

21.5.1962

Flash

Vol. 27

S. No. 504

31st May 1962

FOUR ANNAS

5/27/62

JK
NW M3 N36 PL
N62 27
222 018

Film Industry to be Milked Dry Government's Additional Taxation Policy

contributions to Funds, build mansions and sport in costly automobiles but behind all this glitter and gold there is also the sordid Story of unemployment and starvation in the Industry. Winding up and closure of Cinema's, insolvencies, of Production concerns and Distributing offices are a daily occurrence in the Industry.

The South Indian Film Chamber of Commerce have sent an S.O.S. to all in the Film Industry to gather and consider the Madras Government's irritating Tax on Cinemas.

A Conference was held on the 10th instant at Madras Shanti Theatre and presided by Mr. A. L. Srinivasan the Chamber President. Though the response to the S.O.S. was poor and there was much raising of eye-lashes and shaking of heads and wagging of tongues when Mr. Nagi Reddi inaugurated the Conference with his hair-splitting theories and statistics many foamed and frothed when some Exhibitors gave their stories of harassment and suffering over

has no meaning if the Government like the Shylock demands a pound of flesh from the Industry and bleed it to death. Of course many Cinemas are having long queues and advance bookings for all shows. The Stars who pay income taxes, make fantastic

If the Industry wants to fight this tax and oppression, there is only one answer to this problem. Close all the cinemas without any exception in City and South where there is taxation as a protest and take the public into confidence who will certainly rally round the Industry in its crisis to fight the injustice.

by the Kamraj Ministry. Bodies a a free h much as Entertainment and Show taxes which if given effect will yield about 94 lakhs by Entertainment Tax and 3 1/2 lakhs by way of Show Tax. In Madras City alone according to Mr. Nagi Reddi's thesis it will amount to a crore of Rupees.

Mr. Kamraj nurtured as he is by the abstractionist aberrations, in consistencies and contradictions on the parroting socialism of Pandit Nehru, he has only displayed political myopia on taxing the easiest, the cheapest, and the most enjoyable of the people's amusement like the Cinema after the introduction of Prohibition. The Prohibition policy of the Government would have been a bitter failure had it not been for the growth of the Cinemas in Madras and South: This ungracious assault of Taxation on the people's entertainment by Kamraj Ministry only exhibits a barren economic dogma which will force all the Cinemas to close down and give a great impetus to the growth of illicit distillation, drinking bouts, and increase in crimes.

The Film Industry in India today is being much persecuted and almost obliterated by irritating Taxation, a flabby ideology of the Government of India and which must be squarely, utterly and irrevocably opposed and fought by the Film Industry.

The colourful and glittering Annual State Awards to Films and Film People, the President's lofty orations on the important role films could play in promoting national integration and national solidarity

from 26th may

AT MADRAS SHANTI AIR CONDITIONED



PADMINI PICTURES

BALE PANDIYA!

DIALOGUES - M.A. RA • SONGS - KAVIGNAR KANNADASAN • MUSIC - VISWANATHAN • RAMAMURTHY

PRODUCED & DIRECTED BY

B.R. PANTHALU

ELEGANT

ALSO AT CROWN, MADRAS.

How to Speak Better

By Flora Schreiber

A GIRL, who began life with a thin, nasal voice, whose low notes were hard and grating, became one of the world's greatest actresses. Her name was Eleanora Duse.

Henry Irving, the great English tragedian, also started life with serious vocal handicaps, yet developed a way of speaking that set a model in his own time and is remembered in ours.

The point is that our speaking voices are not heaven-sent, but are manmade and that you, too, can have a good one if you will give it some conscious thought and a little work. The work will be the more rewarding for the knowledge that speech, more than any other single human characteristic is within your power to control.

Try to change the color of your eyes and you face the impossible.

Try, however, to change your speech and a new world opens.

It is a world not only of self-discovery, but of personality development and improved relations with others. For, as Thomas Mann wrote: "In his civilization, silence isolates. . . . that speech is fundamental in our lives."

To use well what many people have called "the queen of instruments" you must first learn how you sound to others. Long years of teaching the effective use of the voice to people in many different walks of life—the ingenue college freshman, the widow in the adult education class who turns to speech improvement as the means of seeking a wider circle of new friends, and the policemen who are presently in my classes at The City College of New York—convince me of it.

I am convinced, too, that as a blind man once put it "I've got to hear what a man is. He may try to hide behind words, but the sound always tells what he is inside. He can hide nothing. When he tries, I can hear the subterfuge. This hearing is my seeing eye."

The way to begin to speak better is to have a recording made of your voice and to be objective as you listen to it. Ask yourself: "What kind of a person does this voice reveal?" Does the voice seem to belong to a happy or unhappy person? Is it standoffish and distant, or friendly? Is it shrill or melodious? Husky? Strident? Angry?

Whatever you hear is a revelation of your deepest self, a dead giveaway of what you really are. Two psychiatrists, Dr. Stanley Eldred and

Dr. Douglas Price at Walter Reed Army Institute of Research found, for instance, that anger causes voices to be too high, too fast, too loud; that depression, in contrast, causes excessive softness, slowness and lowness and that anxiety leads to hemming and hawing. Any one of these characteristics, if habitual, will mar your voice.

Listen to your recording. If you don't like what you hear, don't turn away from it, as one of my students did with an angry "I don't sound like that. That's the voice of a nag, a shrew."

If, however, you discover that your voice creates sympathy and compassion; if it seems to be the voice of someone you would like to know; if it is well-modulated and free of overtones that are shrill, angry, sad, sullen, belligerent or even irritatingly ironic, then, for practical purposes, it is a good voice.

Voice—Mirror of Personality

The way others react to you is also a clue to your voice. A quaver in your voice, for instance, like drooping posture, uncertain gait and frightened gestures, destroys con-

create can
the excuse to work late.

A snarl over the telephone can wreck a business deal.

A secretary with a sledge-hammer voice can hammer herself out of a job.

Employment agencies are so aware of voice as a mirror of personality that they often require their applicants to call rather than to write. "We prejudge them by their voices," the head of a large agency told me. "We are right more than 95 percent of the time."

Teen-agers find that they can tell a great deal about a date through voice. The vibrant voiced girl is likely to be at peace with herself and with her world. The boy, whose voice dies somewhere in the back of his throat, is likely to be depressed, perhaps even maladjusted. "He's down in the mouth" people say of him and vocally this is the case.

The girl, who is shy on her first date, speaks in a thin, weak, frightened voice. Though she may have more to say than the girl who talks incessantly, she may give the impression of being dull and uninteresting, even uninterested—just because of her voice.

A good way to test yourself is: Can I hold attention? Are my tones comforting to troubled persons? Do I use one voice to ask for the salt

and quite a different one to make love. means that my voice is flexible?

