A Stirring Program Guaranteed a Solid Year's Run!
“Happy Ending”

WITH this issue we ring down the curtain on the 1930 “Studio-Sponsored” Contest—the most dramatic chapter in the history of the Foreign Legion.

The final figures, given on another page, emphasize how magnificently you legionnaires rose to the business emergencies of the last twelve months and how successfully you weathered the major crisis of a worldwide economic depression.

If your showing had been merely good, it would still have deserved generous applause, considering that it was a year of extraordinary stress and strain.

But when the figures indicate that, despite the unfavorable conditions and terrific odds, you established a brand new record in dollars-and-cents revenue, your achievement is little short of miraculous.

In the light of your unparalleled performance, the moral of 1930 is this:

Nothing—neither hard times nor slumps in exchange, neither disastrous earthquakes nor political revolutions, neither governmental barriers nor unfair legislation, neither stupid censorship nor restrictive contingents—nothing, I repeat, can dampen the whole-souled enthusiasm or destroy the fighting spirit of the Foreign Legion!

It is heartening to your executives to know that every member of our far-flung organization keenly realizes his obligations and responsibilities to our company.

The comforting knowledge that the Foreign Legion can be depended upon to deliver, regardless of what obstacles stand in its way, gives them the courage to initiate policies for expansion and development, and to invest millions and millions of dollars in pictures and studios and theatres, to the end that Paramount may continue to maintain its leadership in the industry.

I want you to know that I am proud of each and every one of you, and I also want you to know that there is no doubt in my mind that you will use your achievements of 1930 as a foundation on which to build bigger and better records during 1931!

A Banner Year!

INTO the life of nearly every organization there comes a peak year in which its natural ability, resources and manpower are keyed to a perfect pitch. Ambition surges through its system. The outlook is bright with promise. And it starts out to scale the heights and succeed in putting all past performances in the shade.

We, in Paramount, firmly believe that 1931 will be such a year for our company—that the coming twelve months will usher in a new and shining era of prosperity. That is why we are hailing it as our “Banner Year.”

When I say we, I mean every executive at Home Office, from the president on down.

Mr. Zukor believes it, and has publicly announced that Paramount in 1931 will spend more than $25,000,000 on the production of the greatest program of pictures in the history of this business.

Mr. Lasky believes it, and is right now personally supervising the biggest and most ambitious studio drive in the annals of our company.

Mr. Kent believes it, and has launched a spirited contest in our domestic sales department that has all the earmarks of a record-breaker.

Mr. Katz believes it, and as a result, the entire energy of our theatre circuit’s manpower is concentrated on getting the greatest possible grosses out of every picture through intensive and aggressive merchandising and showmanship.

My reasons for believing it are three in number. First, my supreme faith in the Foreign Legion manpower. Second, a deep-seated conviction that business conditions will be distinctly more favorable this year. Third, the knowledge that the product we have to sell is more suitable for foreign audiences because our production department is now following the “silent” formula in making talking pictures, that is to say, more action and less dialogue.

With these American-made pictures plus superimposed titles as the backbone of our program, reinforced by a strong, quality lineup of foreign language films, the Foreign Legion may confidently look forward to a positive “Banner Year.”
Introducing the screen's most versatile star:

RANGO

FEAR

INDIGNATION

ANGER

SURPRISE

LOVE

RANGO'S FILM TEST

FEAR

SORROW

SHYNESS

FATIGUE

MEDITATION
As we ring down the curtain on 1930, it is natural to look back and reflect on the extraordinary developments and notable achievements of the past twelve months. Reviewing the year as a whole, the outstanding events may be summarized as follows:

1. **The uncommon record of the Foreign Legion in an uncommon year.** Despite the fact that 1930 was marked by a major business depression, world-wide in scope, which was further aggravated by political, financial and social revolutions in many quarters of the globe, the Foreign Legion proved its mettle by doing the biggest business in its history.

2. **The establishment and spectacular achievement of our Paris studio.** By every standard of modern industrial efficiency, the construction of a studio plant costing well over two million dollars, along with the simultaneous production of more than 100 multi-lingual feature pictures and shorts, all within a period of six months, stands out as one of the most remarkable accomplishments of the past year, or of any year for that matter.

3. **The inauguration of the Foreign Legion “Hall of Fame.”** That this enduring form of public recognition fills a long-felt need has already been demonstrated in two instances. That it will continue to serve as a powerful stimulus to effort is a foregone conclusion. For years to come, the “Hall of Fame” will represent the aristocracy of achievement of the Foreign Legion.

4. **The release of that ageless epic, “With Byrd at the South Pole.”** This picture will still be playing five, ten, fifty, and even a hundred years from now—long after thousands of other films have had their day and been forgotten. For the Foreign Legion to be associated with this living record of the most glorious adventure of modern times is both an honor and a privilege.

5. **The first European convention in Paramount history.** This event not only has an historic importance, marking, as it does, a memorable milestone in the development of our company, but it also furnishes an impressive commentary on the revolutionary changes that have taken place in the motion picture industry.

6. **The change in the name of our company.** The new name, Paramount Publix Corporation, has both an internal and an external significance. Internally, it represents a well-deserved tribute to our Publix Theatres organization, whose trademark has come to signify “the best theatre in town” in the same way that the Paramount trademark denotes “the best show in town.” Externally, the name is more symbolic of our supremacy in every branch of motion pictures—production, distribution and theatre operation.

7. **The resounding success registered by “The Love Parade.”** This magnificent entertainment has enjoyed unparalleled triumphs in its victorious march round the world. It is the biggest money-maker the Foreign Legion has ever had. The records it has established for receipts, attendance and length of run indicate very clearly that, with the coming of sound, song and dialogue, the box office has become more elastic. The possibilities are now unlimited.

8. **The sensational debut of Marlene Dietrich.** There is little doubt that this glamorous German actress will duplicate abroad the stunning personal triumph she scored in America with “Morocco.” Which means that the Foreign Legion has in
Marlene Dietrich another magnetic personality like Maurice Chevalier—a powerful asset to the Paramount lineup and a tremendous boon to every box office.

9. The further development of our manpower. The rapid expansion of our foreign organization during 1930, to meet the changing needs of a new and greater show world, offered even more opportunities than in previous years to reward outstanding ability and merit. In every instance, the traditional Paramount policy of promoting from the ranks was scrupulously adhered to. Among those entrusted with increased responsibilities were Mel A. Shaue, Ike Blumenthal, Gus J. Schaefer, David Souhami, Harry Novak, Clarence C. Margon, Americo Aboaf, Andre Ullmann and E. J. Lipow.

10. The evidence of enterprising, resourceful showmanship. It may have been the product, or the challenge of the business depression, or both, at any rate not a month passed that we did not record several shining examples of live-wire advertising, publicity and exploitation. Our own foreign theatres were conspicuously successful in developing original merchandising campaigns that promoted box office prosperity throughout the world.

The Priceless Ingredient

Showmanship is made up of various ingredients. Effort—energy—enthusiasm—knowledge of product—perseverance—advertising ability—all these elements the intelligent showman needs to achieve success—to deliver the goods!

In ordinary times, these things are enough.
But that's just it!

These are not ordinary times in the picture business; these are changing times! We, in the foreign field, are in the midst of a great upheaval—a cataclysmic transitional period.

The crying need right now is for that rarer element—that priceless ingredient... .

Resourcefulness!
The dictionary defines this precious word as, “Abounding in resources, fertile in expedients.”

Ah! That's it! Fertile in expedients!
The resourceful man is one who, when he cannot do a thing one way, does it another!
The point is: He does it! No one tells him how! He finds a way! He doesn’t quit!
He forgets precedent—the old rules don't fit the new conditions anyway!

Somehow he hurls the obstacle! Somehow he finds a way to do the thing never done before! Somehow he accomplishes the impossible!

All credit to the man who goes out and does a thing when he's told how to do it. He's a good soldier—but that's all! He'll never be an officer—never be a leader.
The prizes in life—the promotions in business—all go to... the resourceful man!
FRANCE Wins Contest

Argentina is Second—Canal Zone a Dramatic Third

First Three to Get Commemorative Bronze Plaques

**THE FINAL SCORE AS OF DECEMBER 31, 1930**

<table>
<thead>
<tr>
<th>Country</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>FRANCE</td>
<td>128.00*</td>
</tr>
<tr>
<td>(France, Belgium, Switzerland, Egypt, Northern Africa)</td>
<td></td>
</tr>
<tr>
<td>ARGENTINA</td>
<td>107.41</td>
</tr>
<tr>
<td>(Argentina, Uruguay, Paraguay)</td>
<td></td>
</tr>
<tr>
<td>CANAL ZONE</td>
<td>105.35</td>
</tr>
<tr>
<td>(Panama, Colombia, Venezuela, Jamaica, Trinidad)</td>
<td></td>
</tr>
<tr>
<td>HOLLAND</td>
<td>103.89</td>
</tr>
<tr>
<td>SPAIN AND PORTUGAL</td>
<td>101.98</td>
</tr>
<tr>
<td>ITALY</td>
<td>101.51</td>
</tr>
<tr>
<td>(Italy, Turkey, Greece, Bulgaria)</td>
<td></td>
</tr>
<tr>
<td>MEXICO</td>
<td>100.91</td>
</tr>
<tr>
<td>SCANDINAVIA</td>
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<tr>
<td>(Sweden, Norway, Denmark)</td>
<td></td>
</tr>
<tr>
<td>CHILE</td>
<td>100.32</td>
</tr>
<tr>
<td>(Chile, Peru, Bolivia)</td>
<td></td>
</tr>
<tr>
<td>GREAT BRITAIN</td>
<td>100.06</td>
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<tr>
<td>(England, Scotland, Wales, Irish Free State)</td>
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</tr>
<tr>
<td>CZECHO-SLOVAKIA</td>
<td>93.35</td>
</tr>
<tr>
<td>PORTO RICO</td>
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<td>POLAND</td>
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<td>AUSTRALASIA</td>
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<tr>
<td>(Australia, New Zealand, Dutch East Indies, Straits Settlements, Siam)</td>
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<tr>
<td>BRAZIL</td>
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<tr>
<td>CUBA</td>
<td>85.74</td>
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<tr>
<td>HUNGARY</td>
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<tr>
<td>JAPAN</td>
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<tr>
<td>(Japan, Korea)</td>
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<tr>
<td>LATVIA</td>
<td>78.56</td>
</tr>
<tr>
<td>AUSTRIA</td>
<td>75.59</td>
</tr>
</tbody>
</table>

*Estimated
BY IMPOSING MARGIN!

Thrills Feature End of 1930 “Studio-Sponsored” Drive

14 Divisions Finish Over Quota or Do Better Than 90%

A ROUSING ending to a sensational drive!

Right up to the very last, the 1930 “Studio-Sponsored” Contest was crowded with thrills and spectacular upsets. And the final score shows many of the divisions bunched together in a stirring neck-and-neck finish. It’s not possible to say that the winner was unexpected. France was out in front for the last six months; nevertheless, the margin by which Souhami’s “Galloping Gauls” won is decidedly impressive. The percentage as listed here, 128%, is based on incomplete figures, and it is quite possible that the final percentage will be even higher.

Argentina, too, was looked upon as a likely winner, in view of the fact that Lange’s “Gauchos” had successfully resisted all efforts to dislodge them from second place for five months. Their showing is all the more amazing, considering the general business and financial situation throughout South America.

Canal Zone proved a surprise “dark horse” and furnished the dramatic highspot of the closing month. By outdistancing Holland from third, Novak’s “Panamanians” executed a brilliant coup d’état and achieved the distinction of a prize winner.

Holland will not get a prize, but it deserves one. Mr. Peerceboom’s boys gave a splendid account of themselves throughout the contest, reaching a high-water mark in sales revenue during November.

Spain is another division that deserves all kinds of honors for its magnificent performance. If anyone had a good alibi it was Messeri’s “Matadors,” but instead of offering excuses and bemoaning the tough break of a slump in exchange, which robbed them of certain victory, those boys determined to make good on their promise to go over the top. And they did!

Right on the heels of Spain comes Italy. The margin between the two is so slight as to be hardly noticeable. Abod’s “Romans” may well take satisfaction in the thought that they finished over quota despite the governmental restrictions under which they had to work.

Mexico and Scandinavia, Chile and Great Britain, closely grouped together, will also be happy in the thought that despite all difficulties and hardships and obstacles, they delivered what was expected of them—100%!

The rest of the offices have nothing to be ashamed of. Their final standings are by no means a true measure of their tremendous efforts and fighting ability. Czechoslovakia, Porto Rico, Poland and Guatemala finished substantially over 90%, which in an ordinary year would be equal to 100 per cent.

Australia is so close to the 90% line, the “Aussies” need feel no hesitation about claiming it. Of course, knowing the Blue Ribbon Bunch, as we do, we can pretty well guess that they’ll be mighty disappointed with their final standing. But they did their best, and in the final analysis, that’s what counts.

The whole world knows how the revolution down there brought all business to a standstill in Brazil. So the record of Mr. Day’s legionnaires is to be considered a remarkable one. Cuba and Hungary, Germany and Japan, and Latvia and Austria deserve plaudits of praise for their courage and sincere effort in the face of very trying conditions.

Since 1930 is universally conceded a “hard times” year, it is most interesting and enlightening to compare it with 1929 generally recognized as a “boom year.” The final figures of 1929 showed: four over 100%, six over 90%, eight over 80%, two over 70%, one above 60%, and one over 50%.

In addition to everything else, quotas during 1930 were considerably higher than in 1929, yet the results on the adjoining page show: ten over 100%, four above 90%, six over 80%, and two over 70%.

Little wonder then that our Home Office executives are exceedingly proud of every member of the Foreign Legion!

In conclusion, it is our pleasant duty to inform Messrs. Souhami, Lange and Novak that it has been decided to award their prize-winning divisions handsome bronze plaques, suitably inscribed by their sponsors and mounted on mahogany, to commemorate their victories in the 1930 “Studio-Sponsored” Contest. In the case of Canal Zone, originally sponsored by Helen Kane, who is no longer with Paramount, Mary Brian, who sponsored Mexico, has kindly consented to act as substitute sponsor for that division. The plaques will be ready in a few weeks, and we will probably carry photos of them in our next issue.

For details of the Foreign Legion’s 1931 “Banner Year” Contest, turn to pages 12 and 13.
CUANDO apenas se han ex-tinguido los ecos de las campanadas del Año Nuevo, la Legión Extranjera se dispone a emprender una nueva campaña internacional de ventas, bajo el nombre de "Banner Year," que se espera sea la más decisiva y brillante de nuestra historia.

La campaña de la Legión Extranjera abarcará cuatro oficinas adicionales extranjeras, China, Finlandia, Rumania y Yugoslavia, y en el concurso anual participarán veintiséis competidores.

El concurso se ha dividido en cuatro periodos, y las cuotas se determinarán cada tres meses. El premio se adjudicará al líder al finalizar cada trimestre, y el gran premio se otorgará al conseguir el año, al vencedor definitivo.

El concurso de 1931 está dedicado a nuestros directores. Mister Zukor patrocinará el gran premio; S. R. Kent, el del primer trimestre; Jesse L. Lasky el del segundo; E. E. Shauer el del tercero, y J. H. Seidelman el del trimestre final.

Los premios consistirán en re-producciones, en bronce, del edificio de la Paramount, asemejadas sobre pedestales de caoba, con una inscripción adecuada. A fin de distinguirlo de los premios trimestrales, el gran premio anual tendrá un baño de oro o plata.

Estos premios son altamente significativos, y esperamos que sean debidamente estimados y apreciados. El edificio de la Paramount se alza como símbolo de supremacía de nuestra compañía, y las reproducciones en bronce recordarán a sus poseedores el espíritu que inspira nuestra empresa, ayudándoles así a contribuir eficazmente en la campaña anual.

Por primera vez, la oficina central concederá un premio especial a los vencedores de las varias campañas locales. Esto quiere decir que la sucesoral vencedora en el concurso local, sea la de Australia, Gran Bretaña, España o Italia, recibiría, además del premio correspondiente a su localidad, otro de la oficina central. La adjudicación y naturaleza de estos premios se publicarán a fin de año.

La oficina central va a celebrar también un concurso entre las dos divisiones continentales, encabezadas por Gus J. Schaefer y David Sowards, respectivamente. Se espera que este concurso justifique una reñida batalla, por la supervación europea, de la que surjan elementos de estilo e inspiración para las restantes divisiones.

A fin de conmemorar esta primera serie de concursos, la oficina central adjudicará un banqueta (o tal vez una placa o un escudo), que se disputarán las dos divisiones mencionadas. La división vencedora retendrá el trofeo durante todo un año, hasta que vuelva a disputarse.

Después de todo, se sobreentiende que este concurso, que pudiéramos llamar privado, en ningún modo impide que estas divisiones participen en el concurso internacional.

LAS NOTAS DEL 1930

N o ha más natural, al finalizar el año de 1930, que examinemos los acontecimientos más notables que durante su curso han acaecido. En líneas generales, las noticias culminantes de los doce meses pueden resumirse en la siguiente forma:

1. El record único de la Legión Extranjera durante un año excepcional. A pesar de que el año de 1930 se ha distinguido por una depresión general financiera en el mundo entero, agraviada por perturbaciones políticas y sociales en no pocos países, la Legión Extranjera ha realizado el negocio más imponente de sus anales.

2. El establecimiento y éxito inicial de nuestro estudio de París. Se han alimentado de un estudio valorado en más de dos millones de dólares, provisto de todos los adelantos modernos, y en él se filman simultáneamente más de cien películas habladas en otras extranjeras. Todo ello durante un periodo de seis meses, circunstancia que hace de tal empresa una de las más sobresalientes del año, y aun de todos los años.

