and the duo C. P. Jambulingam and Kalyanam edited the film . Madhavapeddi Gokhale and Kaladhar were the art directors . The film was processed at Vijaya Laboratory and was recorded on Western Electric . M. S. Chalapathi Rao and Jagannadham were the executive producers .

= = = Casting = = =

Although Pathala Bhairavi (1951) and Pelli Chesi Choodu (1952) were bilinguals shot simultaneously in Telugu and Tamil , the same actors were retained in both versions in their respective roles ; Missamma , however , became the first bilingual film of Vijaya Vauhini Studios to feature a different set of male actors . The makers chose N. T. Rama Rao and Bhanumathi Ramakrishna as the lead pair in the Telugu version , with Gemini Ganesan replacing Rama Rao in the Tamil version . S. V. Ranga Rao ? Rushyendramani and Doraswamy ? Meenakshi were cast in the roles of the titular character 's biological parents and foster parents respectively in both versions . Including the leads , all the artistes in both the versions used the same range of costumes . Ranga Rao , however , had to sport a vesthi for the Tamil version adhering to Tamil culture and traditions .

Prasad had completed shooting four reels of the film featuring Bhanumathi . In between her shooting schedules , Bhanumathi wrote a letter to the producers informing that she would shoot only in the afternoon because of the Varalakshmi Vratam being conducted at her residence . The letter went unnoticed and Chakrapani , a strict disciplinarian in nature , had a dispute with her for arriving too late to the sets . When Bhanumathi refused to apologise , Chakrapani burnt the four reels in front of her , leaving her insulted and resulting in her opting out of the project . Nagi Reddy came to know about the letter and tried to solve the issues between the two , but both Chakrapani and Bhanumathi refused to work together . Chakrapani immediately ordered Prasad to replace Bhanumathi with Savitri , who was initially selected to play the role of Sita . Jamuna was signed later for Sita 's role , upon Savitri 's recommendation .

Casting Savitri benefited the Tamil version as a better on @-@ screen chemistry was observed between Savitri and Ganesan , who secretly married each other back in 1952 before the film 's shoot began . After the release of Devadasu (1953) , Akkineni Nageswara Rao wanted to shed the tragic @-@ romantic hero image and took up the comic role in Missamma . Nageswara Rao was believed to have accepted the role for higher remuneration , until he opened up to the media and clarified his motive of agreeing to play the role . He went on to add that in his entire career , Missamma was the only film he lobbied to be a part of . K. A. Thangavelu and K. Sarangkapani reprise the roles played by Nageswara Rao and Relangi Venkata Ramaiah from the Telugu version in the Tamil version . M. N. Nambiar and Ramana Reddy were cast as the antagonists of the Tamil and Telugu versions . Balakrishna and A. Karunanidhi were cast as the assistants of Nageswara Rao and Thangavelu respectively . Chakrapani did not make any alterations to this character while adapting it from Detective , but the body languages of the artistes were altered .

Gummadi Venkateswara Rao was recommended to Chakrapani by Madhavapeddi Venkatramaiah . After auditioning other actors , Chakrapani asked Gummadi to make a cameo appearance as an interviewer . He shot for a day and was paid around ? 500 ? 1000 , a relatively high salary by the standards of the time (two thousand rupees were paid for twenty days to actors playing major roles in films) . Chakrapani stated that Gummadi was paid such a high remuneration so that he can maintain his family including three children who had then shifted to Madras (now Chennai) . For the

photoshoot , Rama Rao lent Gummadi his coat and applied tilak on his forehead . Allu Ramalingaiah was cast in a comic role of a teacher @-@ cum @-@ ayurveda doctor Panthulu .

= = = Filming = = =

Principal photography began in early 1954 , with both versions with different casts being shot simultaneously throughout the process . The sequence where M. T. Rao and Mary lie to each other before boarding a bus to attend an interview after being fired from their current temporary jobs was shot at the Chandamama office building . The high school set was also erected near the same building . A photograph of Nagi Reddy 's younger brother and cinematographer B. N. Konda Reddy 's daughter was used in the film as that of Gopalam 's missing elder daughter . The sequence from Missiamma where Ganesan 's character manages to persuade Savitri 's character to pretend to be his wife was filmed at My Lady 's Garden in Madras .