Ask, too, whether people think of you as loud and aggressive, or are always asking you to repeat what you have said or to speak louder. If they do, your voice is inadequate.

Guide to Self-Improvement

Once you have the necessary self-awareness, you can start the fascinating adventure of self-improvement. Ask yourself: What do I want to sound like? What would my ideal speech be like? Your ideal speech should not ape a professional voice, however beautiful that voice may be. You are not Sir Laurence Olivier or Katherine Cornell. You are you.

Compare the mental image of your ideal speech with the actual recording you have made. Make other recordings at definite intervals and, by contrasting the records, see whether you are moving towards

One 18-year-old girl told me: "It gave me a weird feeling—listening to these different voices. All of them mine. Yet each so different. I didn't know I was that pliable. But what confidence it gave me when I found out. Now I know I can make my voice do what I want it to do."

Look for special qualities. Do you have vocal variety? Varied voices show an eagerness to communicate. Monotonous voices betray minds that are too bored or too much about the listener. Moreover, this eagerness or this indifference crucially affects all four characteristics of the speaking voice—force, rate, pitch and quantity.

Strive for the right degree of force. When you issue a command, for instance, give it more power than you give to an entreaty. Statements of fact require more force than do conjectures. Emotionally charged words demand greater emphasis than do cold, utilitarian words that are hardly more than sign posts.

While professional greeters and "glad handers" are likely to use the artificial, trumped-up type of force, the person with sincere feelings becomes forceful because of the rush of powerful emotions which come naturally. And so to achieve proper forcefulness, you have first to react to life responsively. This response lends color to what you say.

Suit Speed to Mood

The rate at which you speak is also important. One hundred and twenty-five words a minute is normal. Do you speak 90 or 200 words?

Even more pertinent is whether you suit your speed to your mood and your purpose. Speak all words at the same rate and you are a vocal robot. Space them, vary them, play with them easily and you carry your

Contd. on Page 11

Is It A Fact?

If these are not Facts, Parties Concerned
are welcome to contradict them.

By "LIBRA"

That of late some of our Movie Moghuls have put into practice the veritable 'Mango trick' by pre-selling their so-called products outright?

That to gain their own ends these Movie-Moghuls with the help of their hirelings make a big propaganda about the so-called merits of their picturees? That their hirelings also create some sort of unhealthy competition and rivalry among the Distributors who fall victims to these Honourable cheats who go by the name of Film-magnets?

That it is also unwise on the part of the Distributors to purchase a product not knowing it's worth? That it is still deplorable to note that the Distributors knowingly allow themselves to be robbed of their white money in black?

That in the recent 'business' deal of AVM bracketting 3 pictures (one with star cast 'Parthal Pasitheerum' and the other two minus stars) have proved that the veritable 'mango trick' has played it's wonderful part in netting the Distributors?

That the concerned Distributors, had they been wise, should have thought for a moment as to why A. V. M. who controls his own Distribution Circuit, should stoop to sell away the pictures, if he is sure of the pictures' success at the boxoffice?

That it is argued by interested parties that more with a view to get black money paid to the artistes the producer is compelled by circumstances to sell away the picture outright and insist on having a part of the sale proceeds in 'black' from their victims viz: the Distributors?

That one wonders why the Distributors should be victimised for the folly of the Producer who gives wrong encouragement to the Artistes in the shape of Black money?

That much to the disappointment of the concerned Distributors, the boxoffice outset the star studded picture 'Parthal Pasitheerum' proved to be a flop in South India but also in F. M. S. where the collections amounted to 100 dollars a show from the second day of the screening?

That after the colossal failure of 'Parthal Pasi Theerum' the Distributors who gambled on AVM's triple event... came to the decision that the 'mysterious mango' for which they paid abnormal invisible money..... has after all gone to A.V.M. but not to those who aspired for it?

That the concerned Distributors hoping against hope, that atleast the 2nd picture viz: Murugan Bros' 'Veera Thirumagan' would fare well at the boxoffice and compensate the loss incurred in the first picture 'Parthal Pasi Theerum'..... had the biggest shock of their lives when the audience booted out the picture during the show?

That the fate of the third picture 'Annai' remains to be seen very soon; that even if it happens to be a top scorer, it is doubtful whether it will compensate the loss incurred from the previous two pictures?

That the success of Sridhar's "Nenjil Oor Aalayam" has tempted many Half-baked Producers to launch on "Quickees" with mediocre artistes?

That as a result today there is much more demand even for useless artistes who in turn insist on having abnormal sums for their so-called services?

That these Half-baked Producers should bear in mind that the success of 'Nenjil Oor Aalayam' is all due to the artistic presentation of an interesting story and efficient team work but not exactly due to the so-called histrionic talents of the concerned artistes?

That for sometime past it is alleged that the partners of Aruna Films were at loggerheads and the Storm in the tea cup became so furious recently that they—the partners—in turn locked and over-locked the office premises?

That after a week or so both the parties came to senses and unlocked the premises when some sort of compromise was supposed to have been effected by interested parties?

That one wonders as to why Devi Films people have not thought fit to present souvenirs on the Centenary day to the play-back artistes Karakurichi Arunachalam and Janaki who are mainly responsible for the song attraction "Singara Velaney" in the picture "Konjum Salangai".

NEWS & NOTES

Sri Bhargava Productions, Madras-24.

The above concern owned by T. S. Gopalakrishna Iyer and V. Rama Rao, have ventured on the production of a crime-thriller in Kannada. Prominent among the players featured are Leelavathy, Udayakumar H. Ramachandra Sashtry, Ganapathy Bhatt and others. Shooting is fast progressing at Vijaya-Vauhini Studios under the direction of Masthan who is also cranking the Camera. Lyrics and dialogues are penned by Karim Khan. V. Rama Rao is in charge of Art direction. The picture is expected to be ready for release within a couple of months.

Vijaya Productions

Their latest lavish production 'Manithan Maravillai' is reported to be an all round entertainer right from the beginning to the last fade out. Directed by Chakrapani the picture features a brilliant team of artistes headed by Gemini Ganesan and Savitri. Simultaneous screening is fixed on 8th June in all key centres of the South and also at the local Casino, Krishna and Uma.

Padmini Pictures.

"BALE PANIDIYA" a Socio-comedy in Tamil produced and directed by P. P. Panthulu is having simultaneous

screenings at the... supported by a... of artistes including M. R. ... as both villain and comedian. The picture offers a showful of laughs and ribtickling incidents with punching dialogues.

Vishnu Pictures

The above concern has acquired the World rights of 'Daksha Yagnam' in Tamil produced by Raja Rajeswari Film Co. This mythological lore has been lavishly produced with a brilliant team of artistes aptly cast in suitable roles. The picture is on show from 1st June in all major centres of the South and at the local Paragon, Maharani and Liberty.