3. La inauguración del "Hall of the Panorama" de la Legión Extranjera. La necesidad de un medio de expresar públicamente el reconocimiento de los valores individuales era una necesidad ineludible, cuyo valor se había perdido en los sesgos. Ni qué decir tiene que en el futuro seguirá funcionando como hasta la fecha, y representará plenamente la "aristocracia" de la Legión Extranjera.

4. La realización de la "Cinta de Byrd en el Polo Sur." Esta película sobresale realmente y cuenta a cielo abierto de la conquista de la Antártida. Para la Legión Extranjera es un verdadero honor su asociación con este gran esfuerzo de intrepidez y aventura.

5. La prueba concreta en la historia de la Paramount. Este acontecimiento tiene una alta significación histórica en nuestra compañía, por marcar uno de los hitos de su progreso, a la par que expresa elocuentemente los nuevos derechos que emprende la cinematografía, y que se presientan a no pocos comentaristas.

6. El cambio de nombre de nuestra compañía. El nuevo nombre, Paramount Publix, tiene una significación inmediata y externa e interna. Externamente equivale a un triunfo merecido a la organización de los Teatros Publix, conocidos por "los mejores de la ciudad," del mismo modo, el nombre de Paramount es "la mejor del programa." Exterormente, el nombre expresa simbólicamente nuestra supremacía en todos los campos de la película, producción, distribución y empresa teatral.

7. El éxito sin precedentes de "El Divorcio de Madame". Esta producción ha tenido un éxito inimaginable, en su marcha triunfal por todos los países del mundo. Es, sin duda, un nuevo triunfo que ha deparado a la Legión Extranjera. Los precedentes que esta cinta ha sentado, por lo que se refiere a ingresos de taquilla, llenos y períodos de exhibición continua, demuestran definitivamente las posibilidades ilimitadas de la cinematografía hablada.

8. El debate sentencioso de Marlene Dietrich. Es indudable que la genial actriz alemana superará en el extranjero el triunfo que en Nueva York ha obtenido en su película "Marruecos." Lo que equivale a decir que la Legión Extranjera tiene en Marlene Dietrich una personalidad magnética equivalente a la del inmutable Maurice Chevalier.

9. La ampliación de nuestras posibilidades de expansión. La rápida expansión de nuestra organización extranjera durante el año de 1930, impuesta por las nuevas oportunidades que ofrece el campo de explotación pelicular, ha facilitado numerosas oportunidades de recompensar el mérito personal. Entre los nombres de los que Paramount ha invertido con cargos de mayor responsabilidad se cuentan los de M. A. Shauer, L. Blumenthal, G. J. Schaefer, D. Seidelman, H. Novak, C. C. Margon, A. Aboof, A. Ulmann y E. J. Lipow.

10. La evidencia final de nuestras dotes de exhibidores. Sea la calidad de la producción o el desafío lanzado por el estado de depresión mundial, o ambas circunstancias, la verdad es que durante el año de 1930 el mundo películar presenció éxitos sin precedentes de acento, publicidad y explotación, y nuestros teatros del extranjero han sentado precedentes únicos de éxitos."
"RISE OF RACZ" REAL HORATIO ALGER TALE

BEHIND the simple announcement made by Mr. Seideman, that Ivan Racz, a member of the Home Office foreign department, has been assigned special duties in Central Europe and will leave at once for Berlin, is an interesting story.

A little more than a year ago, Racz was working for a newspaper in Budapest, and dreaming of a career in America. He was determined to come over at the first favorable opportunity. The "break" came in the person of S. R. Kent, whom Racz was assigned to interview when Paramount's general manager visited Budapest.

Mr. Kent was favorably impressed with the young newspaper man, and when Racz asked him point blank for a chance, he promised the ambitious youth a job with Paramount when and if he came over. Two weeks after Mr. Kent returned from abroad, Racz presented himself at the Home Office!

From that moment, events crowded swiftly upon the ex-newspaperman. Taken over by the foreign department, he was first put through a thorough course of practical training in the New York exchange, then given a few months of Home Office experience, and later shifted to the New York studio to learn about the intricacies of production.

His assignment to Europe is the climax of a year of hard work and intensive study. We heartily congratulate "Doc," as he was familiarly known, and wish him every success in his new post.

MANAGER FOR CHILE IS HOME OFFICE VISITOR

WITH the departure of Fred Lange and Tom Cochrane for their respective countries, two new visitors arrived to take their places. One of these was the pleasant gentleman pictured above, Benito del Villar, manager for Chile, Peru and Bolivia. Mr. del Villar was all smiles when he greeted his many friends in the Home Office foreign department, for the final score showed his division over the 100% mark.

Considering what all of South America had to live through during the past year, the Chilean record is a notable one. We congratulate Mr. del Villar!

TRADE AND PRESS HAIL MR. ZUKOR'S MESSAGE!

MR. ADOLPH ZUKOR'S New Year's message, "Paramount Means Business," which we have inserted in this issue, elicited nation-wide comment and praise both from the trade and the press. The message was reproduced as a trade-paper ad, as an insert mailed to exhibitors, and as a statement that received wide publicity in the trade-and-newspapers, which landed our president for his constructive leadership and business statesmanship.

Mr. Zukor, who celebrated his fifty-eighth birthday on January 7, believes that prosperity in the motion picture industry during 1931 is dependent upon three things: good pictures, increased advertising and hard work.

OUR HELPFUL COLLABORATORS!

HE beginning of a New Year is the proper time to express our sincere appreciation to the Home Office Paramountees pictured above.

Month in and month out, their cheerful service, generous cooperation and loyal teamwork lighten our editorial tasks and brighten the pages of this publication. We are thankful to Mr. Cicero, in the purchasing department, for his speedy and efficient service in supplying us with the many fine "cuts" that grace this magazine. We are indebted to Mr. Trotta, the brilliant showman-manager of the art department, and his very able staff for the striking covers and effective layouts that lend a distinctive artistic touch to our house organ. We are grateful to Mr. Nathan, Paramount's photographic craftsman, and his capable assistants for the excellent pictures that add so much to the attractiveness and readability of our publication.

Gentlemen, the Editor salutes you!

HOOVER'S AIDE RESIGNS TO JOIN PARAMOUNT

PRESIDENT HOOVER announced on January 2 that George Akerson had resigned his post as one of his personal secretaries to accept an executive position with Paramount. In advising the Washington newspaper correspondents of Mr. Akerson's resignation the President said in part:

"I do greatly regret to lose an old friend out of my personal service."

At the same time, Mr. Adolph Zukor issued the following statement:

"With the consent of the President, we have invited George Akerson to join the executive staff of this company and he has accepted. I have known Mr. Akerson for a number of years and feel that his coming to our company adds a splendid example of manpower to the motion picture industry. It gives me great pleasure to welcome him to the business."

Mr. Akerson is a native of Minneapolis and is forty-one years old. He is a graduate of Harvard and was formerly Washington correspondent of the "Minneapolis Tribune," which position he resigned in 1926.

Last May, Mr. Akerson made a special trip from Washington to address the Paramount convention in Atlantic City. In his speech, he praised the motion picture industry as "the greatest agency of communication," and hailed the members of the Foreign Legion as "the real ambassadors of good will."

BILL CLARK ARRIVES FROM AUSTRALIA

FOR the first time in nine years, William J. Clark, General Sales Manager for Australia, was able to spend the Christmas-New Year's holidays with his family in New York. He left as he is affectionately known, left Sydney on November 25, and arrived just in time to greet Santa Claus. This is his first visit to Home Office in almost two years. After some heavy conferences and a visit to the Paramount studios in Long Island and Hollywood, Bill will return to Australia.
O CONCURSO "BANNER YEAR" PARA 1931

William Powell succeeded in getting into a picture which Lother Lenex, his director, was having taken with Carol Lombard, one of Powell's leading women in "Lady 'O Man."

OS FACTOS PRINCIPAIS DE 1930

O descer o pano no palco de 1930, é natural que os feitos extraordinários e os notáveis acontecimentos dos últimos doze meses sejam revistos e apreciados. Os factos principais do nosso ano não dependem, porém, de um sumário seguinte:

1. O record fora do comum da Legião Estrangeira num ano varia da comunh. Apesar do ano de 1930 ter sido um dos mais importantes de nossa história, que o mundo inteiro, e agraciado não só por revoluções políticas, como sociedades e finanças, a Legião Estrangeira demonstrou sua aptidão fazendo grandes serviços ao mundo, que nos anos anteriores.

2. A estabilização e o grande desenvolvimento do nosso cinema sob a direção de Sr. Zitké, que será o dono do grande prêmio ao Sr. W. Kent que doará o prêmio do primeiro trimestre ao Sr. Jesse L. Lasky, que doará o do segundo trimestre ao Sr. E. E. Shauer, que doará o do terceiro trimestre ao Sr. J. J. Seidelman, que doará o prêmio do quarto trimestre.

3. A inauguração da Galeria da Fama da Legião Estrangeira já por duas vezes houve demonstrado que esta nova forma de reconhecer trabalhos é uma medida pertinente e nos próximos anos toda a aristocracia da Legião Estrangeira deve estar constantemente representada. Em que esteu das linhas que nos faltava preencher.


5. A primeira confeção estrangeira na história do Paramount. Este acontecimento não só tem uma importância histórica como apresenta uma memorável demora no progresso da nossa companhia, fornecendo ao mesmo tempo um impressionante comentário nas mudanças revolucionárias que convulsionaram a indústria cinematográfica.


7. O grande sucesso do phono-film "Alvord of Amor." Esta magnífica produção superou todas as outras produções é um sucesso que se mantém e que ainda venderá bem e que ainda venderá bem.

8. O notável desenvolvimento da nossa força de atuação. A rápida expansão das nossas agências em 1930, que conseguiram dominar as mudanças da introdução somente com tão bom êxito, oferece agora melhores oportunidades de reconhecimento ao merceário. A Paramount continuará a promover escrupulosamente todos os merceários que se prestam a isso.

SON OF CLEMENCEAU LAUDS "MOROCCO"

MICHAEL CLEMENCEAU, son of the late Georges Clemenceau, Tiger of France, was very much impressed by "Morocco" when he saw the picture at Grauman’s Chinese Theatre in Los Angeles. A letter from him, reproduced here, addressed to the manager of the theatre, reads as follows:

"I have witnessed with the greatest interest the presentation of your very beautiful film "Morocco." The cast is perfect and the roles well essayed.

"I know Morocco very well. I have war comrades there, officers of the Foreign Legion. They were all loved by their men and if they were sometimes severe they knew also how to be devoted to them and to assure, in the greatest possible measure, their well-being in an arid and barren country."
As the chimes of the New Year ring out around the world, the Foreign Legion initiates a brand new international sales drive, which is confidently expected to develop into the most brilliant and decisive contest in our history. Please note the following details:

It will be known as the Foreign Legion's "Banner Year" Contest. Including four additional offices—China, Finland, Roumania and Jugoslavia—there will be a total of 26 participants in this year's competition.

The contest has been divided into four quarters, and, as was done last year, quotas will be adjusted every three months to meet changing conditions and to equalize the chance of winning for every office.

A prize will be awarded to the division leading at the end of each quarter, and a grand prize will be presented to the final winner of the year's drive.

This "Banner Year" Contest is dedicated to our chief executives—Mr. Adolph Zukor, who will sponsor the grand prize; Mr. S. R. Kent, the first quarter prize; Mr. Jesse L. Lasky, the second quarter prize; Mr. E. E. Shauer, the third quarter prize; Mr. J. H. Seidelman, the fourth quarter prize.

The prizes will be small bronze replicas of the Paramount Building, each one resting on a handsome mahogany stand, bearing a panel with a suitable inscription. To distinguish it from the quarterly prizes, the grand prize will be given a gold or silver plating.

There is a definite significance attached to these prizes, which, we feel sure, will be thoroughly understood and fully appreciated by everyone. The Paramount Building stands as a monument to the leadership and achievements of our company, and these replicas will, in turn, remind the winners of their own leadership and achievements during this Banner Year.

This year, for the first time, the Home Office will present a special prize to the winners of the various local drives. That means, the winning office in the inter-exchange contest in Australia, in Great Britain, in Spain, in Italy, or in any other division, will receive a Home Office prize in addition to the local award. The nature of these prizes will be determined and announced at the end of the year.

The Home Office is also inaugurating a private contest between the two Continental divisions, headed respectively by Gus J. Schaefer and David Souhami. It is the design and hope of our executives that this European struggle for local supremacy will serve both as an inspiration and a challenge to our other divisions, and that the titanic efforts of these legionnaires will result in a double victory and a two-fold triumph.

With the idea of emphasizing that this is the first of a series of such contests, the Home Office is offering a banner for which these two divisions will compete annually, the winning division to keep the trophy in its possession for one year.

It is understood, of course, that this private contest does not in any way affect the participation of the individual offices included in these divisions in the international drive.

These, then, are the bare details of the contest, but perhaps some added comment on the individual points will give you a
clearer idea of the reasons that suggested them.

The name, “Banner Year,” was chosen as an augury of the bigger and better records the Foreign Legion is certain to establish during a year in which general business conditions will be distinctly more favorable than they were last year.

The fact that 26 territorial divisions are participating in the 1931 contest as against 10 in the first contest conducted in 1925 is, in itself, an eloquent testimonial to the tremendous progress made by the Foreign Legion in the last six years.

The policy of giving elastic quotas, subject to change every quarter, instead of one fixed yearly quota, needs no explanation or defense. The necessity for such flexibility was forcefully brought home to all of you last year. And for that very reason, our executives have gone a step further this year and are offering quarterly prizes. So that, if it should happen, as happened last year with Spain, for instance, that a division through hard work takes the lead at the start but drops down toward the end because of a disastrous slump in exchange, or a revolution or an earthquake or some other condition beyond its control, at least that division will have the satisfaction of knowing that its efforts in the first or second or third quarter were recognized and rewarded. By the way, beginning with the second quarter, we will publish two sets of standings, quarterly and yearly.

The “Banner Year” Contest is appropriately dedicated to our chief executives, whose vision and business genius have placed Paramount in the forefront of the industry. And because it symbolizes and stands for everything that we are and have achieved in the industry, it is eminently fitting that the Paramount Building, in replica, should be given as a prize to those offices that distinguish themselves during our Banner Year.

The decision to give prizes to the winners of the local drives is an indication that the Home Office will watch with even greater interest than heretofore the progress of these inter-exchange contests. In that connection, we request that you mail all local bulletins, house organs, etc., regularly to the Editor, that we may record your local accomplishments in this publication.

The idea of staging a private contest between the forces of Gus Schaefer and David Souhami was first brought up at the Paris conference last September. Both leaders were enthusiastic about it, and it was decided to put it into effect during 1931. It aligns Germany, Central Europe, Holland and Scandinavia against France, Spain, Portugal and Italy. It should be an epic struggle, productive of plenty of fire-works. Since their efforts will also have a repercussion in the international drive, Generals Schaefer and Souhami and their armies have a double incentive to fight hard.

Our final word is a warning to send in your monthly cables not later than the 10th of the month. Otherwise, you will be left out of the standings. It isn’t fair to hold up an entire organization and delay publication just because one or two offices fail to cooperate.

And now, if you are all ready, we will start you off. On your mark! Get set!! Go!!!

Come on, you legionnaires, make it a Banner Year!
IL CONCORSO "BANNER YEAR" PEL 1931

PUNTI LUMINOSI DEL 1930

ENTRE caliamo il sipario sul 1930, sera di più naturale che rivolgessi indiretto per riflettere agli straordinari sviluppi e alle notevoli realizzazioni dei dodici mesi scorso. Passando in rassegna l'anno nel suo insieme, gli avvenimenti principali possono venire sintetizzati come segue:

1. Il concorso "Banner Year" della Legione Estera in un anno senza precedenti. A malgrado del fatto che il 1930 si è distinto per una gravissima depressione nel mondo degli affari, che si è diffusa in tutto il mondo, essa anche più di dovuto all'opposizione, finanziaria e socialmente in parco, punti del globo, la Legione Estera ha confermato il suo valore, avendo fatto i suoi dati quanti almeno una storia in storia.

2. La fondazione e gli spettacoli notati del nostro studio di Parigi. Da ogni punto di vista della lavorazione, sia in lettera che in maniera, sia in maniera che si sia stata, fatte patenti si sono ripetute notizie di esistenza, che si sono riferite a due occasioni. Va da sé che continuerà a rappresentare un potente stimolo a gli operatori del mondo, che ci sono stati di studi, di storia sempre meglio. Per molti passi a venire la "Aula della Fama" rappresenterà l'aristocratie di tutti quelli che sono stati conosciuti dalla Legione Estera.

3. La inaugurazione dell'"Aula della Fama" della Legione Estera. E la necessità di questa durevole forma di riconoscimento pubblico si è concretata come una pratica in senso. È stato dimostrato in due occasioni. Va da sé che continuerà a rappresentare un potente stimolo a gli operatori del mondo, che ci sono stati di studi, di storia sempre meglio. Per molti passi a venire la "Aula della Fama" rappresenterà l'aristocratie di tutti quelli che sono stati conosciuti dalla Legione Estera.

4. La produzione di questa epoca senza cui "How to Marry a Millionaire". Questa cinematografia veramente ha un valore allungato, di sviluppo, di maturità, di cinquant'anni e anche cento anni—molto tempo dopo che migliaia di altre cinematografie abbiano oggi, su percorso il loro ciclo aureo e siano state oblate. Per la Legione Estera essere associata con questo documento vivente della più gloriosa avventura dei tempi moderni e al tempo stesso un onore ed un privilegio.

5. La terza cooperazione europea nella storia della Paramount. Questo evento ha non solamente una importanza storica, ma anche una significativa contributo sullo sviluppo del cinema italiano che si sono verificati nella industria cinematografica.