Pasumarthi Krishnamurthy choreographed the film 's songs . For the songs " Balanura Madana " and " Brindavanamadi Andaridi Govindudu Andarivadele " , Sita 's character should practice Kuchipudi dance . Since the former song was a javali , Jamuna rehearsed for both the songs for about a month as she was not trained in traditional dancing . She took care of the minute details during the rehearsals . Filming was delayed because of Bhanumathi 's exit and the difficulty in handling different casts at the same time . The process lasted for a year and wrapped by the end of December 1954 . The final reel length of the bilingual was approximately 4 @,@ 964 metres (16 @,@ 286 ft) . After watching the final edited version , Nagi Reddy and Chakrapani gifted Dodge cars to the film 's principal cast .

= = Themes = =

Chakrapani promoted Missamma as a " film for kids which should also be watched by adults . " He never encouraged sermonising in films serving as a medium of entertainment , and retorted that people interested in doing so can send telegrams to viewers instead of making films . Chakrapani also ensured that his characters bear no influence of Charlie Chaplin 's style of comedy , and opted for regional sensibilities . In his 2015 book *Madras Studios : Narrative , Genre , and Ideology in Tamil Cinema* , film scholar Swarnavel Eswaran Pillai noted that the film interweaves the genres of romantic comedy and melodrama to narrate Mary 's love story .

Apart from the protagonists , the film focuses on the lives of Mary 's biological and foster parents . Four other characters ? Mary 's creditor I. P. David , Rao 's friend Devaiah , a school teacher @-@ cum @-@ doctor Panthulu , and Raju 's stoic assistant Govinda ? influence the film 's plot . Opining that comedy and suspense cannot be maintained effectively together , Chakrapani revealed Mary 's true identity to the audience in the film 's initial stages . The characters in the film , including Mary , are guarded from her true identity until the climax . Pa . Dheenadhayalan of *Dinamani* described Mary an antithesis of Savitri 's role in *Devadasu* (1953) . The reception of Mary 's occasional modern dressing and behaviour was utilised by Chakrapani to explain the limitations of the yesteryear orthodox south Indian families . In her 2002 book *Cinema of Interruptions : Action Genres in Contemporary Indian Cinema* , Lalitha Gopalan noted that the male protagonists in Indian films use the piano to express their desire with no regard to the consequences and cited Gemini Ganesan in *Missiamma* as an example for the same . The lyrics of the song " Adavari Matalaku Ardhale Verule " commented on the complex behaviour of women with their fellow men , with Rao 's character lip syncing them .

According to Pillai , *Missamma* was one of those films which shed light on the subtle and indirect way the Telugu filmmakers dealt with the troublesome environment in Madras surrounding Tamil language and culture during the Visalandhra Movement . He also added that the Krishna @-@ Godavari river dispute between Tamil Nadu and Andhra Pradesh enabled the viewers to understand the metaphoric illustration of Pushkaram as something which signifies a strong loss . While the lyrics of the songs " Dharmam Chey " addressed the plight of the beggars , " Kavalante Isthale " commented on the changing views of the society on various affairs . Another song " Sitaram Sitaram

" was considered a satire on corrupt politicians , especially for the line " Chandalantu Bhale Pracharam , Vandalu Velu tama palaharam " (which translates to " Fundraising turns self promotion , as hundreds and thousands are being used for self consumption ") .

In addition to the above , Missamma also dealt with issues such as unemployment and Freedom of Worship . Rama Rao 's character M. T. Rao is often pronounced as " Empty " Rao , which Santhisri of Prajasakti found a reflection of the humiliations faced by unemployed graduates . Prasad 's struggles in the early part of his career influenced the statements of unemployment and the state of being a learned " misfit " . Pillai noted that Chakrapani 's " poignant dialogues " concerning the unemployment of the educated young people undermined his unilateral projection as a mainstream writer . He also pointed out that in the scenes where Mary faces situations challenging her faith as a devout catholic , Chakrapani and Prasad " underscore their imperative to highlight the differences " and " make a plea for peaceful co @-@ existence " .

= = Music = =

The official soundtracks of Missamma and Missiamma were composed by S. Rajeswara Rao , the lyrics of which were written by Pingali Nagendrarao and Thanjai N. Ramaiah Dass for the Telugu and Tamil versions respectively . The sound mixing process was supervised by A. Krishnan and Siva Ram . It was processed by N. C. Sen Gupta and was orchestrated by A. Krishnamurthy .