BRIEFS

"Mister, will you Marry Me?" First of four Pictures Under New Elvis Presley MGM Contract

MISTER, WILL YOU MARRY ME? a romantic comedy, will be the first of four pictures in which Elvis Presley will star at Metro-Goldwyn-Mayer under his new MGM contract. The picture will be produced by Jack Cummings, whose many successes for the studio include TEAHOUSE OF THE AUGUST MOON, THE STRATTON STORY and SEVEN BRIDES FOR SEVEN BROTHERS. The comedy is based on a novel by Frederick Kohner, author of "Gidget," to be published by New American Library. The setting for the picture is the San Diego area, its harbor and surrounding night clubs and surrounding

JL
WM2 N23 FL
27

"Killing the Goose that Lays The Golden Egg"

A. L. SRINIVASAN

President of the Film Chamber while addressing the Press on 27th April '62 exposed the Vagaries of Taxation and the latest levy of abnormal additional Entertainment tax.....

"The Government of Madras, have recently enacted a measure called an Act 52 of 1961 or "An Act to enable local bodies to augment their finances by empowering them to levy certain taxes". This Act, on the face of it may look very simple and unambiguous. But in effect it means an additional Entertainment Tax on Cinema Theatres.

Before dealing with the implications of the new Act I would like to give you an idea as to how Entertainment Tax has been slowly and steadily strangulating the Film Industry from its inception.

The Tax was first introduced in our State in the year 1918 for the purpose of augmenting the resources of local bodies. The burden of this tax was above 8% of the gross income and there was no tax levied on lowest rates of admission to the theatre.

Later i. e. from 1st August 1939, it was made a provincial levy and was increased to 12½%. Again from 1st April, 1945, it was increased to 20% on the gross income. Next it was further enhanced in the year 1947, under the slab system, of 1/3th, 1/4th and 1/3rd on the various admission rates. But in the year 1958, there was a further enhancement under a slab basis of 1/4th, 1/6rd and 2/5th of the various levels of admission rates. As it is the incidence of tax under the Entertainment Tax works out to near about 35% of the gross income. In addition to this, there is another levy under Section 4-A, of the same Act which is called the Show Tax. This Show Tax is being levied for each show ranging from Rs. 2-50 nP. in the city of Madras, to Rs. 2 in major municipalities and Rs. 1-50 nP. in other municipalities.

Under this Tax the Government of Madras have collected Rs. 1,89,31,773 for the year 1960-61 and Rs. 8 lakhs under the Show Tax.

It may be noted in this connection that 90% of these collections are made over to the respective local bodies where the tax is being collected. Therefore the local bodies are already the beneficiaries under the Entertainment Tax.

You are well aware that the Entertainment Tax is already the major obstacle in the progress of our industry. The devastating effects of the Tax have been brought home to the Government on several occasions. And we have been hoping against hope that it would be minimised though not completely abandoned. But we very much regret to note that instead of reducing the incidence of this two pronged levy of the Tax on admission rates and Show Tax, the Government have given new powers to the local bodies to tax the Cinema still further.

NEW LEVY

Under the new levy introduced in the last days of the last Session of the Madras Legislature, the Government of Madras have passed this new Tax Act called the Act No. 52 of 1961, by which the Local authorities are given powers to levy tax both on admission rates as well as on the number of shows conducted. It is really an abnormal Tax that any Government could think of levying for it means, in effect, a Tax of 75% of the gross income, leaving a meagre 25% to be distributed among the exhibitors, distributors and the producer. This tax, is abnormal compared to any other Tax that is prevalent.

Sales Tax even on luxury goods is limited to 6¼%. The Tax on betting and horse racing which is classified as non-necessary entertainment is 12 1/2%, whereas the minimum Tax on showing of film has now come to be 75%.

We understand that some local bodies in the State have already commenced launching upon this programme of taxation. The procedure adopted is also very odd and curious. It appears such of the local bodies who would like to avail themselves of this tax, have got to simply pass a resolution and communicate it to the Government and the Government through the commercial Tax Department which is already in charge of collection of the Entertainment and show taxes, will collect this levy as per the

resolution of the local body and pass on the collection of the tax to the said local body. And so, the collecting agency is one and the same authority under both the Entertainment Tax Act as well as the new Act 52 of 1961. The beneficiaries under both the Acts are also one and the same and above all the purpose for which both the taxes are levied and collected are one and the same.

Now it is a question for the legal opinion whether a trade can be so singled out and for double taxation in this manner for one and the same purpose and objective.

Apart from the legality of the matter, Friends, you will easily realise this levy is unjust and unjustifiable and will have very serious repercussions on the whole trade of entertainment not merely on the exhibitor but also on the producers and distributors as well. This is an unheard of levy and cannot stand any principle of equity or fair play or even fiscal levy.

It may be argued that this tax along with the previous tax would fall on the cinema-goer and as such the exhibitor will not be paying it himself. This is an erroneous impression. It must be remembered that it is the quality of the film that makes the collection of tax possible.

Under the management of the exhibitor, the management will run the risk of enhancing the rates of admission simply because the Government levy has been introduced, because such a step would result in depletion of income. It is also not possible to do so under an official ban. As per Condition 6 of the licence issued under the Madras Cinemas regulations Act and Rules, the management cannot enhance the rates of admission unless they provide extra amenities to the public to the satisfaction of the licensing authority and without the prior order in writing obtained from the licensing authority to that effect.

In these circumstances, I am not able to imagine how the exhibitor, for that matter, how the film trade as a whole, can stand the on slaught of this four-pronged tax, as contemplated under the Entertainment Act and under the new Act.

I would, therefore, request you, Friends of the Press, to appreciate the gravity of the problem and help our cause by taking it up and exposing the vagaries of the tax and how it would ultimately kill the goose that lays the golden egg.

We are already hemmed in on all sides by around taxation, restrictions and shortages, and this latest blow of this levy will completely spell the ruin of this industry. May I take this occasion to appeal to the Government to re-consider the whole matter and withdraw the powers they have given to the local bodies to levy this most unjustifiable and abnormal tax.

HOW HOLLYWOOD BUNGLED THE BIBLE:

The Great Scandal of 'King of Kings'

The Money-Mad Movie Moghuls reached a new low when they Spent 8,000,000 Dollars Turning an Inspiring Bible Story into a Cheap, Lying, "Monstrously Vulgar" Burlesque of the Real Thing!

By Bruce Keegan.

MOST soft-bellied newspapers and Magazines who are dependent on heavy Hollywood Movie Ads to keep their cash register hearts beating, have been more or less silent about this. In fact, their reviews, which can usually be bought by the inch like cheap yard goods at a second hand fabric sale, were downright sugar coated and obviously sweetened. But it has been left to bold, blunt TIME magazine to call a Spade a spade and to expose. "The King of Kings," the latest film land monstrosity as an outrage, an open scandal and the worst of all celluloid Bible epics.