7. Lo strepitoso successo raggiunto del film "The Love Parade." Questo meraviglioso e divertente film ha raggiunto un successo senza precedenti nella sua magia vittoriosa intorno al mondo. È la più grande sorpresa che la Legione Estera ha avuto. I risultati da esso raggiunti, sia nei riguardi degli incassi, delle folle di spettatori e degli assegni del periodo di distribuzione, indicano ben chiaramente che, con l’avvento dei nuovi, del canto e del dialogo, il bottino è diventato più elegante e possibilmente ora non hanno limiti.

8. Il debutto sensationale di Marlene Dietrich. O'c c'è dubbio che questa bellissima attrice tedesca abbia più dietro dietro il suo successo. La premessa di Marlene Dietrich un’altra personalità magnetica come quella di Maurice Chevalier—un potente fattore fra l’elemento artistico della Paramount ed una vera providenza per ogni botteghino.


10. La evidenza di intraprendente abilità nell’avventura cinematografica.

Forse sarà stato il prodotto, forse anche la sfida della depressione nel mondo degli affari, forse tutte due, il fatto che non è passato un sol messe senza che non avessimo a registrare direttamente meriti e merito. Ed ora che la depressione si sta calmando, la sfida è di nuovo in sullo sviluppo di campagna di vendita che diede un maggiore incento alla prosperità del bottino.
PARAMOUNT 'HOLDOVERS' RULE BROADWAY

RUTH CHATTERTON IN "THE RIGHT TO LOVE" BREAKS TWO RECORDS AT THE PARAMOUNT

"THE RIGHT TO LOVE"

Three interesting character studies of Ruth Chatterton in her triple-in-one role in this film. From the pen of Irving Hoffman, staff artist "New York American."

"ONLY SAPS WORK" AN UPROARIOUS FARCE

ANYONE who can sit through "Only Saps Work" without doubling up with mirth must be minus a funny bone. The picture just bubbles over with side-splitting nonsense mostly provided by Leon Errol, he of the trick knee and the dizzy comicities. He is ably assisted by Stuart Erwin, who continues to make stupidity a laughing matter.

Richard Arlen and Mary Brian furnish the romance in the plot, which is a series of mix-ups, with the action taking place on a health farm, where Arlen works as a panntry boy; Erwin as a bellboy with detective ambitions; Errol as a guest, hiding out after successfully negotiating a bank robbery; and Miss Brian as a companion to her ailing father.

Just to give you an idea of the farcical complications that develop, two detectives arrive to arrest Errol, and then two other detectives arrive to arrest the first two detectives! The picture was made to be laughed at, and it accomplishes its mission beautifully.

"ONLY SAPS WORK"

Leon Errol, chief fun-maker in the picture, as he impressed Irving Hoffman of the "New York American."

A ROYAL FRONT FOR A "ROYAL FAMILY"

We've reproduced Rivoli fronts in this publication unnumbered times, but this one has them all beat. It's flashy, artistic and chock-full of showmanship. To see it is to be irresistibly drawn to the box office.

"THE ROYAL FAMILY OF BROADWAY" HAS COMEDY, DRAMA AND ROMANCE PLUS CAPITAL ACTING

OPENING to a $5 gala premiere at the long-run Rivoli Theatre, three days before Christmas, (probably the toughest period in show business) "The Royal Family of Broadway" came within $300 of eclipsing the house record during its first week. That's how good it is!

New York critics, who recalled the sensational success of the play, unanimously and enthusiastically agreed that the picture was better by a big margin. Here is a class entertainment that the masses will appreciate and enjoy because it contains all the essential elements — gay, reckless comedy; swift, heart-touching drama; tender, virulent romance—the whole enriched with real acting genius.

In the final analysis it is the individual performances by the quartet that makes up the family—Freddie March, Ina Claire, Henrietta Crosman and Mary Brian—that will set the public's tongues wagging. It is an open secret that "The Royal Family" portrays the private lives of the Barrymores. Consequently, the actions, mannerisms, gestures, etc., of March, Miss Claire and the others take on added interest, significance and beauty.

But quite aside from the accuracy of their respective take-offs, the gay, zestful manner with which they handle their roles gives the production its verve and dash.

"RANGO" COMING TO THE RIVOLI!

"Rango"—Paramount's novelty picture—is scheduled to make its world debut at the Rivoli Theatre, New York, on February 3. It's have purposely refrained in this issue from giving you any details about this sensational production, because we wanted to arouse your curiosity and excite your interest. Next month we will let the cat out of the bag and tell you all about this unusual picture.

"ROYAL FAMILY OF BWAY"

Here are the members of the cast as sketched by Hoffman in the "New York American. Left to right: Henrietta Crosman, Mary Brian, Ina Claire and Fredric March.

"TOM SAWYER" SCORES HIT—HELD OVER

"TOM SAWYER," Paramount's first big picture, designed to draw the youngsters back to the movie theatres from which the growing sophistication of talking pictures had to a degree alienated them, is exceeding all expectations at the box office, wherever it has been shown.

In New York, the picture scored such a hit at the Paramount Theatre that the management held it over for a second big week. In fact, so encouraging has been the reception accorded this production throughout the country that our studio executives are rushing production on the next kid classic, "Skippy."

The resounding success of "Tom Sawyer" is primarily due to the fact that it has been so expertly directed by John Cromwell that it appeals to adults as well as children. Jackie Coogan, Mitzi Green, and Junior Durkin play their roles with a natural loveliness and in typical carefree kid style. The photoplay presents all the highlights of the famous Mark Twain story in terms of radiant motion picture entertainment.

"TOM SAWYER"

The kid himself—Jackie Coogan, sketched by another kid, Dick Winters, also a member of the cast.
DER 1931 "BANNER JAHR" KONTEST

HOEHEPUNKTE IN 1930

W  

AHEIREND sich der Vor-  

hang über das alte Jahr senkt,  

wollen wir noch einmal auf 1930 zu-  

rückblicken und die zahlreichen, im  

gesamten Zeitraum stattgefundenen unterhö-  

rten Entwicklungen und Leistungen an  

uns vorbeiziehen lassen. Die  

vom Paramount angestrebten und er-  

reichten Ziele der Filmwirtschaft, die  

zwölf Monate können kurz  

wie folgt zusammengefasst werden:


3. Die "Rudolph H. Marine" der Auslands- 

abteilung. Es ist schon zweimal bewiesen worden, dass diese bleibende Form restloser Anerkennung einen langgehegten Wunsch erfüllt. Diese Einrichtung ist eine mächtige An- 

spornung für alle Paramounter und hat schon trotz ihres kur-  

zen Bestehens eine sehr erhebliche Notwendigkeit angebracht. Noch nach vielen Jahren wird die "Rudolph H. Marine" und ihre Einrichtung an das hart arbeitende Publikum denken.

4. Der Verleih der außerordentlichen Ehrungen "Mit Byrd Zum Südpol." Dieser Film wird nach Ablauf von fünf, zehn, fünfzig, selbst noch nach hundert Jahren nichts von seinem Wert einge-  

lassen haben. Lange nachdem  

tausende andere Filme ihren grossen Tag des Erfolges hatten  

und der Vergessenheit an-  

heifolgen sind. Es ist eine  

große Ehrung für die Aus-  

landsabteilung, dieses lebende Denkmal für die Entwicklung von 1930 verleihen zu dürfen.

5. Die erste europäische Paramount Kontinentkonvention. Dieses Ereignis ist nicht nur ein Meilenstein in der Geschichte unserer Firma, sondern es beweist gleichzeitig auch, dass die Europäer ihre politischen und kulturellen Einheiten in der Filmindustrie vor sich gegän- 

gehen. Es ist ein Beweis unserer Firmenanwärft, dass die Paramount Publix Corporation ihre Arbeit nicht nur in der Heimat, sondern auch in Europa leisten wird.


Oh Doctor!

A sore throat goes a long way with Roman, Hollywood attrich. Francis Dee disapproved that we publish this picture of "Doc" Nanton und his assistant.

MIT dem Neuen Jahr beginnt für die Auslandsabteilung ein neuer internationaler Wettbewerb, welcher dazu ausersehen ist, das Jahr 1931 zum erfolgreichsten unserer Abteilung zu gestalten. Nachstehend geben wir die Einzelheiten über diesen Wettstreit bekannt, welcher den Namen "Banner Jahr" Kontest trägt:

An dem 1931 Auslands-Wettbewerb werden vier weitere Filialen teilnehmen, und zwar Cun- 

na, Finnland, Rumänien und Ju- 
goslavien, sodass die Teilnehmerzahl nunmehr 26 beträgt. Der "Banner Jahr" Kontest findet einen vierteljährlichen Abschluss und die Preise werden dementsprechend auch alle drei Monate geändert. Den Viertel- 

jahresperioden wird nach Ablauf des Zeitabschnittes ein neuer "Banner Jahr" Kontest und da dieser "Banner Jahr" Kontest unseren Führerschaft gewid- 

met ist, wird Mr. S. R. Kent den Gewinn für das 1. Vierteljahr, Mr. Jesse L. Lasky den Gewinn für das 2. Vierteljahr, Mr. E. E. Shaver den Gewinn für das 3. Vierteljahr und Mr. J. H. Seidel- 


Ausserdem veranstaltet die Zentrale eine private Wettbe- 

werbung zwischen zwei europäi- 

schen Divisionen von Gus. J. Schaefer resp. David Southam. Unsere Direktoren hoffen und beabsichtigen, mit diesem europäi-

schen Wettstreit alle anderen Filialen herauszufordern, damit die allgemeine Wettbewerbsfähigkeit in einem doppelten Sieg endet.


Es versteht sich natürlich, dass keiner an diesem Privatkon- 

test bei Lokal-Erfolgen vom in- 

ternationalen Wettbewerb ausge- 

schlossen ist.

10. Beweise für unerhörte, intelligente Zukunftspolitik. Ob es an der Güte des Produkts lag oder ob es eine Auflehnung gegen den Geschäftsvertrag war, vielleicht auch beides, auf jeden Fall ist kein Monat ver- 

gangen, während dem wir nicht glänzende Beispiele von intensi- 

ver Propaganda, Reklame und Exploitation bauen konnten. Auch unsere eigenen Theatern in Europa haben überzeugend und erfolgreich und entwickelten orginale Propaganda Feldge- 

zie, die ihren Bestand behalten haben.
DON'T expect an ECHO from a WHISPER!

There are many ingenious ways of attracting attention and collecting a crowd. You can, for instance, stand on your head in the middle of the street, or argue with a traffic cop, or give out free merchandise samples.

But the one sure-fire method is to YELL, particularly if you have something worth yelling about. A cry of “Help!”, shouted at the top of your lungs, will bring an immediate response.

The point is, if you are really anxious to attract attention, you must make yourself HEARD. You won't attract attention by whispering—a whisper has no echo!

Every day brings fresh confirmation of this fact in the picture business. Here is an exhibitor who plays a picture to good business. There is an exhibitor who plays the same picture with disappointing results.

What's the answer? Check up and you invariably find that it's each man's method of attracting attention—in other words, his advertising—that is responsible. One is yelling, the other is whispering.

The progressive exhibitor makes liberal use of the great variety of ad sales at his command. The other “whispers” with a couple of one sheets and a few stock stills in his lobby.

The successful exhibitor realizes the power of the press and uses newspaper advertising intelligently and persistently. The other regards it as an unnecessary expense and figures he is saving money by doing without it entirely or “whispering” occasionally.

The genuine showman understands that there is some good sales point in every picture—something that makes it different from all other pictures. He finds out what it is, and exploits it. The other exhibitor indifferently stamps every picture with the hackneyed label of “comedy,” “drama” or “western,” and is satisfied to make a stereotyped announcement to that effect and let it go at that. That is stupid “whispering!”

We commend the above observations to the thoughtful attention of those legionnaires who are forced to listen to every theatre owner's tale of woe. Before offering the exhibitor your sympathy, find out if he isn't using the alibi of “business depression” or “poor pictures” to cover up his own “whispering.”
HET "BANNER YEAR" CONCOURS 1931

Bij het inluiden van een nieuw jaar van onvermoeiën ijer voor de Buitenlandsche Afdeling, schrijven wij wederom een concours uit waarvan wij groote resultaten verwachten. Dit concours wordt gehouden onder den naam "Banner Year Contest" (Vlagjejaar Concours) en 26 kantoren zullen er aan deelnemen, de vier nieuwe kantoren: China, Finland, Roemenie en Jegoevisje inbegrepen.

Het concours is onderverdeeld in 4 kwartalen elk met een apart quota. Aan het einde van elk kwartaal worden de quotà's herzien, waardoor 25% van het aantal deelnemers aan het einde van elk kwartaal ontvangt een prijs. Behalve deze kwartaalprijzen wordt een hoofdprijs toegekend aan het winnende kantoorn bij het einde van het concoursjaar.


De prijzen bestaan alle uit een en-brons uitgevoerde maquette van het Paramount Gebouw te Hollywood met passende inscriptie. Ter onderscheiding van de kwartaalprijs en de hoofdprijs is een onderscheid van andere individuele toeschrijvingen van de hoofdprijzen aan het winnende kantoor.

Er ligt een zekere symbolische betekenis in deze prijzen, die naar wij hopen, ten volle begrepen en geapprecieerd wordt. Het Paramount Gebouw is een monument van Paramount's rang als leider der industrie en van deze maquettes zullen de winnende kantoren herinneren aan hun eigen prestaties gedurende de kwartaal van het concoursjaar.

Wij hebben dit jaar voor een menigmaal gezo 1. Het Hoofdkantoor zal speciale prijzen toekennen aan de winnaars van plaatselijke campagnes, Met andere woorden, het winnende kantoorn der Australische afdeeling, of der Britische, Spaanse, Italiaanse afdeelingen, enz. ontvange een prijs van het Hoofdkantoor, alsmede een prijs evenwijdig uitgevoerd door de divisie. Aan het einde van het jaar zullen wij bekend maken, waar die prijzen uit bestaan.

Het Hoofdkantoor heeft eveneens een concours uitgeschreven tusschen de twee Europese hoofddivisies, resp. onder leiding van den Heer Gus. Schueller en den Heer David Souchain.

Het ligt in de bedoeling van het Hoofdkantoor een geweldig klusje voor minderjarigen en inzake de hoofdprijzen zijn twee divisies, een soort tegenstrijdig waaraan andere divisies, naar wij hopen een voorbeeld zullen nemen. Het ligt tevens in onze bedoeling elk jaar een extra concours tusschen twee divisies uit te schrijven, waar voor het Hoofdkantoor een laurier, een prijsgeven of een schild uitlooft. Deze prijs is een wisselprijs voor een jaar door de winnende divisie te behouden.

Het is natuurlijk duidelijk, dat dit extra concours in geen enkel opzicht deelneemt door deze divisie aan het algemene concours in den weg staat.

dat er vijf, tien, twintig of honderd jaar verder vraag zal bestaan naar copijen van deze werkzaamheden. Het is een eer en een voorrecht ons organisatie, dat het Paramount handelsmerk voor eeuwig verbonden zal blijven aan het roemrijkste avontuur van den modernen tijd.

De eerste Europese Conventie in de geschiedenis van Paramount niet alleen is dit een geheime geschiedenis, belang als een mijlpaal in de ontwikkeling van onze maatschappij, doch het ver- schijnt tevens een indirecte erkenning op den eeneke in de industrie.

6. De verkoop in den naam van onze maatschappij. De nieuwe naam, Paramount Publics Corporations is voornamelijk een naam, bedoeld om van uitwendig belang. Van inwendig belang, omdat het een stel-

INGEBOORD: {}

ON SATURDAY NIGHT?

This intime scene of Eugene Pollet is taking his Saturday night bath is a fake! We don't want that Eugene doesn't take a bath, but that this picture is a phony. The effect was secured by Eugene hiding behind a beaded curtain poster.


Het kan ons product geweest zijn, of een verlangen om de malaise het hoofd te bieden, in ieder geval werd onze buitenlandsche afde- ning een bijzonder dienst van een streven naar steeds krachtiger, doelmatiger advertentie en exploitatie. Onze eigen buitenlandsche thea- ters waren bij niets gelukkig in het ontwerpen van exploitatie campagnes die in verreweg de beste resultaten leidde te kwamen.
AN OLD STORY—EVER NEW

The evidence continues to pile up that "The Love Parade" is the biggest hit the Foreign Legion has ever handled. Photo above shows lineup in front of the Coliseum Theatre, Helsingfors, Finland, where the picture enjoyed a record triumph.

"CASCARRABIAS" CABLES BARCELONA SENSATION

MORE than three thousand prominent people in Barcelona received regular cables, calling their attention to the opening of "Cascarrabias" at the Coliseum Theatre. Cables were supposedly sent from Hollywood by Ernesto Vilches, star of the film. Of course, it was merely a clever (and free) stunt arranged by our local publicity department with the cable company. It created plenty of talk, and aided tremendously in the picture's success.

"LETTER" PUBLICITY

OUR Galile go-getters in Paris never miss a trick. Their latest is to rubber-stamp all outgoing envelopes with a little advertising message about the French version of "The Letter." What could be more appropriate than to use letters to publicize "The Letter."

ZUKOR HEARS OF CUBA'S "PARAMOUNT WEEK"

ECHOS of Cuba's recent "Paramount Week" celebration (November 3-9) even reached Mr. Zukor in New York. And when we say echoes, we mean 15,000 signatures of Cuban picturegoers, plus a letter from the Mayor of Havana, congratulating Paramount's president on our company's enterprise in introducing Spanish all-talking pictures.