When Nagi Reddy informed Bhanumathi that P. Leela would be singing for her character , Bhanumathi , herself a playback singer , refused to let anyone else sing for her . After she left the project , Leela was signed on to sing for Savitri . Unlike their previous films , Vijaya Vauhini Studios preferred A. M. Rajah over Ghantasala Venkateswara Rao to sing for Rama Rao in the Telugu version for unknown reasons . Chakrapani chose P. Susheela to sing the remaining two songs featuring Jamuna , after being impressed with her rendition of the song " Anuragam Virisena " in the film Kanna Talli (1953) . Although she had recorded for Donga Ramudu (1955) first , Missamma released earlier and gave her a breakthrough as a singer . Despite singing the songs " Dharmam Chey " and " Sitaram Sitaram " , Relangi Venkata Ramaiah 's name was not featured in the film 's credits as a playback singer .

The soundtrack of the Telugu version was released on 1 December 1955 while that of the Tamil version was released on 31 December 1955 ; both were marketed by HMV . The soundtrack was a huge commercial success , with " Adavari Matalaku Ardhale Verule " , in particular , achieving classic status and being considered to be an expression of subtle romance . Songs like " Vaarayo Vennilaave " , " Brindavanamum Nandakumaranum " , " Ennai Aalum Mary Maatha " and " Pazhaga Theriyavenum " become popular among the Tamil diaspora .

= = Release and reception = =

The Telugu version of Missamma was released on 12 January 1955 , whereas the Tamil version was released two days later , on the festive occasion of Thai Pongal . Both versions were released with a run time of 179 ? 181 minutes . Both versions were commercially successful , with the Telugu version completing a theatrical run of 100 days in 13 centres . According to Pillai , the speculations about Savitri 's real life romance with Ganesan played a key role in the Tamil version 's success . In February 2006 , a postage stamp of Gemini Ganesan was released by Dayanidhi Maran in Chennai ; Missiamma was screened on the occasion .

= = Critical reception = =

Missamma received positive reviews from critics upon its release . Writing for Swatantra magazine , Govindarama " Gora " Sastry praised Missamma for its universal theme and clean , subtle comedy . The February 1955 issue of Kumudam called Missiamma " an interesting film with quality humor " , adding , " In the beginning one is uneasy as to how the love affair of a Christian heroine and a Hindu hero is going to be retooled for a comedy " but stated that the director " has used every difficult

situation as an opportunity for boundless humor . " It also praised the " moonlit sequence " and Bartley 's cinematography , while the magazine Gundooosi described Savitiri 's acting as " the best so far " . In L.V. Prasad : a monograph (1993) , film historian K. N. T. Sastry noted , " If cinema was to be considered a tool to forget our worries ? here indeed was entertainment : Missiamma answered that definition . "

In November 2012 , The Times of India stated that the film 's cast adds a dramatic twist to the story and called its narration a " powerful " one which " will grip the viewer till the end " . In a special article authored post Nageswara Rao 's death in January 2014 , Gautaman Bhaskaran of Hindustan Times called Missiamma a " powerful social document that spoke about the importance of religious tolerance " with the help of its leads . In October 2014 , M. L. Narasimham of The Hindu praised the performances of Missamma 's cast , particularly that of Savitri . He added that Marcus Bartley 's " mesmerising " cinematography and Rajeswara Rao 's music were the film 's highlights apart from Prasad 's direction and Chakrapani 's screenplay . Narasimham added that Nageswara Rao 's performance as Raju " proved that he is equally capable of carrying a comedian 's role with aplomb " . In January 2015 , Prajasakti called Missamma a fine mix of humour and message and praised the screenplay written by Chakrapani for its gripping nature .

= = = Remake and adaptation = = =

A. V. Meiyappan of AVM Productions approached Nagi Reddy for the film 's Hindi remake rights and upon the latter 's insistence , Meiyappan agreed to retain L. V. Prasad as the Hindi remake 's director , marking Prasad 's debut in Bollywood . Gemini Ganesan and Meena Kumari were cast as the lead pair of the remake , marking the former 's debut in Bollywood . Singer Kishore Kumar reprised the role played by Nageswara Rao and Thangavelu in the Telugu and Tamil versions , respectively . Jamuna reprised her role from the original . The Hindi remake titled Miss Mary was released in 1957 and became one of the highest grossing films of the year . Composer Hemanta Kumar Mukhopadhyay reused the tune of " Brindavanamadi Andaridi Govindudu Andarivadele " from the original . Anant Mane 's 1957 Marathi @-@ language film Jhakli Mooth was based on Missamma .

The film 's script was re @-@ written by Mullapudi Venkata Ramana and Raavi Kondala Rao for Pelli Pustakam (1991) which was produced by the former and directed by Bapu . Rajendra Prasad and Divyavani portrayed the lead pair . The film was a commercial success and won two Nandi Awards : Best Writer for Kondala Rao and Best Dialogue Writer for Ramana .