TIME's sensational piece of critical hatchet work on this incredible stinkeroo has for weeks been the talk of a shocked and shattered Hollywood. And now we can reveal that the money-laden moghuls out in good town's big Metro Goldwyn Mayor Studios have never in their lives been so upset as they are about this bombastic blast from a big national publication.

The fact is, they have held a series of secret—and very sacred meetings, trying to finagle another fishy way to stop that blistering review from getting national circulation.

And no wonder these Cigar-chewing big shots of the box office were and still are so sick, that they're shaking because the review called "King of Kings" in plain terms:

"Incontestably the corniest, phoniest, ickiest and monstrously vulgar of all the big Bible stories that Hollywood has told in the last decade".

Fortunately, for all the efforts of the Glitterville Goons, they weren't able to do a damn thing about stopping publication of this ferocious statement of truth about the sickening mess that they had made of the Bible story. Now were they able to escape the responsibility for the most incredible part of this outrageous film.

This was the real scandal of casting that 35 year old powder puff of a Movie-Mag cover boy with a flabby face and a simpering grin, 36 year old Jeff Hunter, as Jesus. Whatever possessed the Producer Samuel Bronston, to try to make this pallid chorus boy look like the dynamic figure of the Savior is beyond reasonable imagination. But he did try, thinking perhaps that shaving a lot of makeup on his face would make him look like some sort of

earthly representation of Jesus. The result is absolutely revolting. If that were not enough, the whole script of the play takes irreligious liberties with the Bible on the 396 sets that Bronston dragged together for the 20,000 extras in his 8,000,000 dollar production.

It scandalously omits most of Christ's miracles, throws in two crazy BATTLES THAT NEVER TOOK PLACE IN HISTORY AND INCLUDES A FICTIONAL SUBPLOT ABOUT BARABBAS.

It is according to no less an authority than the Jesuit Weekly, "the culmination of a gigantic fraud per-

SIVAJI SEES PLAYS, THEATRICAL LEADERS IN NEW YORK

Indian film star Sivaji Ganesan, during his first week in the theatrical capital of America, attended several drama and musical performances and visited the famous Radio City Music Hall. Mr. Ganesan also met privately with stage, screen, and literary figures and attended several social functions.

On Thursday evening he enjoyed the music and comedy of *My Fair Lady*, the highly successful musical adaptation of George Bernard Shaw's *Pygmalion*, now in its seventh year on Broadway.

Earlier in the evening he was a guest at a party given by Mr. Forrest Muden, New York public relations expert. The party was attended by members of British Commonwealth delegations to the United Nations and the American business and theatrical world.

A busy Friday began with lunch at the exclusive Form of the Twelve Seasons restaurant where Mr. Ganesan was the guest of Edward Feldman, vice-president of Seven Arts Producers, an independent company that supports both stage and screen enterprises.

Mr. Feldman expressed the hope that India would be able to export more movies to the United States and recommended that the Indian movie industry appoint a permanent representative here to help in this effort.

In talking later with friends Mr. Feldman described the Indian star as a "fascinating experience." He

petuated by the film industry on the movie going public".

The outrage over this mess—which is, unfortunately, making a mint at the box office—has spread rapidly that the Catholic Legion of Decency has forbidden Children to attend it unless they are accompanied by an adult to separate the truth from the vicious falsehoods. Similar cries of outrage are now being heard all over the globe and in England for example one reviewer said bluntly that "It's nothing more than box office blasphemy" and added:

"Everything that might be bad box office has been taken out. In its place grue some battles that were never fought [vive for attention with the incestuous lust of Herod for Salome.

"Altho many American reviewers have soft-pedalled this (for a pay-off probably), describing the distortions as 'poetic license', the truth is the FILM TELL LIES".

What a disgusting place to be caught lying—in the story of Jesus! Hollywood, how sickening can you get?

added that one day he hoped to produce a movie with Mr. Ganesan.

Later Mr. Ganesan was escorted around the mammoth Radio City Music Hall by the stage manager, John Jackson, and watched the Easter stage performance featuring the ballet company and the famous Rockettes precision dance team. Mr. Ganesan commented that the stage was the largest and most elaborate he had ever seen.

The Broadway drama *Gideon*, starring veteran film actor Frederic March, was Mr. Ganesan's Friday night programme. In a back-stage meeting after the performance Mr. March told the Tamil star, "I loved my visit to India and am looking forward for a chance to return."

Mr. March said that he had particularly enjoyed watching film shooting in Madras. He inquired about the Travancore Sisters and said he was delighted to hear of Padmini's marriage.

On Saturday, the Tamil New Year's Day, Mr. Ganesan spent a quiet day visiting with Indian and Ceylonese friends. In the evening he met Santha Rama Rau, the celebrated Indian authoress and her American writer-husband, Mr. Faubion Bowers, at their home in New York. Afterwards Mr. Ganesan watched a stage performance of *A Passage to India*, the E. M. Foster classic dramatised by Miss Rama Rau. He found the play absorbing and commented that the acting was "excellent."

FLASH FUN

Who said youth is wasted on the very young?
The following came from a recent High School Test paper.

"Anatomy is something that everybody has, but it looks better on a Girl",

x x x

The Company psychologist was giving a young job applicant a personality test. He drew a triangle and asked "What does this remind you of?"

"Sex", replied the young man.

Next the psychologist drew a circle. "And what do you think of when you see this?" he asked.

"Sex" repeated the young fellow.

Then the psychologist drew a Sail Boat.

"And this?" he inquired.

"Why Sex of course," came the answer.

The psychologist put down his pencil, "it is my opinion," he stated, "that you have a fixed obsession about Sex".

"I have an obsession!" shouted the young man. "Look who's talking! You're the Guy that's drawing all those dirty pictures".

x x

Movie Doll: "I'd like to do something different tonight".

Producer: "Make it snappy.....I too love doing things new every time.

x x x

Screen doll: "Is it true that you never let your boy friend kiss you good-night?"

Movie doll: "Yeah, by the time he leaves, it's always morning".

x x x

Ticklish young women have little chance for success in the film world.

x x x

History Professor: "Did Alexander Graham Bell have a wife?"

Student: "No, otherwise he never would have invented the telephone".

x x x

If you wish to communicate something immediately either Telephone, Telegram or Tell a Woman.

x x x

Movie Doll: If you were my husband I'd give you some poison"

He: "If you were my wife, I'd take it?"

x x x

Doctor (to frightened patient) "We'll get you out of this hospital in one week, one way or another"

x x x

"Is she making him a good wife?"

"No, She's making him a good husband".