The evidence is all in the picture on the right. Inset on top shows Mayor Gomez signing the letter, reproduced herewith. The gentleman, standing nonchalantly at the Mayor's desk, fearlessly facing the photographer, is none other than that ace of publicists, Marion E. Ferrara. The bundle of papers at the bottom represents the thousands of signatures signed to a sendatory letter from delighted Paramount fans in Havana.

PRIZE CONTEST IMPORTANT FACTOR IN BERLIN PUBLICITY CAMPAIGN FOR "LOVE PARADE"

If anyone in Berlin failed to become "Love Parade" conscious when that picture played at the Ufa-Palast some months back, it was not the fault of Hans Lefebre, local Paramount publicity manager, and his efficient co-workers. They did everything but hold people up at the point of a gun to tell them about the film. They put out all kinds of stunts, and arranged several excellent tie-ups, the most successful of which was a prize contest night of the film throughout the city sponsored by one of the local newspapers, "8 Uhr Abendblatt." This was the familiar puzzle idea, using a photo of Cheva- ner. To make the contest a little harder, contestants had to send in a slogan for the picture, as well as piece together accurately the various parts of the photo. 50,000 copies of the newspaper, reproduced here with giving preliminary details of the contest, were distributed on the opening night.

THE BYRD CONTEST

Australia is the first division to send in a contest scrapbook on the Byrd picture. And it's a goodie! This is just a reminder to the others to send in your scrapbooks as early as possible.

Mr. Malba Sabor, President de la "Paramount Publikation" New York.-

Cierto interpretar debe al cuento de los buenos sueños para expresar el sentido de los personajes de los ciudadanos, en sus películas humanas. Con esto los pueblos de todo el mundo tienen una buena oportunidad para que los film graben y la historia de los personajes. Cuenta muy atentamente de usted.

GERMAN AD SALES

An excellent sample of Trenton showmanship is this poster on German version of "Dangerous Paradise."

THE BYRD CONTEST

La Habana, Octubre 24 de 1920.

Alcalde Municipal

HABANA

La Habana, Octubre 24 de 1920.

Mr. Malcolm Sabo,
President de la "Paramount Publikation"
New York.

Muy señor mío:

Píñeme sobre manera dirigir a usted los presentes linios para expresar el interés que le he sentido al desarrollamiento de las actividades artísticas de la Paramount en esta Ciudad.

Credo interpretar felizmente el sentido de los buenos sueños para expresar el sentido de los personajes de los ciudadanos, en sus películas humanas. Con esto los pueblos de todo el mundo tienen una buena oportunidad para que los film graben y la historia de los personajes. Cuenta muy atentamente de usted.

Aprecio esta oportunidad para felicitarlo por la celebración de la "Semana Paramount" que se está llevando a cabo en este capital.

Muy atentamente de usted,

[Signature]
LOUISE BROOKS IN "IT PAYS TO ADVERTISE"

Returning to Hollywood after an absence of more than two years, Louise Brooks will appear as a member of the all-star cast in Paramount’s romantic comedy-farcce of frenzied big business, entitled, "It Pays to Advertise."

The former film favorite has been carrying leading parts in European productions until recently. She left Hollywood just after the advent of talking pictures, her last American-made film having been "The Canary Murder Case."

Her present role will find her with Norman Foster, Skeets Gallagher, Carole Lombard, Eugene Pallette, Lucien Littlefield, Junior Coghlan and others. Frank Tuttle will direct. Arthur Kober is preparing the screen play.

"UP POPS THE DEVIL" WITH FOSTER AND MISS LOMBARD

"UP POPS THE DEVIL," a light-hearted comedy of modern marriage in Greenwich Village, currently being presented on the New York and Los Angeles legitimate stage, will be produced by Paramount as a talking picture co-featuring Carole Lombard and Norman Foster.

This successful play was written by Albert Hackett and Frances Goodrich. Foster depicts in "Up Pops the Devil," an amusing young writer who gives up a regular salary with an advertising agency to devote himself to writing a book. Miss Lombard plays the wife whose dancing supports them and causes matrimonial difficulties.

GARY COOPER’S NEXT IS "CITY STREETS"

GARY COOPER will be starred in a dramatic story of the underworld, entitled "City Streets," to be directed by Roberten Mamoulian, who made "Applaus." Sylvia Sidney, stage actress, will have the leading feminine role. Paul Lukas, Juliette Compton, Stanley Fields and Guy Kibbee round out a strong supporting cast. "City Streets" is an original by Dashiell Hammett.

CLARA BOW TO MAKE "WORKING GIRL"

CLARA BOW’s next starring vehicle will be "Working Girl" from the Broadway stage production, "Blind Mice." It depicts the romance of a pretty drug store clerk with a man outside her own set, a young millionaire, who misleads her.

Vera Caspary and Winifred Lenzhan wrote the original from which Zoe Akins is doing the screen play. Lothar Mendes will direct the film.

OSCAR STRAUSS MUSIC FOR BIG CHEVALIER PICTURE, "THE SMILING LIEUTENANT"

"THE SMILING LIEUTENANT" is the title of Maurice Chevalier’s next starring vehicle, which was previously announced, will go into production in February at the New York studio, under the direction of Ernst Lubitsch.

Two leading women of star ranking will play opposite Chevalier. They are Claudette Colbert and Miriam Hopkins.

PARAMOUNT BUYS TWO NEW STORIES AND BROADWAY STAGE PLAY

"TWENTY-FOUR HOURS," Louis Bromfield’s current best seller; "The Social Secretary," an original screen story by Charles Brackett; and "Stepdaughters of War," Broadway stage play, have been purchased by Paramount and added to the present production schedule.

"Twenty-four Hours," which will be directed by George Abbott, is an unacknowledged type of mystery story localized among the smart set in New York. "Stepdaughters of War" aims to present the true story of woman’s part in the world conflict.

"MANHATTAN MUSKETEERS" TO BE NEW VEHICLE FOR ROGERS, WITH GALLAGHER AND ERWIN

Charles Rogers

HARRY" BOY!

This "colorful" youngsters is one of the many little "extras" who appear in the foreign language versions of "Honey" made in our Paris studio. His motto evidently is, "Smile and the world smiles with you!"

"NEW YORK LADY" TO BE MISS BANKHEAD’S FIRST

"NEW YORK LADY," an original screen play by Donald Ogden Stewart, will be Talullah Bankhead’s introductory motion picture vehicle. This choice replaces "Her Past," previously announced for Miss Bankhead’s initial appearance on the screen. "Her Past" is now scheduled for Miss Bankhead’s second production.

Clive Brook will share screen honors with Bankhead in "New York Lady," which George Cukor will direct.
JACK OAKIE TO STAR IN "DUDE RANCH" WITH BEVY OF NOTED COMEDIANS

That Paramount plans to poke some fun at the big, bold two-gun men of the vast open spaces was indicated by the announcement that Jack Oakie will star as red as the terror of the countryside in "Dude Ranch," his forthcoming picture. "Dude Ranch" will be an adaptation of Milton Krims' novel, "The Lone Rider of the Mojave," and will bring to the screen a cast that will include at least five recognized comedians. These frohesome actors who will support the breezy Oakie include the brawny but ever eager Stuart Erwin, the irresponsible Mitzi Green, the skittish Skeets Gallagher and the rumbling Englishman Hackett.

The new comedy describes the adventures of a stranded theatrical troupe who try to make the new West wild. Oakie plays a lonesome and almost fearless rider who adds crime to his list of accomplishments. "Dude Ranch" will have a screen play prepared by Percy Heath and Lloyd Corrigan.

FREDRIC MARCH has been assigned the leading male role opposite Nancy Carroll in the latter's new starring vehicle, tentatively titled, "Between Two Worlds." The story is an original by Edmund Goulding, who will also direct the picture at our Eastern studio.

PARAMOUNT TO HANDLE THREE VILCHES FILMS

Contracts have been signed by Paramount and Ernesto Vilches, famous Spanish stage star, for the distribution of three Spanish talking pictures to be made in Hollywood by Mr. Vilches under his own management, according to an announcement made by Mr. Seidelman. Production of the first picture will begin shortly. The star's first appearance in talking pictures was in "Casanova," a Paramount production adapted from the English film "Grumpy," which has scored a big success in all Spanish-speaking countries.

EMIL JANNINGS SIGNED BY PARAMOUNT FOR LUBITSCH FILM, "THE MAN I KILLED"

EMIL JANNINGS, the eminent German actor, has again been signed to a contract by Paramount. He will return to this country to appear shortly in a talking picture called "The Man I Killed," from a play by Maurice Rostand.

This film will be made at our New York studio, under the direction of Ernst Lubitsch, under whom Jannings achieved some of his most notable triumphs. His first American picture, "The Blue Angel," demonstrated conclusively that Jannings could handle dialogue with characteristic finesse in English as well as in German. His new contract with Paramount quickly followed. Also in the cast of "The Man I Killed" will be Philippe Holmes.

The story of "The Man I Killed" deals with a young French soldier who has started a young German in hand-to-hand combat during the war, and who, becoming conscience-stricken, goes to Germany to make amends to the lad's people. The author is a son of Rostand, famous French dramatist of the last generation, and is himself a playwright of note in Paris.

SYLVIA SIDNEY OF STAGE, PUT UNDER CONTRACT

SYLVIA SIDNEY, hailed as one of the most promising actresses on the Broadway stage, has been placed under long-term contract by Paramount.
LE CONCOURS “BANNER YEAR” 1931

C'OMME les échos ont au-
tour du monde annoncée l'an
nualité mondiale de la Légion Etrangère commence une nouvelle
campagne internationale de ve-
nte, laquelle, croit-on, se dévelop-
peira dans le plus brillant et déci-
sif concours de notre histoire.
Veuillez donc noter les détails
suivants :

Ce concours sera connu com-
me celui de la Légion Etrangère
pour le “Banner Year.” Y
compris quatre nouveaux ba-
rous, Chine, Finlande, Roumanie
et Yougoslavie, il y aura 20 par-
ticipants dans le concours de cet-
té année.

Le concours sera divisé en qua-
tre trimestres, et les écoles par-
sent seront réunies par trimestre, et un grand prix sera ac-
réordu au gagnant final de la cam-
pagne de l'année entière.

Le concours du “Banner Year” est dédié à nos grands
directeurs : M. Zukor, patronna-
rant le grand prix ; M. S. R. Kent, le
prix du premier trimestre, M.
Jesse L. Lasky, celui du deuxième
M. E. E. Shaefer, celui du troi-
sième ; et M. J. H. Siedelman
celui du quatrième.

Les prix seront de petites ré-
quêtes en bronze du Paramount Building, montées sur piedestal
d'acajou portant une plaque
avec inscription appropriée. Pour
le distinguer des prix trimestriels
le grand prix sera doré ou argu-
menté.

Il y a une signification spécia-
lement à ces prix, laquelle, nous son-
mèmes certaines, sera parfaitement
bien comprise et appréciée. Le
Paramount Building, érigé comme un monument à l'admini-
stration et aux accomplis-
ments de notre compagnie, et ces
reproductions serviront, à leur
tour, à rappeler aux gagnants
leurs qualités administratives et
leurs accomplissements pendant le
“Banner Year.”

Cette année pour la première
fois, le Bureau Principal offrira un prix spécial aux gagnants des
diverses campagnes locales. Ce
qui signifie que le bateau ga-
gnant dans le concours entre les
bureaux locaux d'Australie, de
Grande Bretagne, d'Espagne,

GRANDS FAITS DE 1930

C'OMME le rideau de 1930 est à
présent abaisé, il est naturel de
de se retomber et de regarder en
arrière et de considérer les extraor-
dinaires progrès et les accomplis-
sements notables de ces derniers
dix mois. Nous vous reconnaitrons
l'année entière, nous pouvons reconnai-
sir les points notables :

1. Le record obtenu de la Légion Etrangère un cours d'une année

2. L'établissement de nos studios parisiens et le merveilleux travail accompli par ceux-ci.

3. La construction avec les derniers perfectionnements de ces ére-

4. Le premier record en prix de l'année, et laquelle, dans un

5. Le premier record en prix de l'année, et laquelle, dans un

6. La première convention européenne en l'honneur de la Légion Etrangère.

7. Le succès récent obtenu par “The Love Parade.” Ce magnifique

divertissement a rencontré des triomphe et des records dans sa

8. Le départ sensationnel de Marlene Dietrich. Il est peu douteux

9. Le développement continu de notre

10. L'événement le plus important de cette année, c'est le

Il y a une signification spécia-
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mèmes certaines, sera parfaitement
bien comprise et appréciée. Le
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Grande Bretagne, d'Espagne,

P. PARAMOUNT PROTECTION!

On his way to the set of “ Fighting Caravans,” Gary Cooper stops at the
Paramount gate to see little two-gunplay exhibition, to show that he
is just as ready for a real emergency as he is for a reel one.

d'Italie, ou de toute autre divi-
sion, recevra un prix du Bureau
Principal en outre du prix local.
La nature de ces prix sera déter-
minez et annoncée à la fin de l'année courante.

Le Bureau Principal inaugurera
également un concours particu-
lier entre les deux divisions con-
tinentales, à la tête desquelles se
trouvent respectivement M. Gus
J. Schaefer et M. David Sounah-
i. C'est l'objet et l'espoir de
nous dire que cette lutte eu-
ropéenne pour la suprématie lo-
cale sera à la fois une inspira-
tion et un défi à nos autres divi-
sions, et que les efforts titan-
esques de ces légionnaires résul-
teront dans une double victoire et
un double triomphe.

Avec l'idée de bien marquer
que celui-ci est le premier d'une
série de concours semblables, le
Bureau Principal offre un dra-
peau (ou peut-être sera-ce une
plaque), pour lequel celles de
deux divisions se battront annuellement.
La division gagnante gardera
le drapeau en sa possession pen-
dant un an.

Il est entendu évidemment que
ce concours particulier n'affecte
e nien la participation de ces di-
visions dans la campagne inter-
nationale.
THE OBSERVATION TOWER*

THE EYES AND EARS OF THE WORLD!

C. B. S. EFFECTS MERGER WITH CONCERT BUREAUS

IN its march toward radio supremacy, the Columbia Broadcasting System, in which Paramount has a substantial interest, announces the merger of seven of the largest concert bureaus in America into the Columbia Concerts Corporation, with William S. Paley, president of the Columbia Chain, chairman of this new organization.

The merger will place in the hands of the Columbia System, managerial jurisdiction over many of the foremost operatic stars, including Maria Jeritza, Rosa Ponselle, Galli-Curci, Lawrence Tibbett, Jaseha Heiftetz, Zinbalis, Mischa Elman and Tosca Seidel.

Otto H. Kahn, distinguished banker and patron of music, heartily endorsed this amalgamation, and at the same time commended the Columbia Broadcasting System for its progressiveness and fine judgment.

Mr. Paley saw in the new alliance of the once highly competitive concert managements, an opportunity for a master stroke in assuring radio a closer relationship with the great artists in the world of fine music. His object is to make ample resources of premier musical genius, not only for present needs, but for the approaching days of television when the radio audience will expect to come face to face with noted performers.

The effect of the consolidation and of the affiliation which it makes between concert management, musical artists and radio broadcasting, will be to give new impetus to cultural entertainment by making available to the public more completely diversified recital and concert talent. The Columbia Concerts Corporation will also be in a position to effect great economies in operation.

RUTH CHATTERTON PICKED AS 1930'S ACE ACTRESS

PHOTOPLAY MAGAZINE has analyzed the best performances given during the entirety of 1930 by all stars and featured players, and has come to the conclusion that among the feminine stars Ruth Chatterton has been the most consistently successful performer in motion pictures through the year now ending.

During the twelve months, 170 "best performances" were listed in Photoplay's Review Department. They ranged "from the glittering and consistent work of Hulda's aces, to stunning single performances by rockets of the industry, who shot up in a cloud of star-dust and then fell to earth with the stick, to be no more seen."

Of the thirty-five men and women who had two or more "best performances" in Photoplay's honor roll for 1930, Ruth Chatterton scored 100%. The standings were arrived at by dividing the number of pictures in which the players appeared by the number of their "best performances."

Photoplay says, in selecting Miss Chatterton as "the first lady of the screen" for 1930: "Miss Chatterton touches no script which she does not adorn. No other lady of the good lights approached her with as many as three stars on her report card, while incomparable Ruthie is given four, as she appeared in four productions during the year."

GIRLS WILL BE GIRLS!

THE Imperial theatre, Toronto, invited the inmates of an old people's home to a free film performance, but the inmates requested that the invitation be postponed until Maurice Chevalier in "Playboy of Paris," is current. The girls range in age from 73 to 90 — variety.

PARAMOUNT NEWS SCORED SEVEN SCOOPS IN 1930

PARAMOUNT Sound News scored seven outstanding news stories of the past year, according to Emanuel Cohen, editor of the News.

"The seven stories on which Paramount was far ahead were the Santo Domingo hurricane disaster, Admiral Byrd's return to civilization at New Zealand, the seizure of his throne by King Carol of Romania, the discovery of the Andree Expedition, the sinking of the Steamer Tahiti, Army pilots blanketing New York City with a smoke screen, and the inauguration and attempted assassination of President Rubio of Mexico."

E. J. ZUKOR—CARONIST!

"I SNT IT SO!" is the title of a most attractive book published by Tree & Jacobs, New York, containing a collection of thirty cartoons from the pen of Mr. Eugen Zukor. We could not offer more deserving comment than that contained in the Publishers' Note, reading as follows:

"God's greatest gift to man is his sense of humor. Mr. Eugene J. Zukor has this sense of humor to an enviable degree.

"As one of the executives of the largest motion picture organization in the world, he yet finds time, in his relaxing moments, to dispense joy and humor with his clever caricatures. Creating these is his greatest hobby."

ACKNOWLEDGMENT!