= = Legacy = =

Missamma is one of the popular Telugu films of the 1950s featuring Ramana Reddy and Relangi Venkata Ramaiah , who were considered the Laurel and Hardy of Telugu cinema at the time . According to Film News Anandan , a film historian , the success of Missamma influenced filmmakers to cast different actors for different versions of their films . The phrase " Adavari Matalaku Arthale Verule " became an idiom in Telugu , and the word " Thailam " spelt by Devaiah 's character throughout the film became a synonymous term in the language for cash . On 23 January 1955 , a 19 @-@ year @-@ old woman named Muniamma gave birth to a baby girl in Roxy theatre , Madras while watching Missiamma . Both of them were rushed to Egmore Maternity Hospital where the baby was named Missiamma . Missiamma 's success made Ganesan adopt the screen name Gemini Ganesan in order to avoid his name being confused with that of Sivaji Ganesan , another popular actor in Tamil cinema . The film proved to be a major breakthrough in the careers of Savitri and Jamuna as well .

P. Leela later went on to sing the songs of Missamma in various concerts of hers and received highly positive response every time . The song " Njaan Ariyathen " from the Malayalam @-@ language film Jailppulli (1957) is loosely based on the song " Brindavanamadi Andaridi Govindudu Andarivadele " . Prasad and Chakrapani later collaborated for Appu Chesu Pappu Koodu (1959) , which was an above @-@ average grosser until its profitable run during its re @-@ release . In their

2013 book Routledge Handbook of Indian Cinemas , K. Moti Gokulsing and Wimal Dissanayake wrote that Appu Chesi Pappu Koodu , Missamma , Gundamma Katha (1962) and Ramudu Bheemudu (1964) " represented the scope comedy had in the 1950s and 60s . " The basic story line of Marunnattil Oru Malayali (1971) was noted for its similarity with Missamma as its female lead , a Christian , acts as a Brahmin girl . According to B. Vijayakumar of The Hindu , this prompted Chakrapani to remake the film in Telugu as Sri Rajeswari Vilas Coffee Club in 1976 .

The song " Adavari Matalaku Arthale Verule " was remixed by Mani Sharma without any alterations in its tune and lyrics for the Telugu @-@ language film Kushi (2001) . The song was sung by Korivi Muralidhar who was referred to as " Kushi " Murali after the success of the remixed version . G. Neelakanta Reddy titled his 2003 comedy film as Missamma which had no other similarity with this film . In September 2006 , a postage stamp commemorating Prasad was issued in Hyderabad . M. L. Narasimham , in an article about the honour , listed Missamma with Shavukaru (1950) , Samsaram (1950) , Pelli Chesi Choodu , Manohara (1954) , Appu Chesi Pappu Koodu and others as acclaimed films by the director after the release of Mana Desam (1949) and his association with Vijaya Vauhini Studios .

In late November 2007 , a Hyderabad @-@ based company named Goldstone Technologies acquired the film negative rights of 14 Telugu films produced by Vijaya Vauhini Studios , including Mayabazar (1957) and Missamma , to release their digitally re @-@ mastered versions in colour . Though the digitally remastered and colourised version of Mayabazar released in January 2010 and was commercially successful , Goldstone Technologies decided not to remaster the remaining 14 films including Missamma , saying that most of the producers who sold the rights of the negatives to TV channels lost control over them . Goldstone furthermore added that there were also a lot of legal issues over ownership and copyright issues whenever other producers try to do something on their own . However , the colourised version of the song " Brindavanamadi Andaridi Govindudu Andarivadele " was used in the opening credits of the film Brindavanam (2010) .

In November 2012 , The Times of India listed Missamma along with other unrelated films such as Gundamma Katha , Mayabazar , Nanthanasala (1963) , and Bommarillu (2006) in the list " Telugu classics to watch along with family this Deepavali " . In commemoration of the Centenary of Indian Cinema , The Hindu listed Missamma along with Pathala Bhairavi , Mayabazar , Gundamma Katha , Maduve Madi Nodu (1965) , Ram Aur Shyam (1967) , Julie (1975) , and Shriman Shrimati (1982) as the iconic films produced by Nagi Reddy . Hussain Sha Kiran , who co @-@ wrote Sukumar 's Nannaku Prematho (2016) , titled his directorial debut Meeku Meere Maaku Meme after a sequence in Missamma where Mary tries to teach a few music lessons to Raju .