He: "My boy is going into politics".

Him: "What can he do?"

He: "Nothing, that's why he's going into politics".

x x x

Politician: "I'm sorry I spoke so long. I haven't my watch with me".

Heckler: What about the calender in front of you?"

x x x

Doctor: "Don't you know that kissing is a good way to catch germs?"

Girl: "Good? Why, it's perfect!"

x x x

She: "How was that date with that Magician?"

Movie doll: "No more dates with him.....he made my clothes disappear"

x x x

English Professor: Shakespeare said "Woman is nothing more than a rag, a bone and a hank of hair".

Coed: "Yeah? Well, man is nothing but a brag and a tank of air".

x x x

Overheard: "We've been married 5 years and it seems like yesterday.....you remember what a lousy day yesterday was"

x x x

Daddy, I know that matches are made in heaven, but where do cigarette lighters come from?

x x x

"Honey, am I the first man you ever loved?"

Yes, dear, all the others were fraternity boys?

x x x

Star: "You're all worn out!"

Star-husband: "Constant use will wear out anything"

x x x

Sign over a Hollywood Gym: "Chest expansion or bust".

x x x

Then there's the Hollywood starlet so dumb, she thinks that Adam was a self-maid man.

x x x

Lawyer: "Did you rob that bank?"

Producer: Certainly, otherwise how could I retain you to represent me?

x x x

Then there's the fellow so dumb, he thinks a wedding is the funeral of emotion.

x x x

Marriages were invented in Heaven but unfortunately the process was not patented.

x x x

He: "Young man, What's your father like?"

Junior: "Beer and Women"



Screen Doll : "Doctor, I need your help—all my friends have had operations...but me"



Producer : "Ah....how wonderful you are! you're really sweeter than honey"

Movins Doll : "But I care more for money than for persons"

Briefs

Electric Toothbrush

Motorized dental hygiene is here in the form of an electrically driven toothbrush. The device is said to provide both the recommended vertical brushing action, and controlled gum massage.

The unit incorporates a watertight 110 volt rotor-stator in the handle, is supplied with two brush heads, a plastic traveling case, and a tray for wall mounting. The brushes are made of a nylon-like polyamide and are inter-changeable.

The brush is called Broxodent and is manufactured by E. R. Squibb & Sons of New York.

Marriage Age in U. S. Nears that of Asia

Brides and bridegrooms in the United States are younger and closer in age at first marriage than those in any other urban-industrialized country in the world. Half the U.S. bridegrooms in 1960 were under 22.8 years, and half the brides were under 20.3 years. More men married at 21 than at any other age, and more women at 18.

Men are now marrying about three years earlier, and women two years earlier than at the turn of this century. The 1890 census showed that half the bridegrooms were under 23, and half the brides were under 22. According to the Population Reference Bureau, the U. S. has one of the highest marriage rates among Western industrial nations.

This nation's pattern of age at first marriage is closer now to the Asian pattern than to the European, where



... Mom, I will be late tonight.... am engaged with a Sikh"

bridegrooms and brides are usually about three years older than they are in this country.

Canada comes closer to the U.S. pattern than any other Western country, the median age being 24.8 for grooms, 21.7 for brides. Ireland has the oldest brides and grooms, the men averaging 31.4 years of age, the women 26.5.

In India the marriage partners are youngest, 20.0 years for grooms and 14.5 years for brides.

Heart Defects Detected By Tape Recording Sounds

Unsuspected heart disease can be detected in nine out of ten children by tape recording their heart sounds and later reading them. A test of 33,026 Chicago school children re-

vealed abnormalities in 64. The children were referred to physicians for treatment. Most of the defects were inborn or the result of rheumatic fever which scars heart valves and muscle walls.

A trailer with special tape-recording equipment was brought to the Chicago schools. Before examination, the child removed his shirt, then lay down on a couch. A nurse-technician put a stethoscope like microphone to his chest. Spools of tape whirled, and in 25 seconds the pupil's heart sounds were recorded for interpretation by a team of two physicians. An average of 250 children were screened in a single school day.

Contd. on next Page

Putting a Stop to Snoring

By John E. Gibson

IF, LIKE millions of others, your family is afflicted with a chronic snorer, there is some comforting news for you. A group of British doctors has been trying to discover a simple and effective means of curing snoring. After extensive studies and tests conducted on hundreds of snorers of all ages, the researchers have found a possible cure which in most cases is gratifyingly effective.

This is no mean feat. Since earliest times, snoring has been recognized as one of the leading causes of insomnia—for those who have to sleep in the vicinity of a snorer. For centuries experimenters have made fruitless attempts to cope with snoring by means of various gadgets, devices, and methods.

In the recent British experiments, a clinical study was first made to determine just what makes a snore, exactly how the sleeping person unconsciously contrives to produce the sound, and what muscles, tissues, and organs are involved.

Dr. Flack and his colleagues analyzed their findings, and discovered what seemed to them to provide the long sought-after cure for snoring. But the investigators knew that what may work in theory, may not work at all in practice. Their anti-snoring discovery had to be tested.

Dr. Flack put a special notice in the British Medical Association's magazine, asking for snorers to volunteer to take part in the test. The notice was captioned; "Wanted Urgently—People Who Snore." It stated in effect that the doctors believed they had discovered a cure for snoring, but to make certain that it worked, hundreds of volunteers were needed to test it on. "There is at least an even chance," the appeal to snorers concluded, "that you will start the New Year with your snoring cured."

The response was unexpectedly large. Newspapers in Britain and in countries all over the world reprinted the notice. The doctors received a deluge of letters. They stopped counting after the first 3,000 volunteers, but the letters continued to roll in. Many readers wrote that they snored loudly enough to wake themselves up continually. One said, "If I fall asleep in front of the TV, I can actually hear myself snoring before sleep takes over."

A Delhi reader wrote that his snoring woke him up so often in the night "that I finally end by becoming wide awake in desperation and no getting any further sleep." The same was true for respondents in places

ranging from Coventry, England, to California.

A Desperate reader in Toronto wrote, "I am deeply interested. After being married for 27 years, I am convinced there is no cure for snoring other than killing your husband, which is not legal in our country."

A British wife: "I would like to try your cure for snorers. I am terrible. My husband is so used to it that when I am away he cannot sleep, it's too quiet. But it's so loud that I often wake myself up."

A housewife in Houston, Texas, wanted to do everything possible to cooperate with the tests. Her husband snored just as loudly "on his stomach and side as on his back." Regularly she slept on a sofa in the next room with the doors shut, cotton in her ears and a pillow over her head and could still hear it.

There was the Portsmouth lady who wrote alone, and said, "I never sleep because of snoring"; a housewife who said "I can hear me as he gets off the last bus."

Dr. Flack and his colleagues sorted out the letters and selected a cross-section of 250 volunteers.