Hundreds of Christmas and New Year's greetings from all parts of the globe have poured in on Mr. E. E. Shauer, Mr. Smith and other members of the Home Office foreign department staff. As it would be physically impossible to acknowledge each one individually, Paramount sends to the World, on their behalf, desires to thank most sincerely the thoughtful senders of these holiday messages, and extend to them the compliments of the season.

Happy New Year to all!
Paramount Means Business the World Over!!
**“Rango”**

The faith and vision of a Lasky, plus the courage and daring of a Schoedsack, have resulted in bringing to the screen the most unusual, authentic and fascinating entertainment in the history of motion pictures.

The consensus of opinion, in our own organization and throughout the industry, is that “Rango” will be one of the most sensational business-getters ever released by Paramount. And what is even more to the point, it is made to order for the foreign market.

I am willing to stake my reputation on the prediction, that “Rango” will rank with the biggest money-makers the Foreign Legion has ever handled, provided it is backed up and built up by the right kind of merchandising effort.

You don’t have to search very far to discover the underlying cause of “Rango’s” irresistible appeal. It lies in the universality of its theme—self-preservation—in this instance, the eternal struggle for life of man and ape in the primitive jungles of Sumatra.

Although two of the principals and all of the “extras” are animals, stamping the picture as a veritable “who’s zoo” of Sumatra, “Rango” is not an animal film, any more than “The Covered Wagon” was a western.

Schoedsack spent eighteen nerve-racking months in the jungle wilds patiently developing the simple yet powerfully moving story, that puts the picture in a class by itself.

“Rango” has everything that “Chang” had in the way of gripping action and breath-taking thrills involving numerous wild beasts, but it goes one step further than did its predecessor by weaving together into a comic, dramatic, realistic pattern the threads of human life and animal life in the jungle.

Just a word about little Rango, the ape, whose natural antics provide a major share of the picture’s comedy. Everywhere the production is shown, Rango will be the talk of the town, for his appeal is to all levels of human—-the butcher, the baker, the candlestick maker, as well as the lawyer, the doctor and the merchant prince. In other words, Rango is not only comic but cosmic!

And so, for that matter, is the picture itself!

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**Say It with Ad Sales!**

This is not a plea for—but a reminder of—AD SALES! AD SALES is not on trial—but you are! You includes every one in the exchange who contacts the exhibitor, and that goes for district and branch managers, salesmen and bookers, as well as ad sales managers.

Each and every one of you has an AD SALES obligation to Paramount and to your exhibitors—an obligation which cannot be fulfilled unless you protect your sale and your company with an order for sufficient AD SALES to insure the success of the product at the box office.

The time is past—if there ever was such a time—when a salesman was judged solely by the number of contracts he sold or by the prices and playing time he secured.

Bitter experience has taught us that where the salesman failed to encourage the exhibitor to support the product with adequate advertising effort, the exhibitor either failed to live up to his contract, or prices had to be adjusted later, or playing time was sadly curtailed.

Today, more than ever before, a Paramount salesman is judged by his record and his attitude toward AD SALES.

And why not?

Quite apart from any other considerations, isn’t the AD SALES dollar as big a dollar and as good a dollar as the film rental dollar?

Today a Paramount salesman realizes, or should, that merely getting the customer’s name on the dotted line of the contract is not enough. In addition to selling the exhibitor—and selling him equitably and fairly and cleanly—he also must see to it that the exhibitor makes money on the pictures he bought.

A contract without AD SALES insurance is not a 100 per cent contract. And it certainly does not represent a 100 per cent selling job!

Selfish considerations alone ought to make every salesman an AD SALES booster. What a tough job it is to sell an exhibitor a new lineup when he has failed to do business on the old group!

The exhibitor always blames the pictures—never his own lack of showmanship! And he won’t thank you for pointing that fact out to him either. You should have talked to him about AD SALES merchandising in the first place!

It all boils down to this: it pays the salesman to convince the exhibitor that it pays to advertise.

The extra time you spend with the exhibitor educating him to make generous use of AD SALES material is like bread cast upon the waters—it will come back to you in increased film rentals, in increased exhibitor good will and in increased prestige for Paramount.

If you legionnaires want to assure yourselves of a resounding “Banner Year” say it with AD SALES!
is the most astounding jungle thriller ever brought to the screen because it represents an idea unique in the annals of motion picture making. The idea originated in the enterprising brain of Ernest B. Schoedsack, co-producer of “Chang,” who endured eighteen months of untold hardships in the wilds of Sumatra filming the picture at the risk of his life.

parallels in story form the human life and the animal life in the jungle. That was Schoedsack’s idea—to show that for both man and ape in the wilds, life is a bitter, fierce struggle for existence. Both must fight to live. Both must wage unceasing warfare upon their common enemy, the vicious tiger—terror of the jungle.

reveals how masterfully Schoedsack has carried out his novel idea, using four characters—two humans, Ali and his son, Bin; and two apes, Tua and his son, Rango. Here is a gripping account of primal life, amazing in its realism, chock-full of pathos and comedy, throbbing with suspense, alive with terror and excitement.

contains many thrilling sequences depicting the killing of tigers, panthers and other ferocious animals. And for a sensational climax, the film shows a man-eating tiger chasing and killing little Rango and then taking after the boy, Bin. The child is saved by a water buffalo, who kills the tiger after a desperate, terrible struggle.

is stranger than fiction and unlike any other film entertainment. It is new, different, original. The main characters don’t act; they are natural, unaffected, living out their lives in front of the camera. The antics of little Rango alone put to shame the comedy efforts of humans. He is a natural-born comedian with an instinctive sense of humor.

has been synchronized with a fine atmospheric musical score that adds immeasurably to its power. Like “Chang,” “Rango” is an odd, weird title that instantly arouses interest and curiosity. It lends itself readily to a teaser type of advertising, and it has innumerable exploitation angles. For foreign distribution, “Rango” is a positive natural!
In the same year of the release of "Rango," Paramount Pictures has produced several films that have set new standards of motion picture thrill. Now, Paramount brings to the screen a new motion picture sensation, "Rango," which promises to be a major box-office success. The film tells the story of a young boy and his pet monkey, who embark on a journey to find the boy's lost father. The film is directed by a well-known director and features a large cast of talented actors. "Rango" is sure to be a hit with audiences of all ages and is not to be missed.
New York Wildly Acclaims Peerless Jungle Thriller!

As we go to press, all New York is ringing with “Rango.” Less than forty-eight hours ago, on Wednesday, February 18, an enthralled audience of fashionable first-nighters cheered themselves hoarse at the initial unrolling of Paramount’s peerless jungle thriller in the Rivoli Theatre. As wave after wave of applause swept through the house, Paramount executives present beamed happily. “Rango” was in the bag. It was a howling success, in more ways than one! Outside in the street, a struggling mass of humanity heard the thunderous applause, and redoubled its efforts to reach the box office for tickets to the popular priced midnight performance that followed immediately after the $5.50 premiere show. As a result, the previous record for midnight show receipts, held by “Monte Carlo” was broken. Newspaper reviews will be published in next month’s issue.

“RANGO” HONORED!

“Rango” has been awarded the “Parents’ Magazine” seal which recommends outstanding films. Announcement of the award is published in the March issue of the magazine, which is the official publication of Teachers College, Columbia University; the University of Minnesota; the State University of Iowa; and Yale University. The policy of awarding seals of merit for the best pictures of the month was recently established. Four Paramount films were thus honored in the February issue.

FOREIGN VERSIONS!

Pending Mr. Seidelman’s return from Europe, plans for treating “Rango” for foreign distribution have not yet been perfected. The English version has a short talking prologue, and, at times, an off-stage voice explains the various situations, but for the most part the picture is silent. Whether the prologue will be re-synchronized into various languages as was done with “The Silent Enemy,” or whether the film will be released silent except for the musical score—these are matters to be decided, and of which you will be advised later by letter.

START NOW!

By all means begin your preliminary publicity ballyhoo on “Rango” as soon as possible. There is enough information and material in this issue to help you start the ball a-rolling, and Mr. Geyer is sending every office a quantity of miscellaneous material that is already available—press sheets, Publix manuals, etc.
THE BATTLE IS ON!

Two of Last Year's Winners Grab First Quarter Lead

Ad Sales Revenue May Prove Deciding Factor in Race

Souhami Gets Jump on Schaefer in Continental Clash

They're off!
The biggest and grandest quota push in Foreign Legion history has started with a proverbial bang.

As usual, the first set of standings, printed on the adjoining page, is full of surprises and "believe it or not?"

Of the twenty-seven divisions participating — Colombia is the latest addition — nine are over quota by comfortable margins.

There has evidently been no diminution in effort and energy and enthusiasm among Harry Novak's "Panamanians," for the Canal Zone bunch are sitting pretty at the top. And if anyone had the idea that David Souhami's "Galloping Gauls" would be satisfied to rest on their last year's laurels, he has another think coming, for France is up with the potential winners.

By the way, we certainly have to hand it to Harry Novak for the tremendous pace his entire territory has set. You will notice that his other two offices, Colombia and Guatemala, are in third and fourth place respectively.

One of the outstanding sensations is the fact that Argentina, second prize winner last year, is next to last. And to discover Italy in the cellar position is also considerable of a shock. However, these two will improve their standings appreciably only if film sales revenue but ad sales revenue as well.

Mr. Seidelman has already advised all offices that this year, for the first time, ad sales revenue will be taken into account, so be every office to increase its efforts along those lines. It is a certainty that where several offices are closely bunched, a difference of a few extra dollars in ad sales revenue will very often give one office the advantage in position.

Build up your ad sales revenue! It's more vital than ever before!

In the first skirmish for supremacy on the Continent, the forces led by David Souhami scored a clean-cut victory over the battles headed by Gus Schaefer.

Mr. Souhami's "White Division" had a percentage of 12.08 against the 8.316 per cent of Mr. Schaefer's "Blue Division," as of January 24. The nicknames "White" and "Blue" are only temporary ones, until Messrs. Souhami and Schaefer choose permanent suitable ones.

Again we want to remind all division leaders that we are interested in the local inter-exchange contests. Please send us your house organs and bulletins, so that we may keep track of your progress.

By the time you receive this issue, the first quarter will be almost gone.

Are you satisfied with your efforts?
# The Foreign Legion's 1931 Banner Year Contest

## 1st Quarter Drive

"For Mr. Kent"

## Standings as of February 1, 1931

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<th>Country</th>
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JUNGLE HEROES!

Bin and Rango, whose lives are strangely intertwined in the film.

OSTARIA de garner $500, ou $400, ou $300, ou $200, ou $100 dollars.

Estas cifras representam os cinco premios que serão distribuídos aos vencedores do concurso de anúncio, artigos e propaganda, referente ao filme "Com Byrd no Polo Sul.

O concurso só se encerrará no dia 30 de Junho, mas se o dito filme já terminou o circuito no seu território, não deixe de nos mandar agora os resultados, para a apuração.

ATENÇÃO!
BARCELONA NOTABLES ENDORSE PARAMOUNT'S ENTERPRISE IN MAKING SPANISH TALKIES

STRONG endorsements of Paramount's enterprise in being the first to make all-talking Spanish productions are contained in a handsomely bound volume recently received from Barcelona and presented to Adolph Zukor.

So enthusiastic was the distinguished first night audience that greeted the debut of the first Spanish production in Barcelona, that many of the notables present recorded their approval in writing. One of the many comments came from His Excellency Senor Don Ignacio de Despajol, civil governor of Barcelona, who said: "I take pleasure in expressing the great satisfaction which the first sound film wholly produced by Paramount, has given me, as much for the picture itself as for the recognition of the world-wide importance of our language."

CABLES HERALD SUCCESS OF NEW PICTURES!

WINGING their way from many different quarters of the globe, cables arrive almost daily in the Home Office, bearing cheerful tidings regarding the pronounced success of one or other of Paramount's new pictures.

From London, Managing Director Graham wired under date of Jan. 15:

"Monte Carlo opened Monday Carlton Theatre—great premiere, marvelous press—predict good for eight weeks probably more."

Harold Lloyd's latest triumph in Copenhagen was echoed by General Manager York under date of Jan. 16 as follows:

"First First opened last night China Theatre—packed houses splendid press—audience roared with laughter—expect long run."

A cable from Managing Director Hicks in Sydney under date of Feb. 4, after advising that the Aussies were getting ready to launch "Morocco" and Marlene Dietrich on the crest of an all-embracing advance campaign, contained the following information about the new Chevalier film:

"Playboy of Paris opened at the Palace Art Nouveau Theatre last Friday and is doing tremendous business."

Advices from Manager Calzab in Warsaw are to the effect that "Monte Carlo" was an outstanding hit at the local Swiatowid Theatre.

Our Spanish talking pictures continue to be a popular subject for discussion throughout Spain. From "Variety" we learn that "Un Hombre de Suelte," which was made in Paris, has met with the enthusiastic approval of the Rialto Theatre patrons in Madrid. All the critics devoted considerable space to the film, and voted it first-rate entertainment. Another Spanish film received Managing Director Messer's endorsement as follows:

Screened La Fiesta Del Diablo—believe this the best production from Paris so far.

CUBA TO STAGE PARAMOUNT PROSPERITY WEEK

STIMULATED by the overwhelming success of their recent "Paramount Week," and encouraged by the steady flood of quality Paramount product, our Cuban office, under Managing A. L. Pratchett, has decided to capitalize on it by staging a "Prosperity Week." The week of March 28 has been picked as the psychological moment. Energetic preparations are being made to make this a record week. Reduced here is the stamp featured on all mailing letters to remind exhibitors of this coming event. We hope other offices will follow Cuba's splendid example!
PARAMOUNT DOMINATES BROADWAY

"FIGHTING CARAVANS," COLOSSAL WESTERN, HAILED AS ANOTHER "COVERED WAGON"

AN important screen event on Broadway during the past few weeks was the world debut at the Rialto Theatre on January 23 of Paramount's majestic epic of the West—"Fighting Caravans," with a tremendous cast, headed by Gary Cooper, Lily Damita, Ernest Torrence, Tully Marshall and Eugene Pallette.

The simplest and yet most effective description to give "Fighting Caravans"—one that summarizes its vast outdoor bigness, its sweeping action, its magnificent entertainment quality—is to call it, "The Covered Wagon" in Sound," and this slogan, or some slight variation of it, was used in all the advertising to the trade and public.

"Fighting Caravans" is based on Zane Grey's absorbing story of the old romantic West, and recounts the hardships, joys, sacrifices and loves of a courageous band of American pioneers, who hit the trail west in their freight-laden covered wagons. The action highlight of the film is a stirring fight between the pioneers and hostile Indians.

Ernest Torrence and Tully Marshall portray roles similar to those they played in "The Covered Wagon"—that of a lovable pair of disreputable old scouts. Their comedy is an outstanding feature and serves to balance the more rugged parts of the film. Gary Cooper and Lily Damita furnish the love interest. The photography is magnificent, and the musical scoring back of the picture is highly effective.

"Fighting Caravans" stands out as a picture that will enjoy long runs everywhere, and will roll up box office grosses commensurate with its impressive size. For our foreign market, the production will be released with superimposed titles in various languages. This, plus the musical background, the immense cast of thousands, including many stellar personalities, and the colossal epic nature of the production itself should insure big business wherever it is shown.
WITH REGULAR PARADE OF HITS!

“No Limit,” “Gang Buster,” “Finn and Hattie,” “Scandal Sheet” Provide Varied Entertainment for Paramount Audiences—Chevalier’s Personal Appearance Riotous Success

PARAMOUNT’S reputation that it is the one company which exhibitors can look to as a dependable source of supply was well borne out by the steady parade of high-grade pictures released during the past four weeks. Besides “Fighting Caravans” at the Rialto Theatre, four new hits were unreeled at the Paramount Theatre on Broadway.

First, in the order of their appearance, came Clara Bow in a smoothly directed, (by Frank Tuttle) clever little comedy, “No Limit,” in which the “It” star has the able support of Harry Green, Norman Foster and Stuart Erwin.

You can just about imagine what happens when a family made up of (Papa) Leon Errol, (Mama) ZaSu Pitts, (Daughter) Mitzi Green and (Nephew) Jackie Searcl go to Paris. Yes, you can imagine, but to fully appreciate the humor of “Finn and Hattie” you’ve got to see Errol fancying himself as a sheik and falling for a phoney countess; ZaSu Pitts making whoopee with a Paris police; little Mitzi acting the enfant terrible to perfection; and terror Jackie getting just what he deserves for being an unmitigated pest.

“FINN AND HATTIE” Impressions by Hoffman in the “New York American” of Mitzi Green, Lilyan Tashman and Leon Errol in the funniest of the hilarious picture.

As the typical Lighter type of movie ushers who becomes the temporary owner of a swell Park Avenue apartment, which turns out to be a private gambling den, Clara has a fine opportunity to do what is probably the best work of her taller career. The action flows in a steady stream, punctuated by a flock of laugh, the film is mainly furnished by Stuart Erwin as the lumbering Swope, and Harry Green, the wise-cracking theatre manager. Foster is the romance in Clara’s life and helps straighten things out in the end after first going crooked himself.

A point well worth mentioning is the exceptional photography which pictures the New York backgrounds in most realistic fashion.

“I N “The Gang Buster,” Jack Oakie makes a gag out of a gang. In other words, the freckle-faced comic kids the underworld and does it to a fare-you-well. From start to finish, the film is a rapid-fire mixture of machine-gun action and explosive comedy.

Edward Sutherland, director, deserves a lot of credit for keeping the picture moving at such a swift pace that you miss something if you shut your eyes for a second. Oakie plays a brash insurance agent, who lets nothing stand in the way of getting his man—for a policy! An ex-small town youth, with an abiding respect for law and order, he is ignorant of the power a big city gangster wields. To get the girl he loves out of the clutches of the gang leader, he invades the latter’s stronghold—a place even policemen fear to enter. Needless to say, he eventually saves the girl, scatters the range and gets the policy.

A strong supporting cast, including Jean Arthur, William (Stage) Boyd, Wynn Gibson, Francis McDonald, Albert Conti and Tom Kennedy, gives the irrepressible Oakie expert assistance in wringing the most out of the story in the way of entertainment. This is one swell picture! * * *

“NO LIMIT” Here’s where one queen (Clara Bow) and three aces (Harry Green, Norman Foster and Stuart Erwin) equal a full house! * * *

The film is an adroit admixture of smart comedy situations and old-fashioned slapstick farce. It was made for fun and laughter, and there isn’t a serious inch of footage in its entire length. Lilyan Tashman, as the pseudo countess, Regis Toomey, as a gentleman in crime, and Mack Swain, the Paris guide, whose long beard makes it unnecessary for him to wear a tie, deserve honorable mention for their capable support.

“Finn and Hattie” is a sure cure for the “depression blues”!

“All For an Idol!” The Paramount Theatre presented a gay, holiday appearance outside as well as inside the walls of Chevalier’s personal appearance.

T HAT the idol of France has indeed become the idol of America was effectively proved when thousands of eager patrons crowded the Paramount Theatre for a solid week to see and hear Maurice Chevalier in person on the stage, singing, talking, clowning and acting in his own inimitable fashion. (“Finn and Hattie” was the film fare.)

Despite powerful opposition in the way of stage and screen attractions in rival Broadway theatres, a steady flow of humanity poured into the Paramount from early morning till late at night. The only reason he didn’t break the house record was because a goodly number of people remained in their seats to see him a second and a third time! As it was, he gave the Paramount one of the biggest weeks it has had in months.

Readers of this publication don’t have to be reminded that Chevalier means money to any theatre’s box office. You know what record-breakers his pictures have been in every quarter of the globe.

Watch for him in “The Smiling Lieutenant!”

“THE GANG BUSTER”
ON BROADWAY!
Side of Rialto Theatre marquee showing advertisement displayed.

IL CONCORSO
La zona del Canale, che l'anno scorso, viene da un concorso, ha raggiunto il primo posto e la Francia, vincitrice del primo premio nel 1930, è al secondo posto. Ciò indica chiaramente che i leggendari di dette due divisioni hanno deciso di non riposare sugli allori e stanno lottando per vincere il primo premio anche stavolta. Bravi, Signori Novak e Southam!

Un'idea dei grandi sensazioni sta nel fatto che l'Argentina, che è sua e non concorso nello scorso anno, è la penultima nella prima fase dei risultati raggiunti quest'anno. È trovare l'Italia all'ultimo posto nonostante la sua presenza. L'Italia, tuttavia, che non resteranno al fondo per molto tempo.

Relativamente ai primi ritorni vi sono due cose importanti da tenere in vista. Il primo è che il concorso, di quest'anno, è suddiviso in quattro campagne trimestrali e che un potenziale vincitore, appartenente al caposquadra alla fine di ciascuno trimestre. Il secondo, che le percentuali includono non soltanto l'en-tatazione dei film ma anche l'entrata alla veduta del materiale di reclame.

Mr. Seidelman ha già notificato tutti gli uffici che quest'anno, per la prima volta, verrà calcolata l'entrata dalla reclame per la vendita, perché nell'invierà il vostro cabletv mensile, non dimenticate di includere nella vostra cifra totale anche l'entrata dalla veduta del materiale di reclame.

La decisione del nostro funzionario di accreditare la cifra derivata dalla vendita del materiale di reclame in detto concorso significa non solo una notevole riconoscenza dell'importanza di questo ramo della nostra azienda, ma è anche un incentivo potente per ogni ufficio ad accrescere le sue vendite nel campo delle vendite del materiale di reclame. È un fatto provato che quando causa di incidenza di titoli, di pantere e di altre bestie feresi. E poi, episodio culminante nella pelle d'oca, il film mostra una tigre divoratrice d'u-mini mentre insegue ed uccide il piccolo Rango e poi durante l'assalimento del fucile del fiume. La spessi, da non perta di famiglia, di buffal- acustico, corre in difesa del bambino, e nella disperata, terribile lotta che ne segue, uccide la tigre. L'intreccio, assai ben architettato, acquisita forza di convinzione dall'azione reale di questi trenta. Questi non recitano; ma sono naturali, senza affettazione. Essi che semplicemente vivono la loro vita innanzitutto all'occhio della camera cinematografica. Le molte e frequenti scene del film di Rango sono di una bellezza che le loro sensazioni. Il film è commovente e affascinante.

Riasumendo il film nel suo insieme, “Rango” è la più strana produzione della fantasia e diversa da qualsiasi altra produzione cinematografica. Qualcosa di nuovo, di singolare, di originale. Il film è stato sincronizzato ad un eccellente spartito musicale che dignitosi raffinamento l'atmosfera e che contribuisce in modo sorprendente al suo realismo. La produzione s'in-siema con l'aggiunta di un'attitudine ad ed alle volte un'occhiata al diflusso del quadro scenico spiega le varie situazioni, ma per la maggior parte in modo perfettamente ideale.


“Rango” è un film per l'intera famiglia. La sua pazienza ed il valore drammatico dell'intreccio rappresentano una magica attinenza per gli adulti; mentre lo stesso va per la vita animale e le avventure emozionanti saranno un insuperato divertimento per i bambini. 

Fra qualche settimana riceverete dalla Sezze Centrale i più buoni particolari relativamente alla distribuzione estera di “Rango.”

E TENUTE A MENTE
POTETE usare 500 dollari? Potete usare 400 dollari? Potete usare 300 dollari? Potete usare 200 dollari? POTETE usare 100 dollari?

Questi rappresentano i cinque premi in denaro che verra-no conferiti ai vincitori delle campagne di pubblicità per la reclame e per lo sfruttamento del film di Byrd. E vero che il concorso non termina che al 30 giugno, ma se la cinematografia è stata proiettata nel vostro territorio, prendete ora il vostro libretto di appunti ed inviavelo immediatamente.

"FIGHTING CARAVANS"
Judging from the attitude of Gary Cooper and Lily Damita above, the title should have been "Fighting Romance." And this attitude is indicative of the misunderstandings that complicate the smooth course of their love in the picture before the happy fade-out.

SU BROADWAY
L'IMPORTANTE avvenimento cinematografico di Broadway in queste ultime settimane è stato il debutto mondiale al Rialto Theatre, in data 23 gennaio, della maestosa epopee del West—"Fighting Caravans," con ben mille interpreti, con a capo Gary Cooper, Lily Da-mita, Ernest Torrence, Tully Mars-hall, Eugene Pallete e Fred Kohler.

La più chiara e al tempo stesso la più efficace descrizione di "Fighting Caravans," una che sintetizza la sua scomparsa vastità della vita all'aperto, del suo sforzo, del suo lavoro, del suo sforzo di essere eccellenza come divertimento, è "The Covered Wagon" in Sonno! e questa l'espressione che viene più spesso usata da tutti il materiale di reclame sia per il commercio che per il pubblico. "Fighting Caravans" è basata sulla storia di Steve Gray, dell'antico West romantico e racconta le privazioni, le gioie, i sacrifici e gli amor piuttosto di una banda di coraggiosi pionieri americani, che si sono incamminati verso il West nelle loro carrozze coperte e cariche di provviste. L'azione più impressionante di questa cinematografia è una lotta drammatica fra i pionieri e gli indiani ostili.

Ernest Torrence e Tully Mar-shall ritraggono parti simili a quelle da loro rappresentate nel "Covered Wagon"—e cioè una sim-patica coppia di vecchi avventurieri di malta fama. La loro complicità è una delle caratteristiche più salienti del film. Gary Cooper e Lily Damita sono gli inamoreati. La parte fotografica è magnifica e la sincronizzazione musicale che accompagna la cinematografia è di un effetto straordinario. "Fighting Caravans" rappresenta un film che godrà di lunghe stazioni dovunque ed accumulerà ro-toli d'argento al bettino in proporzione della sua vastità impres-sionante.
To a public fed up on musicals, underworld thrillers, sex... the usual in all its familiar forms... comes this fresh and amazing novelty...
Human, humorous, daring, dynamic ... blazing new trails of entertainment ... and reaping the rich money rewards of the successful pioneer...
Jesse L. Lasky says: "Not only the greatest new idea I have ever sponsored... but also THE GREATEST I HAVE EVER SEEN!"
Snatched from the world’s last untouched wilderness after 18 months of terrific danger by Ernest B. Schoedsack

PARAMOUNT’S MASTER-MYSTERY

RANGO
A SUPER-IMPOSITION!

Everybody's doing it! Doing what? Why, superimposing! The studio photographer experimented with Streets Gallagher, with the above result.

AM BROADWAY


Um die Aussenannahmen vom wilden Westen in ihrer ganzen majestätischen Grösse, das pulsierende Tempo und die unerbittlichen Unterhaltungsqualitäten dieses Films am zutreffendsten und zugleich einfachsten zu beschreiben, sollte man „Fighting Caravans“ den Tonenn „Covered Wagon“ nennen, das Stichwort, welches hier in der Propagierung und Reklame angesetzt wurde.


RANGO

Deze opzienbarend, sensationele Paramount film is een quick idea in deannel der film productie.

N a achtten maanden in de rijboc van Sumatra vertoedt te hebben, is Ernest B. Schoedsack, mede producer van "Chang," "Bengal Tiger" en "River Veemen" in de beschadigde wereld teruggekeerd met een der meest opzienbarenden films, ooit in de welke schermen tooverd. Rango zal het publiek overal in de wereld verstand doen staan, aangezien de opzet en de bewerking van deze film iets geheel apart is.

Schoedsack begaf zich naar Sumatra, niet alleen met het doel voor oogen om de dieren in het oor woud van dat tropische eiland met de camera te verschalen, doch tevens om het publieke lette der inwoonlingen gebruik te voor te geven. Hij was van met af aan voornemens het moeilijke bestaan, de ontheerings en gevechten, niet alleen deze woorden, de eenen enigswijl om het bestaan in het oor woud wel voor mens als voor dier in een boeiende filmvertelling weinig te geven. Want beiden willen wel leven. Beiden zijn gewapend tegen hun vijand; de natuur, of door melancholisch vertoeven.

Men moet deze film zien, om ten volle te beseffen, dat Schoedsack deze idee op waardevol meestersche wijze in Rango tot uiting heeft gebracht. Rango is van het begin tot het einde een aaneenschakeling van realistische, pathos, klucht, spanning en sensatie. Er zijn vier hoofdfiguren, twee apen — Toca en diens zoon, Rango — en twee mensen, Ali en diens zoon, Bin — wier levensgeschiedenissen parallel loopen. De eectifice manier, waarop Schoedsack de verhoudings tusschen deze figuren telkens weer naar voren brengt door andere wezens van het oor woud in zijn film vertelling op te nemen, wekt van genaau inzicht en toont ons Schoedsack als een geboren racoon-tser.

De film kroelt van spannende jacht tafereelen... op tijgers, panters en andere verschuivende dieren. En de film wordt aan het einde tot een climax gebracht, waarvan u de haren ten berge rijgen: een tijger doodt Rango en gaat vervolgens af op den jongen Bin. Een karbouw komt het kind ter hulp en maakt den tijger af na een compressie van heel de beweging.

Benevens het uiterst spannende verhaal, verdienen de vier hoofdpersonen speciale bude voor hun onvertroffen realistisch spel. Zij acteeren niet; zij leven voor de camera. De koddige grimmassen van de kleinen Rango stellen de grappen van clowns en komieken in de schaduw. Hij is een geboren komiek.

Rango is in een woord iets geheel apart, iets nieuws en origineels op filmgebied. Er is geen tweede film als Rango. De film is gesignaleerd met prachtige toepasselijke muziek, die veel tot het genot van deze rolprent bijdraagt. Een gesproken voorwoord aan het begin en hier en daar een verklarend woord zijn de enige stemmen, die in de film gehoord worden.

Overigens is de film 'stil'.

Voor buitenlandsche distributie is deze film beslist pasklaar ge maakt. Evenals "Chang" is ook Rango een pakkende, korte, kernachtige titel, die onmiddellijk belangstelling en nieuwsgierigheid opwekt. Dientengevolge leent de film zich hetter voor publiciteit en reclame, om van andere voor de hand liggende exploitatie mogelijkheden niet eens te spreken.

Rango is een familie film, voor oud en jong leden zal deze rolprent willen zien.

Over enkele weken zult ge van het Hoofdkantoor volledige inlichtingen ontvangen aangaande de buitenlandsche distributie van Rango.
Paramount in the "PURELY PERSONAL" News of the Month

SOUNDTRACKING THE PRINCE OF WALES

“THE hard times of 1930 were the greatest boon that ever came to the motion picture industry. This surprising declaration was made by Jesse L. Lasky, first vice-president and production head of Paramount, in looking back on the year just closed.

“The public’s response to talking pictures was so great and overwhelming,” he said, “that I have not a doubt but that for a time the business was almost too easy, and producers were getting soft.” Then came the 1930 depression.

“Hard times were a challenge. The situation could not be met by simply spending more money; it could only be met by the use of more brains, more energy, more showmanship. This emergency brought to the front a new and brilliant personnel and, in addition, gave new life to the old personnel.

“Out of the 1930 turmoil came a confidence not born of prosperity and easy conditions, but a confidence born of achievement. We learned once again the truth of the old showman slogan: ‘It’s always a good season for good shows.’ The industry learned once and for all that to coast with the season was to court disaster.

“The result is being reflected in the new productions now being released by the major companies.”

ARGENTINIANs VISIT HOME OFFICE

Recent visitors to Home Office included I. Chas De Cruz (extreme left) and Miguel Tazo (extreme right), who arrived from Buenos Aires for a general survey of film conditions over here in the interests of various newspapers and governmental agencies in Argentina. The other two gentlemen in the picture are George Weltrup, assistant to Mr. Siedelmann, and O. R. Geyer, manager of foreign advertising and publicity.

HEADS BERLIN DEPOT!

ORD comes from Berlin that Gus J. Schaefer, Division Manager for Germany, Central Europe, Scandinavia and Holland, has appointed George Vallar head of the Berlin Depot, to cover all the above-mentioned territories. Mr. Vallar has been connected with our German organization for a number of years in various executive capacities, and is ideally equipped, by reason of his ability and knowledge and experience, to handle this exciting job. Congratulations, George!
RAINGO

Este nuevo filme especial de la Paramount representa una sorprendente innovación, única en su género.

REEL QUARTET!

Here are four reasons why “Flying Caravans” will exert a powerful appeal at the box office—Ernest Torrence, Gary Cooper, Lily Damita and Tully Marshall. If you recall the marvelous comedy of Torrence and Marshall in “The Covered Wagon,” you will understand why they almost stole the picture in “Flying Caravans,” in which they repeat their roles of a couple of trouble-ole scouts.

EN BROADWAY

El acontecimiento cinematográfico más importante de Broadway, durante la semana pasada, ha sido el estreno en el Rialto, el 25 de Enero, de la majestuosa epopeya del Oeste, “Flying Caravans,” con un reparto en el que figuran millares de actores, encabezado por Gary Cooper, Lily Damita, Ernest Torrence, Tully Marshall, Eugene Pallette y Fred Kohler. La definición más lúcida y más gráfica de “Flying Caravans,” la que mejor simboliza su espiritu y la grandeza de su ambiente, sería la de “The Covered Wagon” con acompañamiento de la palabra del sonido. Este es el lema de publicidad que se está usando ante el público. “Flying Caravans” está inspirado en una novela de Zane Grey, en la que se narra las vicisitudes y luchas del Oeste, en los días románticos de la colonización. El momento culminante de la cinta es el de la lucha de los aventureros contra los pueblos rojos.

Ernest Torrence y Tully Marshall desempeñan papeles análogos a los que asumieron en “The Covered Wagon,” o sea el de tambores y exploradores. Gary Cooper y Lily Damita se encargan del elemento amoroso. La fotografía es maravillosa, y el acompañamiento musical es sumamente eficaz.

“Flying Caravans” es una película que se exhibirá durante largo tiempo, y que dará enormes resultados de taquilla, por su magnitud artística y emotiva.

RECUPERDE

¿E interesaría ganarse $500 o $400 o $300 o $200 o $100?

Estas cifras representan los cinco premios en metálico que se concederán a los ganadores del concurso de anuncio, publicidad y explotación de la película de Byrd. El concurso no concluirá antes del 30 de Junio, pero si la película se ha estrenado ya en su territorio, no deje de mandar su informe inmediatamente.

DESPUES de pasar diez y ocho meses en las selvas de Sumatra, Ernest B. Schoedsack, el creador de “Chang,” “Náufragos de la Vida,” “Las Cuatro Plumas,” vuelve al seno de la civilización, trayendo consigo los documentos cinematográficos más intensos que se conocen. “Rango,” que así se llama la nueva producción, es obra que ha de agradar a todos los públicos, y de por su carácter de novedad y por el dramatismo de sus escenas.