The doctors' researches on snore-prevention had concentrated on the typical type of snoring, "snorers who snore in their throat because their jaw or tongue falls back or their palate or unla flaps into a vibrativug rhythm." To prevent this, the doctors designed simple exercises to tighten and improve the tone of throat, jaw, and tongue muscles so that they would not flop and vibrate during sleep.

Each of the 259 volunteers were sent the following instructions for the exercises, to be performed nightly for two weeks.

Exercises A—This is designed to tighten the muscles which hold the mouth closed. Simply hold something firmly between the teeth (an ordinary wooden tongue depressor is very suitable) for ten minutes after going to bed, but before settling down to sleep. After four or five minutes the jaw muscles will feel fatigued, but this is to be expected.

Exercise B.—These exercises are designed to strengthen and shorten the muscles which hold the lower jaw and tongue forward.

1. For two or three minutes, press the fingers firmly against the chin and hold your jaw steadily against the pressure of your fingers.

2. Press the tongue firmly against the lower teeth for three or four minutes. If there are no teeth, hold a finger to the mouth and press your tongue against it.

All subjects who completed the exercise were then given forms to fill out indicating the results achieved by the anti-snoring exercises. In cases where the husband snored, the wife was instructed to fill out the form—and vice-versa. (In all cases subjects were restricted to married couples sharing the same bedroom.)

When the reports were all in, it was found that for the majority of cases the exercises were effective. Most of them happily reported that snoring had been stopped or curbed appreciably.

When reports from grateful subjects were tabulated by sex, it was found that there was an even higher proportion of good results among women than men. The reason for the women responding better to the exercises is not evident, but possibly they practiced them more religiously.

In view of the marked success of their wide-scale experiment, the British scientists urge all snorers to try out these exercises conscientiously, one at a time or together. It is pointed out, incidentally, that it is not necessary to limit the exercises to the two-week period. Longer periods may be indicated in many cases.

If the exercises do no good in your particular case, and snoring occurs with the mouth closed and the vibration comes from the nose, Dr. Flack suggests that you discuss with your doctor the question of a nose examination to see whether the airway can be improved to help cure your snoring. For some people snore through their noses; because of restricted nasal air passages. And, as the researchers observe, these exercises are not designed to help usual snorers.

Contd. from Page 7

Paper Eardrum Helps to Diagnose Deafness Cause

University of Michigan specialists use a small patch of roll-your-own cigarette paper to determine if an operation will benefit a particular form of deafness. The thin paper serves as a temporary eardrum. If the patients hear better immediately, it indicates the deafness has been caused by damage to the eardrum itself. If there is no immediate response, a deeper cause is sought.

The patient wears the paper eardrum for about a week. He thus can discover the degree of hearing he could regain through an appropriate operation.

In an age of steadily rising hospital costs, the paper eardrum costs about a tenth of a cent.

Tamil Pictures Scheduled for Release

DURING MAY, JUNE & JULY

Title	Producer
1 Sengamalai Theevu	M. A. V. Pictures
2 Veera Thirumagan	Murugan Bros
3 Baley Pandiya	Padmini Pictures
4 Indra En Selvam	Asoka Pictures
5 Mangayar Ullam Mangatha Selvam	Anjali Pictures
6 Nagamalai Azhagi	Matheswari Films
7 Manithan Maravillai	Sri Vijaya Productions
8 Daksha Yagnam	Raja Rajeswari Films
9 Vikramadithiyar	Jayabarath Productions
10 Kavitha	Modern Theatres
11 Aadipperukku	Madhan Theatres
12 Thenral Veesum	Vikram Productions
13 Aasai Alaigal	Anbu Films
14 Annai	A. V. M. Productions
15 Kaathirundhs Kungal	Vasumathy Pictures
16 Seeman Petra Selvangel	Paramu Films
17 Paasam	R. R. Pictures

Pictures Nearing Completion

18 Chitor Rani Padmini	Uma Pictures
19 Senthamarai	Madras Pictures
20 Pannaiyar Magan	New Anjel Productions
21 Kaithyin Kathali	Arunachalam Studios
22 Lakshmikantham	National Talkie Distributors
23 Pattinathar	J. R. Productions
24 Baktha Kuchela	Neela Productions
25 Ethu Vaazuvu	Chitrakala
26 Arivali	Sree Babu Films
27 Lava Kusa (Geva Colour)	Lalitha Films
28 Vadivukku Valaikappu	Lakshmi Pictures
29 Parisu	Kairasi Films
30 Neeya Nana	Kausalya Pictures
31 Policekaran Magal	Chitrakala
32 Paatha Kaannikai	Saravana Films
33 Aalaya Mani	P. S. V. Pictures
34 Kulamagal Radhai	Spider Films
35 Kanchi Thalaivan	Makala Pictures
36 Anbey Vaa	Santhi Movies
37 Production No. 1	Santhi Films
38 "	Arul Jyothi Pictures
39 "	E. V. R. Pictures
40 "	S. S. R. Pictures
41 "	Kala Chitra
42 "	Pandian Productions
43 "	Kamala Pictures
44 " No. 3	B. V. N. Productions
45 " No. 1	Durga Films
46 A Social	Kasturi Films
47 Makkal Thilakam	Film Comrades
48 Bathil Soll	Balan Pictures
49 Thayukku Talai Magan	Devar Films
50 Jeeva Bhoomi	Sri Ram Productions
51 Mani Mantapam	V. P. T. Productions
52 Hallo Mr. Zamindar	Sudharsanam Pictures
53 Pirandha Naal	Vijaya Art Films
54 Selvam	Rajalakshmi Pictures
55 Kubera Theevu	Nithiyakalyani Pictures
56 Kannadi Maaligai	Rani Pictures
57 Magaley Un Samathu	Thirumagal Films
58 Vada Malar	Rajagopal Films
59 Vazhai Adi Vazhai	Vetrivel Films
60 Nalla Tharam Manakku Alnngaram	Sri Mahalakshmi Productions
61 Thirumana Azhaippu	M. R. A. Productions
62 Manasuketra Mapille	S & P Films
63 Penn Kulathin Perumai	Mahadevi Pictures
64 Ayiram Kaalathu Payir	Master Pictures

Contd. on next Page.

Week In Hollywood Proves 'Interesting And Exciting' To Sivaji Ganesan

San Francisco, May 22— India's visiting film ambassador Sivaji Ganesan, arriving here on Sunday for a three-day stay, looked back on his week in Hollywood, the film capital, and said: "I can truly say that this has been an interesting and exciting visit."

In Hollywood the Indian star chatted with such actors as Marlon Brando, who told him of his "burning desire" to visit India.

The Indian actor exchanged experiences with many leading film personalities, among them come dienne Lucille Ball, director George Marshall, director Morton Da Costa, director Henry Koster, and producer Jerry Wald

A fun-packed excursion to Disneyland, where Mr. Ganesan went underwater in an "atomic" submarine and sampled other special amusements, prompted him to exclaim: "Disney is a creative genius."

On Monday, May 14, Ganesan toured the television studios of the National Broadcasting Company known as Colour City, the studios are reportedly the largest and best equipped in the country, if not the world.

In describing his impressions to newspapermen, the film star exclaimed.

"What a fantastic place; more modern electronic equipment than I had ever dreamed of."

On Tuesday, Mr. Ganesan was the guest of Warner Brothers, where he was shown the vast studio. On the sets, he met famous comedienne Lucille Ball. She told him that like him she was a producer as well as an artist.

On the Warner Brothers lot, the Indian actor met well-known producer-director Morton Da Costa and watched him shooting a screen test for a planned production. He also toured the mock-up city used for location outdoor shooting, watched sets being constructed, and visited the plastic moulding make-up departments.

Later in the day Mr. Ganesan saw the world-famous Hollywood Bowl, a vast outdoor auditorium owned by the City of Los Angeles and used for concerts and other cultural events.

Contd. on next Page

PICTURES NEARING COMPLETION (Contd.)

Title	Producer
65 A Social	... Bhagiaraj Films
66 "	... Ganesh Films
67 Thai Kulam	... Anna Films
77 Azhagu Nila	... Raghavan Productions
68 Thulasi Maadam	... M. A. V. Pictures
69 Kattu Roja	... Modern Theatres
70 Production No. 1	... Balu Productions
71 Aayiram Vaasal Idhayam	... Visalatchi Films
72 Mani Osai	... A. L. S. Productions
74 Vanambadi	... Kannadasan Productions
75 Nenjam Marappathillai	... Manohar Pictures
76 Anaiya Vilakku	... Indra Pictures
77 Karppin Perumai	... Tamil Arasi Productions
78 A Social	... Chitra Productions
79 "	... Devatha Films
80 "	... Natesh Art Productions

*Black Money and Stars***Morarji Sets a trap to Catch the Offenders**

Tax evasion by film stars is a fine art and this is going to end by Morarji Desai's special squad of blood hounds who will be set on trail on the evaders in Bombay, Calcutta and Madras. A Producer that gives in BLACK and the Star who receives in BLACK will both be penalised. This is a blessing in disguise for the Industry. What is the use of crying hoarse over the taxation policy of the Government when Producers, Distributor and the stars indulge in this racket. 50 percent of the production cost will be cut down if this pernicious practise is stopped once for all.

From 1st June

AT MADRAS
PARAGON
MAHARANI
LIBERTY
AND ALL OVER
SOUTH

P. KANNAMBA Presents
SRI RAJA RAJESWARI FILM CO's
DAKSHAYAGNAM
DIRECTION
K.B. NAGABHUSHANAM

WORLD RIGHTS CONTROLLED BY
VISHNU PICTURES, MADRAS-17

On Wednesday serious work was put aside as the Indian star joined other thousands at Disneyland, the amusement centre near Los Angeles owned by the creator of so many animated cartoon heroes, Walt Disney.

Mr. Ganesan watched a Circarama performance similar to the one recently shown in Madras and enjoyed other parts of the vast fairgrounds. Commenting on his visit, Mr. Ganesan told famed screen director George Marshall, "Disney is a creative genius. It is difficult to imagine that any one man could create such a lovely park, not only fascinating for children, but for adults as well."

On Thursday the Indian star spent the day at Universal International studios, where his host was Louis Blaine, producer and head of the international department. He spent a good part of the morning watching American star Brando at work.

Mr. Brando told Mr. Ganesan that he was pleased more Indian pictures were appearing on the world market. He also expressed surprise on hearing that his pictures were very popular in India.

Mr. Ganesan told him that Indian audiences tended to "expect and accept something different from

The American actor said he had a "burning desire" to visit India, which had "always fascinated" him, and to learn about "India and its progress." The Indian actor replied he hoped he would one day have the pleasure of meeting Mr. Brando in Madras.

On his final day in the movie capital, Mr. Ganesan was the guest of 20th Century Fox studios, where he concentrated on discussions concerning the production and direction side of the industry.

Director Henry Koster told the Indian visitor that there seemed to be a new trend underway in Hollywood to producing more comedy films. Mr. Ganesan commented that in India "people go to the movies to be entertained generally and not to be made unhappy by sad films" Mr. Koster observed "this is a very wise attitude" and said he hoped the lighter touch would be more in evidence in the U. S.

Veteran producer Jerry Wald asked Mr. Ganesan many questions about production cost, story themes, and other aspects of the Indian industry. He and Mr. Ganesan agreed that the movie industry "played a vital role in and democracy in pointing up important social issues."

The Indian star left Hollywood on May 19 by car. He spent that night in Monterey, California, an artist's centre 300 miles north of Los Angeles.

Contd. from page 2

listener from thought to thought, emotion to emotion as effortlessly as one step follows another in an escalator.

This variety not only makes you easier to listen to, but also helps to make your meaning clearer, to punctuate your sentences, to mark-transitions from one idea to another and to give the proper emphasis to your thoughts.

Your pitch should be suited to your age and sex. The pitch of men's voices is lower than that of women's the pitch of adults' voices lower than that of children's. A high-pitched man's voice, or a deep woman's voice therefore draws undue attention.

Any eccentricity of pitch conjures an image of queeriness. And so the young man with the falsetto voice who heard himself for the first time on a tape recorder had a sharp emotional reaction. His pain, however, led him to seek voice correction that made him happier all his life.

For simpler pitch problems, however, exercises that you do by yourself can prove helpful. Some good ones can be found in *Voice and Diction* by Victor A. Fields and James F. Bender (the Macmillan Company).

Shrill voices can also be modified. One excellent method is to read aloud, following the rhythms and cadences of the sound. Poetry is ideal for this purpose. So, too, is the acting of a scene from a play, for as you enter the feelings of another character, you release yourself from the emotions that are making your nerves taut and your voice shrill.

Breath Control

Proper attention to breathing helps to improve all these characteristics. If you are to speak effectively, your voice must be properly produced by the even flow of exhaled air that makes the vocal cords vibrate.

Breath control is also linked with your thoughts and emotions. What you think and feel influences the tensions and rhythms of your breathing organs and as your thoughts and moods change, your rate and depth of breathing change, too.

You can achieve good breathing through proper emotional control. But exercises also help. To find out which you need and how to do them, consult *Basic Speech*, by Jon Eisenson; *Voice and Articulation Drill Book*, by Grant Fairbairns; *Training the Speaking Voice*, by Virgil Anderson; *Voice and Diction*, by Fields and Bender, or see the card catalogue in the library for still other books.