Al salir para Sumatra, Schoedsack tenía ya en su haber desde que la que se representase la vida animal en plena naturaleza, y a la par la vida del hombre. La cámara se movía, para luchar contra los elementos y las fieras, en el combate más encarnizado que se conoce en la historia de la humanidad. En esta cinta, su autor se propone demostrar que el problema primordial de la vida, el de la supervivencia, con las luchas que acaecen, es común al hombre y a las bestias de la naturaleza. Ambos precisan defenderse contra el enemigo común: el tigre de garras traicioneras, el acecho siempre de nueve vidas. Con el fin de Schoedsack se probarán plenamente que había acertado en esos documentos cinematográficos, en intensa, intensa, dramática, momentos de insuperable emoción, entrevistados con toques de comedia expresional, en que aparecen cuatro personajes: dos de ellos del reino simiesco, Tush y su hijo Rango, orangutanes como sólo se encuentran en la isla de Sumatra, y dos humanos, Ali y su hijo, Bin. El drama se desliza en torno a estos cuatro personajes, y la habilidad de Schoedsack en entrelazar sus vidas con los incidentes diarios de la selva, poblada de fieras y de otros peligros no menos amenazadores, es algo perfectamente desconcertante y único.

En “Rango” hay escenas de realidad espeluznante, como la matanza de tigres, por ejemplo, y de otras fieras de la selva. El momento culminante de la obra llega cuando un tigre ataca y devora a Rango, volviéndose luego contra Bin, el pequeño indígena. El búfalo a cuyo cargo corren las tareas más pesadas de la familia, y manosear de inmensos bueyes domésticos, se revuelve alardeo el tigre, para defender a Bin, logrando matarlo a cornadas.

El desarrollo de la obra, ingenioso en extremo, está favorecido por la actuación perfectamente realista de los personajes. En realidad puede decirse que no actuan, sino que viven, sin afectación, espontáneamente, cual si la cámara no estuviese allí. Las gracia de el pequeño Rango, por ejemplo, son capaces de excitarse la envidia del cómico más consumado, de entre los humanos.

En resumen, “Rango” es algo enteramente diferente de cuanto se ha filmado hasta la fecha, y supera en valor emotivo a la misma novela de aventuras. Es algo enteramente original, nuevo, y la película está sincronizada con trozos musicales que acentúan su valor dramático considerablemente. Se inicia con un breve prólogo, y a veces la voz de un explicador invisible aclarar algunos detalles de la escena. Por lo demás es una cinta silenciosa.

“Rango,” desde el punto de vista de distribución en el extreñjo, será un verdadero éxito, y, como “Chang,” no dejará de despertar un interés formidable en todo el mundo. Su asunto se presta a una excelente campaña de publicidad, desde todos los puntos de vista.

“Rango” es una de esas películas que puede ver la familia entera. La novedad del asunto y su valor dramático atarajará a los mayores, y ni que decir tiene que el efecto que sus escenas de la selva producirán en los muchachos.

Dentro de pocas semanas enviaremos detalles completos, relativos a la distribución de “Rango” en territorios extranjeros.

“THE GANG BUSTER”

To appreciate this new Jack Oakie comedy, you have to watch him trying to sell life insurance to gangsters!

EL CONCURSO

El estado actual del concurso de Legiones Extranjeras aparece en otra página de este número. Como de costumbre, el concurso de siete semanas, de las veinticisiete divisiones participantes, nueve han rebasado ya los límites de la cuota. La Zona del Canal de Panamá, que el año pasado ganó el tercer premio, está ahora a la cabeza, y Francia, el país vencedor de 1930, ocupa el segundo lugar. Estos sintomas indican claramente que los legionarios de ambas divisiones han resultado no dormirse en los laureles, y quieren llevarse también los primeros premios de este año. ¡Brujaz, meneos Novak y Soultam! Una de las sorpresas grandes la ha dado la Argentina, que del segundo lugar que ocupaba el año pasado la retrocedió hasta el penúltimo en éste. Sin embargo, es de esperar que pronto resulte de nuevo el más fuerte. Dos cosas igualmente importantes hay que recordar, en relación con el estado actual del concurso. En primer lugar, el concurso de este año queda dividido en cuatro trimestres, adjudicándose un premio al final de cada uno de ellos. Segundo dato que hay que tener en cuenta es que el concurso incluye, no solamente ingresos de ventas, sino que además abarca el de ingresos de publicidad. Mister Seidelman ha comunicado ya a las oficinas que este año, por primera vez, se tendrán en cuenta los ingresos de publicidad, por lo que es esencial enviar, en el cable mensual, informe de la venta de publicidad en el total de la suma.

La decisión de nuestros directores de conceder el 10% de los ingresos de ventas de publicidad en el concurso tiene importancia suma, no sólo porque ello equivalga a reconocer la importancia de este aspecto del negocio, sino también porque tenderá a estimular los esfuerzos de cada uno de las oficinas en el sentido de la venta de publicidad. Sus ingresos pueden ser el factor decisivo del concurso, en caso de que los otros datos de ingresos actúen escasas diferencias entre sí.

¿Cuáles del ingreso de publicidad, pues es de importancia vital!
AN INTERNATIONAL CAST!

FEATURING a truly international cast, "Gente Alegre," Paramount's spectacular musical drama, now in production at our Hollywood studios under the direction of Edward Venturini, marks a new phase in Spanish picture making.

The story of "Gente Alegre," (heretofore called "Arriba el Telón") which revolves around the theatre-world and its glamorous people, was written directly for the Spanish screen by Henry Myers and scenarized by José Carner-Ribalta. The music and the lyrics, to be heard for the first time in the film, are the work of Paramount's musical department.

Every Spanish speaking country is represented in the impressive cast. Roberto Rey, who plays the youthful song-and-dance man, hails from Chile. Rosita Moreno, in the leading feminine role of musical comedy star, is from Spain. Ramon Pereda, as the sophisticated theatrical producer, is also a native of Spain, which is the home town of Maria Calvo as well. Mario Alvarez comes from Cuba; Vicente Padula from Argentina; Delia Magana and Carmen Rodriguez from Mexico. The remainder of South and Central America is represented in the performers appearing in the minor roles.
SUR BROADWAY

L'IMPORTANT événement de l'éve-
nement sur Broadway pendant ces
dernières semaines fut l'ouverture
du théâtre Rialto le 23
janvier, dans la superbe épique de
l'Ouest — "Fighting Caravans" —,
avec une interprétation comprenant
des milliers de personnes et conduits
de Gary Cooper, Du Daunt, Ernest
Torrence, Tully Marshall, Eugene
Palette et Fred Kohler.

La plus simple, et cependant la
plus exacte description à faire de "Fight-
ing Caravans" est une description qui
résume son immensité des plaines,
son action rapide, ses énormes qualités
récitatives, est de l'appeler: "The
Covered Wagon en sonore.

Tel et tel est l'expression actuellement
employée dans toute la publicité
adressée au monde cinématographique
et au public.

"Fighting Caravans" est basé sur
l'absolument historique de Zane Grey
du vieux Ouest romanesque, et le
peintre des monts sacrés et des amants d'une bande
de pionniers américains, qui s'avancent
sur un sol inconnu. Les joueurs sont des
sauvages et des émissaires chargés de bagages.

L'histoire s'élargit dans le film par
l'affaire de l'histoire qui met en paral-
lele l'histoire humaine et la vie animale
telles qu'on les trouve dans la jungle.

C'est que l'idée de vivre dans la
jungle, et l'idée qui vit le film est
c'est une histoire unique et absolument
fascinante.

M. Schoedsack est allé à Sumatra
non seulement avec l'idée de rap-
porter un spectacle de la vie animale
primitive qui vous dresse les cheveux
sur la tête, mais aussi avec l'espoir
de donner un conte civilisé avec
l'un des plus surprenants et plus
extraordinaires pélèmènes jamais pro-
jetés sur l'écran. "Rango" étonnera
les spectateurs dans le monde entier,
étant que cet événement est absolu
complètement fascinant.

Ce qui suit est un résumé des trois
Personnages qui sont une partie du
film "Rango". Ceux-ci ne "jouent" pas; ils sont naturels, sans
suffisamment, simplement vivant leur
vie dans l'appareil de prise de vue.
Les deux personnages qui forment avec
le petit "Rango" et de ses seules
suffisamment pour faire pâlir les
formes érotiques des humains.

Le développement ingénieux de
l'histoire est aidé par l'action réelle
de ces quatre personnages. Ceux-ci ne
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A NEWSREEL TIP!

We commend the following from a recent issue of "Film Daily," the American trade paper, to every legionnaire who sells the Paramount newsreel:

"If we were an exhibitor, we would advertise the highlights of our newsreel as we do our feature. One patron out of four will tell you that he constantly enjoys the newsreel better than anything on the program. Its features reflect the happenings in which millions are interested. Neglecting the newsreel is neglecting opportunity."

Pass that thought along to your exhibitors!

A REMINDER!

Can you use $500? Can you use $400? Can you use $300? Can you use $200? Can you use $100?

These represent the five money prizes to be awarded the winners of the best advertising-publicity-exploitation campaigns on the Byrd film. To be sure, the contest doesn't end until June 30, but if the picture has played your territory, make up your scrapbook now and send it in right away.

Important: list on the first page of the scrapbook the names (and positions they hold) of those who will share in the prize money in the event that it is adjudged a winner.

PROUD OF PARAMOUNT!

Having concerted the Madan Theatre, Calcutta, India, into a modern up-to-date talkie house, and contracted for the first-run showing of Paramount product, the management broadcast the news via newspaper ads, of which the above is an excellent sample.

PARAMOUNT IN THE AIR!

No matter how the London public travels, by train, subway, street car, bus or airplane, they can't get away from Paramount advertising. Our British brethren have covered every avenue of publicity. Photo above shows interior of giant Belgian plane calling attention to Paramount pictures and the Astoria Theatres our company recently acquired over there.

PARAMOUNT ACQUIRES CAPITOL, MELBOURNE

MARKING the first Paramount acquisition of de luxe houses in this part of the world, our company officially took over the Capitol Theatre, Melbourne, on December 26, and inaugurated it as a long-run house with the Marx Brothers' "Animal Crackers."

The Capitol, which is a "class" theatre in the fullest sense of the word, will have the benefit of the Public system of operation, James L. Thorley is general manager as well as in charge of presentations. Leonard Penley, with a background of seven years experience in Paramount publicity and exploitation work, has been appointed house manager.

As with all other Paramount activities in Australia, the theatre will be under the general direction of John W. Hicks, Jr., Managing Director. It is a foregone conclusion that with Paramount product and characteristic Blue Ribbon showmanship, the Capitol will become a habit with the Melbourne public.

JAPAN HAILS SUPERIMPOSED "MOROCCO"

PARAMOUNT'S initiative and enterprise in being the first company to make a superimposed Japanese picture has been heartily acclaimed by the trade and press in Japan who witnessed a preview of the superimposed version of "MoroCCo," according to cable advices just received from Tom Cochrane, Managing Director for Japan.

Hard upon the first cable came a second, which is self-explanatory:

"Screened Morocco Imperial Palace to the Imperial Family who thoroughly enjoyed it—entire industry enthusiastically acclaims superimposing and experiment is unqualified success."

Among those at Home Office who heard the news with modest satisfaction was Yoshitaka Tamura, who came to New York last December at Mr. Cochrane's request to supervise the editing and superimposing of the Japanese titles.

HOME OF PARAMOUNT IN MELBOURNE!

Interior of the de luxe Capitol Theatre, Melbourne, Australia, recently taken over by Paramount to be operated as a long-run house.

THRELLING BUDAPEST!

Reaping a harvest of publicity in every city it has visited, Paramount's "trackless train" has done yeoman service in exploiting Paramount pictures throughout its triumphal tour of Europe. Here it is in Budapest helping to put over "Monte Carlo" at one of the local theatres. F. A. Lobkovich, in charge of the train, is the gentleman with his foot on the running board.

SWEDISH ART!

Whoever he is, the artist responsible for this Swedish poster on "Feet First," is certainly ultra-modern. It's different and effective!
CARMAN BARNES, SCHOOLGIRL WRITER, MAKES OVERNIGHT LEAP TO SCREEN STARDOM

CARMAN BARNES, eighteen year old school girl novelist and playwright, has been snatched from the ranks of authors and skyrocketed to the dizzy heights of screen stardom. Such is the startling news just issued by Mr. Lasky in announcing that Paramount has signed as a screen star the youthful writer of "School Girl" and "Beau Lover." She will be introduced to the world immediately in the stellar role of "Debutante," the story of which Miss Barnes herself is writing. Production will start as soon as her script is completed.

The rapidity with which Carman Barnes has reached film heights has left her dazed in spite of the sensational career she has had as a popular novelist. She came to Hollywood in December under contract to Paramount for a tryout of only six weeks as a writer. Her trial recently ended and in its place was substituted a starring agreement, after exhaustive screen tests had shown that she has extraordinary dramatic ability, allure and appeal. The newest and most surprising of modern screen Cinderellas is a slender blonde of exotic beauty that can only be described as "different." She has grace possessed only by those who have studied dancing professionally, as she did. Although she cannot be classified by type, she is of a group that suggests smouldering fire in personality.

Her entrance into screen stardom overnight is only another step in her sensational career. Born in Chattanooga, Tennessee, November 20, 1912, she showed literary ability even as a child. Her first novel, "School Girl," was completed just before her sixteenth birthday. Last fall her second novel, "Beau Lover," was published and attracted the attention of Paramount officials. Her dramatization of "School Girl" was presented on Broadway a few weeks ago.

Besides her writing and acting ability, she is a talented violinist, sculptor, painter and dancer.

VON STERNBERG TO DIRECT "AN AMERICAN TRAGEDY" WITH HOLMES, MISS SIDNEY

DEFINITE plans for production early next month of Theodore Dreiser's best selling novel and successful play, "An American Tragedy," have been announced by Mr. Lasky. This dramatic story, considered one of the most valuable fiction and dramatic properties in modern literature, will be directed by Josef von Sternberg. It will feature Phillips Holmes as Clyde Griffiths and Sylvia Sidney as Roberta Alden, the boy and girl from fate sweeps into the most tragic situation possible to modern youth. Frances Dee will play the role of Clyde's sweetheart.

ARLEN, LOUISE DRESSER CO-FEATURING IN 'ROPED IN'

RICHARD ARLEN and Louise Dresser are to co-feature in a dramatic talking picture of the early West, according to announcement made by Jesse L. Lasky. Others in the cast are Frances Dee, Martin Burton, Tom Kennedy and Sid Saylor. It is tentatively entitled "Roped In." Edward S. Sloman will direct. It is an original story by Keene Thompson and Agnes Brand Leahy, based on historical events during the days of cattle rustlers.

VILCHES TO MAKE FIRST COSTUME PICTURE

THE first costume picture to be made in the Spanish language will be the Ernesto Vilches starring production "El Comedianta" according to an announcement made by Ernesto Vilches Productions, Inc. The comedy by E. V. Dominguez is the initial film to be made by the Spanish star with his independent producing company. "El Comedianta" is one of the best known of Vilches' repertoire of plays. With its locale in the London of the early part of the 19th century, it will present the Spanish character actor as an elderly Shakespearean player. Its selection as the first independent picture to be made by Ernesto Vilches is based on the play's popularity in Spain, Latin and South America. The story is now being prepared for filming under the supervision of Vilches, who will also direct the picture. His supporting cast and co-director will shortly be announced.

In charge of production for the newly formed company is John H. Auer. The picture will be the first of three Vilches starring pictures to be distributed by Paramount.
NEW BOW VEHICLE WILL BE BASED ON "KICK IN"

"KICK IN," William Mack's dramatic success of a few seasons ago, will be the basis of Clara Bow's next talking picture, it was announced by Mr. Lasky. (This precedes the announcement made last month that she would make "Working Girl," based on the stage play, "Blind Mice." Direction has been assigned to Leopoldo Frignani. Bartlett Cormack is writing the screen play. "Kick In," is a story of a boy and girl used to grim surroundings who try to go straight but clash with the hate of a man who refuses to believe them on the level.

ALL STAR CAST IN FILM, "THE LAWYER'S SECRET"

A DRAMATIC story of the clash of an attorney's heart and his code of ethics today has been selected as an all star screen vehicle for Charles Rogers, Olive Brook, Richard Arlen and Jean Arthur. It has been tentatively titled, "The Lawyer's Secret". The purchase of this story by James Hilary Finn, Los Angeles newspaperman, and the assignment of leading roles was announced by B. P. Schulberg. Production will be co-directed by Max Mervin and Louis Gasnier. Marcin and Lloyd Corrigan are collaborating on the adaptation. Filming of the story will begin early next month, as soon as members of the all star cast have completed their present screen work.

PARAMOUNT CO-STARTS COOPER; MISS SYDNEY

SYLVIA SYDNEY, young New York stage actress and late star of the Broadway play "Bad Girl," is to be co-starred with Gary Cooper in "City Streets." Paramount announced this week.

At first, "City Streets," which is being directed by Raoul Walsh, was announced as starring Cooper and Miss Sidney with Paul Lukas, Wynne Gibson, William Boyd, Stanley Fields and others. Paramount's executives decided to star the two young players after they saw Miss Sidney's work in daily rushes, according to studio information.

Jesse L. Lasky, B. P. Schulberg and others have declared that Miss Sidney, without doubt, will be accepted as one of the foremost dramatic stars of the screen with her first two pictures. "City Streets" is a powerful and intensely dramatic story of the underworld, which allows both Gary Cooper and Miss Sidney full scope for their histrionic talents.

LUKAS TO BE STARRED IN "VICE SQUAD"

"The Vice Squad," inside story of the secret operations of metropolitan vice squads in combating crime today, has been scheduled for screen production at the Paramount studios in Hollywood. Announcement from Mr. Lasky carries the news that Paul Lukas will have the stellar role, est part of his film career, with Fay Wray as a society girl. cording to an announcement from Mr. Lasky. The story for the new comedy vehicle, which will be made in Hollywood, is being written by S. J. Perelman, a series of films for Paramount, man and Will R. Johnston.

MARX BROTHERS TO MAKE "MONKEY BUSINESS"

"MONKEY BUSINESS" has been decided as the next picture starring the Four Marx Brothers, following the signing of a new contract for various shows. According to the announcement from Mr. Lasky, the story of the new comedy vehicle will be made in Hollywood.