These books can also provide clues for improving your diction. Your diction—the degree of distinctness with which speech sounds are uttered—contributes to the total impression you make. While few persons stop to consider whether your "S" whistles like a steaming teapot

or hisses like a sizziiing radiator, or whether the "all" as in *How now brown cow* is too nasal, they do react to the way you sound.

Excessive nasality, for instance, often connotes meanness; niggardliness, or crassness. Moreover, unclear diction is an open invitation to be misunderstood.

Watch Your Diction

Interestingly, diction that is either too precise or too out of tune with your environment, makes you vulnerable to the charge "he's so affected," or "she's so phony." Subtly, this prissy diction can scare away friends, antagonize husbands, wives, or dates and even alienate employers and prospective employers.

This is not to say, however, that because there is a rundown neighborhood near your home you should speak like a deadend kid. But it does mean that in your diction you should be yourself, albeit your best self.

Speech techniques can also help you to overcome stage fright, (*Stage Fright and What To Do About It*, by D. E. Watkins and M. I. Harris, can help you.) To offset jitters that come with an important job interview, a family conference, or a date, also breathe deeply and speak in a firm resonant voice.

No matter what turmoil is taking place within you, you can shake the jitters by appearing calm. For, as exemplified in James Lange's well-known theory of emotions, you can actually acquire an emotion by pretending to have it.

Being able to put your ideas across will also help. Try, for instance, to say exactly what you mean, not merely a reasonable facsimile of it. And look for the right word—*le mot juste*—as the French call it—that steers your thought in the proper direction.

Even if stage fright should persist, however, remember that you can make constructive use of it.

Enrico Caruso, one of the greatest opera singers of all time, confessed that, before each performance he was seized with a paroxysm of fear. But, by converting this fear into a fever pitch of intensity, he was able to achieve fire and brilliance of performance.

Part of Your Personality

More than superficial ornaments, your voice and diction at once reveal and are part of your personality.

How much a part is shown by the blind man's using what they reveal as the seeing eye in his darkness.

How much a part has been shown to me again and again as I have worked with some 6,000 students.

One of these students, a 30-year-old woman, listening to her voice, blanched. In it were the unmistakable strains of accusation. "Whom are you accusing?" I dared to ask. "Nobody," she said quickly. "Is it your husband?" I persevered. "It can't be," she gasped.

Two weeks later, however, she volunteered her own answer. "I never talk back to him," she told me. "I've allowed all this pent-up back talk to get in-o my voice. That's the note of accusation you find. It's nothing big. My voice is simply accusing him of all the little things I've held back."

It was astonishing how quickly this woman's voice changed. She was also able to develop a franker and more open relationship with her husband.

Influencing Others

Says Dr. Dominick A. Barbera, New York psychoanalyst who specializes in speech problems and author of *Your Speech Reveals Your Personality*: "Speech and personality are one. The function of speech is not only that of verbal communication, but is also an expression of the individual's relationships to himself, to others and in groups. The more healthy a person becomes, the more spontaneous, spirited, productive and meaningful will be his speech."

Your speech, however, is not only a form of self-expression and communication, but also a means of influencing others. As the problem is phrased by George Herbert Mead in his *Mind, Self and Society* (University of Chicago Press):

"The development of communication is—a process of putting oneself in the place of the other person's attitude...if that system of communication could be made theoretically perfect, the individual would affect himself as he affects others in every way."

Constant Modification

Prof. Robert T. Oliver, Head, Department of Speech, Pennsylvania State University, has said in *Psychological and Psychiatric Aspects of Speech* (Charles G. Thomas, pub.) that "communication always implies two or more individuals are simultaneously affecting the responses of one another." This process, Prof. Oliver points out, is one of "constant modification."

Taking, then, this fascinating journey towards speaking better, remember that behind each specific attempt at self-improvement is the self behind the change and the selves the change will influence. Changing yourself, you change your speech. Changing your speech, you change yourself.

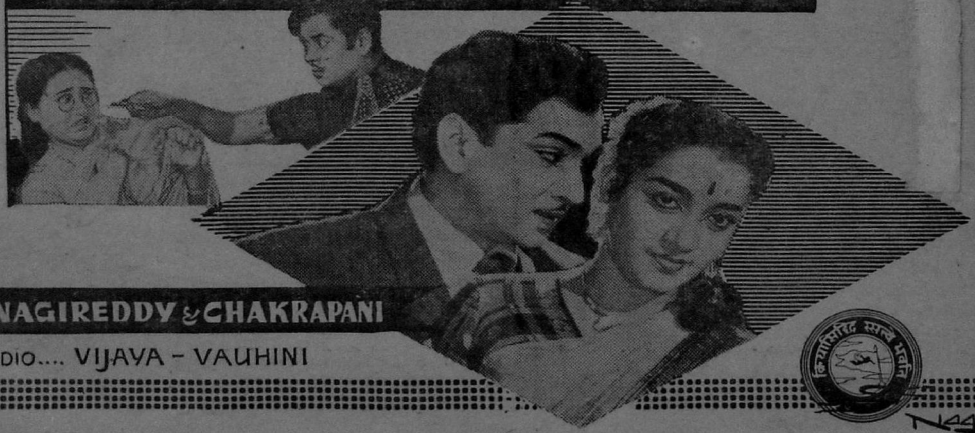
From **8** th JUNE

AT MADRAS
CASINO
SRI KRISHNA
UMA and
 ALL OVER SOUTH



**MANITHAN
 MARAVILLAI!**
Direction.. **CHAKRAPANI**

SONGS..
 KANNADASAN
 TANJIRAMIAHDOSS
 DIALOGUES..
 TANJIRAMIAHDOSS
 MUSIC..
 GHANTASALA
 CAMERA..
 BARTLEY



PRODUCED BY **NAGIREDDY & CHAKRAPANI**
 STUDIO... **VIJAYA - VAUHINI**



DISTRIBUTORS :

Madras City : VIJAYA ENTERPRISES, Madras 26. North Arcot, South Arcot & Chingleput Districts : CRESCENT MOVIES, Madras 2. Coimbatore & Nilgiris : JOTHI PICTURES, Tirupur. Salem : LAXMI PICTURES, Tirupur thru JOTHI PICTURES, Tirupur. Trichy, Tanjore, Pudukottah & Karaikkal : RAMANATHAN PICTURES, Trichy. Madura & Ramnad : MAHALAKSHMI FILMS, Madurai. Tinnevely & Kanyakumari : SREE SWAMY PICTURES, Tinnevely. Mysore : VIJAYA PICTURES CIRCUIT, Bangalore 9. Kerala : GEO PICTURES Private Ltd., Kottayam. F. M. S : FAR EAST FILM DISTRIBUTORS, Singapore.

221 018