DEFINITE TITLES!

"THE CONQUERING HORDE" will be the title for the picture starring Richard Arlen, heretofore titled "Stampede."

"Honor Among Lovers" is the definite title for the picture featuring Claudette Colbert and Fredric March. Tentative title was "Sex in Business."

STELLAR CAST FOR NEW CHEVALIER PICTURE

CHARLIE RUGGLES and George Barbiere are the newest additions to the stellar cast of "The Smiling Lieutenant." The Ernst Lubitsch production starring Maurice Chevalier. Ruggles has been assigned the role of Chevalier's boot companion in the forthcoming picture. George Barbiere is remembered for his work with Chevalier in "The Big Pond" and later with Jack Oakie in "The Sap from Syracuse."

In the Chevalier-Lubitsch picture, he will play the role of a king of a mythical kingdom. "The Smiling Lieutenant" will have two leading women — Claudette Colbert and Miriam Hopkins, previously assigned to this elaborate production.

Three films scheduled for Ruth Chatterton

Story plans for the production and release by Paramount of three pictures starring Ruth Chatterton have been announced by Mr. Lasky.

The first of these will be "Baby's Gone A-Hunting," a story that originated in the past by Zoe Akins. This vehicle, which was staged on Broadway by Arthur Hopkins a few seasons ago, is a dramatic story of a domestic triangle in which Miss Chatterton will play the role of a wife who rebels against her husband's mistreatment.

"The Heart is Young" by May Edington will afford Miss Chatterton a role that combines the qualities of "Sarah and Son" and "The Right to Love," as she finds a latent mother love and romance in the midst of a deep intrigue.

The third Chatterton vehicle will be "Sleep-Doctors of War," the Helen Zemola Smith story recently dramatized by Kenyon Nicholson and given a stage production in New York. Called the only true story of woman's part in the World War, it will be directed by Dorothy Arzner, herself a war veteran.

In addition, "Unfaithful," a picture Miss Chatterton has just completed, is to be released to theatres early in March.

ROSITA MORENO OPPOSES ROBERTO REY AGAIN

FULLY approving of the way Rosita Moreno and Roberto Rey make love in "Gente Alegre," Paramount developed the popular screen actress to play the featured lead opposite Rey in a forthcoming Spanish picture soon to go into production at the Hollywood studios under the direction of Edward Vaintourni.

Venice, its gondoliers and ancient mansions form the background for the new story, described as a musical comedy of a wildly farcical sort. The new vehicle, written by Henry Myers tells of the meeting of an American hamlet manufacturer with a Venetian family whose coat of arms, curiously enough, prominently features a hammer as part of the family shield. A widely unnatural desire on the part of the American hamlet magnet to get the insignia pattern on his coat, because of the hammer, forms the humorous complications.

The first of the large staff of composers that will write the many songs to be featured in the picture is Maria Grever, one of the most popular of Spanish song composers.

Paramount will call upon its large Spanish stock company to round out the supporting cast in the picture, the story of which is now being criticized by Jose Carreras-Ruiz. Dates for the production will be made as soon as the script is ready.
SPECIAL FOR JAPAN!

THROUGH the generous cooperation of Yoshihico Tamura, who is supervising the editing and superimposing of Japanese titles in Paramount pictures at Home Office, we are enabled to give our Japanese readers, who don’t understand English, all the information about "Rango" in their own language, printed above.

When he returns to Tokyo early in March, Mr. Tamura will take along a print of "Rango" with superimposed Japanese titles, before he starts work on.

It may be of interest to mention that the Japanese lettering above is from actual Japanese type, and not a "cut" reproduction. Mr. Tamura wrote out his account of "Rango" in long hand, and had it set up in type in the office of a local Japanese newspaper. This type was then sent over to the printer of our publication.

“RANGO” ON RADIO!

"RANGO" received the benefit of a triple radio plug over the nation-wide network of the Columbia chain. The night before the picture opened at the Rivoli Theatre, Mrs. Ernest B. Schoedsack went on the air during the regular Paramount Publicity hour and told the radio audience of the experiences encountered in the jungles of Sumatra by her and her husband while filming "Rango."

Mrs. Schoedsack supplemented this talk the following day (when the picture opened) and again two days later by telling more of her adventures to radio listeners in.

Mrs. Schoedsack travelled with her husband for an entire year during production of "Rango,” so she was able to tell some hair-raising stories of life in the wilds. These timely radio talks gave “Rango” a decided impetus at the box office.
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THE OBSERVATION TOWER

HOLIDAY RECALLS SCREEN'S BIRTH ON FEB. 6

THE twenty-third birthday of the motion picture industry in Los Angeles was celebrated last February 6.

Observance of the anniversary was signalized at the Paramount studio that morning by a two-minute cessation from work in all departments and all stages.

On February 6, 1908, Thomas Person ss, President of the Famous Players-Lasky Corporation, opened work on "Across the Divide," southern California's first film. The initial scenes were filmed in and around Sing Loo's Chinese laundry, then at the corner of Seventh and Olive Streets, it is recalled by Jesse L. Lasky, one of the industry's veteran producers.

The "studio" of the two pioneer producers consisted of only a 100 foot city lot. In contrast, Paramount's celebration today takes place at a plant which covers 20 acres in the heart of Hollywood. At the same time, one picture group working on exteriors, will observe the industry's birthday on the 2700 acre Paramount ranch near Hollywood.

The industry of motion pictures has progressed during twenty-three years from that single early film to a present filming schedule which sends more than 300 pictures out of Hollywood in a single year. The Paramount studios alone, leaders in total output, average more than one picture a week during a year.

A SPORTING IDEA!

We take our hat off to the enterprising Paramount decree in Lima, Peru, who conceived the idea of erecting a huge Paramount billboard in the National Stadium grounds where fifteen thousand spectators, attending the international football matches, couldn't help but see it!

AND THE MORAL OF THIS STORY IS—

B. C. FORBES, the popular financial writer for the Hearst newspapers, reports the following incident. Wrigley, the chewing gum king, riding on a Southern train, was asked, "Why don't you save several million dollars by stopping your advertising for a year? Your business would go on just as well without it."

"This train is probably going fifty miles in less than an hour," was Wrigley's reply. "Take away the engine, and how long do you think the train would keep going? What is the locomotive to this train, advertising is to your business. It is the engine that makes it go and keeps it going."

P. S. The moral of this story is expressed by the title of a new Paramount comedy, just released in the United States at a very psychological moment—"It Pays to Advertise."

125 LANGUAGES ARE SPOKEN IN EUROPE

A RECENT newspaper item shows that it would be practically impossible for Paramount or any other motion picture organization to make multi-lingual pictures in all foreign languages.

That word, all, takes in a lot of languages—to be exact, 125 languages are used in Europe alone, according to publications of the Linguistic Office in Geneva.

The leaders are: German, spoken by 81,000,000; Russian, 70,000,000; English, 47,000,000; Italian, 41,000,000; and French, 39,000,000.

So far, Paramount has produced pictures in more than a dozen foreign languages, which, for all practical purposes, are more than sufficient to take care of our foreign market.

WE WANT CARTOONS!

W e want original cartoons for reproduction in Paramount Around the World. Our only stipulation is that every cartoon sent in must deal with some phase of Foreign Legion activity. We know there are many talented legionnaires with a flair for cartooning and we hope to reveal their genius to our readers around the world.

"SOJERS" THREE!

Jackie Scarl, Robert Coogan and Jackie Cooper find time between scenes of "Skippy" to play soldiers with their wooden swords. Note the facial expressions!
Editorial Council

J. H. Seideman
George Weltner
O. R. Geyer
Charles Gartner
John B. Nathan
Jose Cuñah
J. L. de Bétancourt

Editorial Staff

Samuel Cohen, Editor
J. Ventura Sureda (Spanish)
Arthur Coelho (Portuguese)
N. Vandensteen (Dutch)
Gertrud Wiethake (German)
Luigi Laraschi (Italian)
F. J. J. Mercky (French)

Vol. 4 MARCH, 1931 No. 3

Carry On!

A MAN'S respect for his work gives him a satisfaction that cannot be measured in dollars and cents.

Quota is not a question of figures; it's a matter of pride!

Quitters do not make quotas. Only those who continue to put forth energetic and aggressive efforts make the grade.

To keep up, you've got to keep on! Every day counts!

In our business, time is literally money.

A skipped booking is revenue gone forever. The call a salesman fails to make is an opportunity lost beyond recall. The extra playing time a picture does not get is a chance for profit that will never come again.

Hence, the everlasting necessity for steady, all-year-round pressure, ceaseless driving, unremitting hard work, if the maximum of results is to be obtained.

With the first quarter behind us, the Foreign Legion must now carry on all the harder if it is to carry out its obligations to our company.

You can't make up for lost time, but you can make up for lost effort. Full speed ahead!

“Tabu”

EVER on the alert for "something different" in screen entertainment with which to tempt the jaded appetites of a public fed up on the synthetic marvels of the studio, Paramount has acquired the distribution rights to a flawless little motion picture gem called "Tabu."

It may sound a little flowery to describe it as, "a golden romance of uncivilized love in a South Sea island paradise," but that's a fitting description, nevertheless. Made by Messrs. Murnau and Flaherty, two directors whose names have been associated in the past with a number of artistic box office successes, "Tabu" has all the freshness and charm and human interest which only reality can give.

One of the factors that strongly influenced your executives to distribute "Tabu" is that it's a silent picture, with a synchronized musical score, which makes it readily salable in the foreign market.

Hail Hicks!

I SALUTE John W. Hicks, Jr., who completes this month ten eventful years as leader of Australasia.

His career is a shining example of the opportunities afforded by our company to men of ability and industry. Starting as a salesman in Minneapolis, he earned his successive promotions to branch manager and assistant sales manager at Home Office thru sheer merit. He was the logical man for the Australasian post in 1921, and I was mighty happy when I succeeded in persuading Mr. Kent to let the foreign department have him.

If there is any "secret" connected with his extraordinary success, it is this: Paramount has always been a religion with him. And as Mr. Kent once aptly remarked, "When a man gets religion, he wonders why everybody doesn't go to church."

That's what John Hicks has been doing during the past ten years; preaching the gospel of Paramount throughout the length and breadth of his vast territory.

At St. Paul's Cathedral in London, there is a Latin inscription which, referring to the architect, reads, "If you want to see his monument, look about you." The same applies to John Hicks. If you want to see his monument, look at the magnificent organization he has built up.

The splendid achievements of the Blue Ribbon Bunch, the tremendous prestige Paramount enjoys in Australasia are largely a tribute to the inspiring leadership, devotion and vision of John W. Hicks, Jr.

Good Will

WHAT price good will?

Something has just happened in New York City that throws a vivid light on the money value of good will in business.

The New York Telegram bought the group of world newspapers for a price reported to be $5,000,000.

Five million dollars—for what?

For the world building? . . . . plants? . . . . machinery? . . . . newspaper?

No! Not one stick of furniture, not one scrap of paper, not one solitary brick or single piece of steel—none of the tangible assets—nothing of the physical world—was included in the purchase price.

Then what did the shrewd, hard-headed business men, who manage the Telegram, get for their five million dollars?

They got the intangible assets—the invisible world—the name value and good will, the prestige and reputation that the world had built up over a period of forty-eight years with its crusading idealism and progressive liberalism.

All of which is written to impress on every member of the Foreign Legion the vital importance of constantly promoting, maintaining and strengthening Paramount good will. Our good name is our most precious asset. Guard it jealously! C. E. Darrow
PARAMOUNT ACQUIRES WORLD RIGHTS TO "TABU"

PARAMOUNT has captured one of the prize films of the year!

Negotiations have just been concluded which give our company the world distribution rights to "Tabu," a fascinating picture of primitive romance, brought back to America by F. W. Murnau, after an eighteen-months trip that took him 5,000 miles from civilization into the adventurous South Sea islands.

Murnau, who was acclaimed by the critics as one of the ten best directors in the industry in 1929, following his production of "Sunrise," "The Last Laugh" and "Four Devils," turned his back on Hollywood more than a year and a half ago and went to the South Seas.

He was determined to do something different— to make a dramatic picture midst the glamorous beauty of the tropics with a cast selected from the thousands of fair-skinned native Polynesians, who are world-famous for their magnificent physiques and looks.

In collaboration with Robert Flaherty, remembered as the director of "Nanook of the North," Murnau wrote the story of "Tabu," a rapturous and touching romance of a boy and a girl, whose love is shattered by the intransigent "tabu" of their native Gods. "Tabu" means forbidden, and when the "tabu" is placed on anything or person, that thing or person becomes sacred to the Gods. It is untouchable. To defy the dreaded "tabu" is to invite certain death.

For his setting, Murnau chose the indescribably beautiful island of Bora-Bora—a veritable Paradise on earth, unaffected by the modern civilized world. Altho his players had never seen a camera or motion picture, Murnau succeeded in obtaining performances of amazing sincerity. In particular, the playing of the two principal characters— Reri and Matahi—is a revelation.

Dark-haired, radiantly beautiful, wistfully alluring, Reri is the personification of the seductive appeal of the tropics. She symbolizes all the romance of the South Seas. Matahi, her lover, is a bronzed, athletic young giant, handsome as a Greek god. Together they play as though inspired. Their natural charm and ability are refreshing and stimulating.

Murnau reveals his superb directorial craftsmanship in the skillful manner with which he has reproduced the native sounds and voices, and the interesting way he has presented the Polynesians in all their native high- lights, habits, customs and folk lore. A sensational feature of the film is the graceful, sinuating dances of the natives, done to the accompaniment of wildly beating tom-toms and the rhythmic beat of ancient tribal tunes. "Tabu" has been given a musical setting by Dr. Hugo Riesenfeld that is a masterpiece. He has expertly combined the chanting voices of the islanders with the orchestral score, deftly following the varying moods of the story, increasing the reality and dramatic punch of the powerful and absorbing narrative.

Wholly different from any of the other productions made in distant uncivilized lands, "Tabu" stands out as a distinctive screen achievement that will give blasé theatre-goers a new kind of thrill. It is solid entertainment and solid box office!
"TABU" HAIRED IN WORLD DEBUT!

ENTHUSIASTIC applause, followed by appreciative comments from a discriminating first-night audience greeted the initial unfolding of "Tabu" at the New York Central Park Theatre, New York, on March 18. There was only one tragic note to dim the gaiety of the premiere, the sad fact that F. W. Murnau, the brilliant director, was not present to receive the crown of laurel for his masterpiece. Murnau died in California on March 11 from injuries received in an automobile accident, thus bringing to an untimely end one of the most illustrious careers in motion pictures. He had planned to be present at the opening and then go to Germany for a vacation before starting on his new production plans. Practically all the reviews paid tribute to him. "Tabu," his last picture, is a monument to his artistic genius.

Photographically it is more beautiful than anything which has come from that part of the world so rich in its own camera possibilities. And besides this it has a dramatic power through its love story, a Polynesian idyll brilliantly recorded in its own primitive atmosphere. It is a masterpiece on celluloid, the kind of picture which one would have expected the brilliant Murnau to bring back.

TABU is a genuine motion picture poem, a quietly lyrical tale of native life in the South Seas that is inescapably lovely in its pictorial values. "Tabu" is recommended to you as an entrancing cinema adventure into a beautiful primitive life—and for the enchanting straightforwardness of the Polynesian heroine.

F. W. MURNAU'S
Crowning Achievement

A Paramount Release
Produced by the director of "Last Laugh," and "Four Devils" in collaboration with ROBERT FLAHERTY, producer of "Nanook of the North."

The first real romance of the South Seas the camera has ever caught, portrayed by an all native cast!

A thrilling story of uncivilized love with radiant Reri, loveliest daughter of the South Seas and handsome fearless Matahi, broad of shoulder, long of limb.

Musical score by HUGO RIESENFELD.

WORLD PREMIERE WEDNESDAY 8:45 P. M.
Reserved seats on sale for premiere Cont. at Popular Prices thereafter.

LEO BRECHER'S CENTRAL PARK
THEATRE (formerly Jacob's)
Seventh Avenue at 59th Street

IN THE SPIRIT OF THE FILM!
Following a series of small teaser ads, the advance campaign blossomed out in attractive newspaper ads that convincingly told the public on the spirit and subject matter of the film.
CANAL ZONE LEADS!

Harry Novak's Entire Division Setting Terrific Pace

Chile Hurdles into Fifth Place—Scandinavia Slumps

“Bulldogs” and “Aussies” Launch Brilliant Offensive

IT’S really too bad that television has not yet been perfected. We should very much like to see the broad smile on the face of Harry Novak, general manager for Central America, when he glimpses the contest standings for February.

One of his offices, Canal Zone, is still leading for the second consecutive month, with a big enough percentage that practically assures it of winning the first quarter drive. Another of his offices, Colombia, is holding down second place, and the third office in his division, Guatemala, is sixth. All three are way over quota, indicating that Mr. Novak’s entire personnel is imbued with the will to win!

Among the others there have been some violent upheavals and somersaults. The most spectacular of the month’s high fliers is Chile, which made a non-stop flight from twenty-fourth to fifth. Scandinavia, on the other hand, dropped with a sickening plop, and is now about as far from the bottom as it was from the top last month.

Our English-speaking brethren are giving an excellent account of themselves. The “Bulldogs” of Great Britain grimly shouldered their way into third, and the “Blue Ribbon Bunch” from Australia lifted themselves into fourth. Both have sizable percentages, which speak volumes if you happen to know what a quota load they are carrying.

The “Galloping Gauls” of France seem to have galloped in reverse, for they fell back into seventh. Italy is out of the cellar, but a long way from quota. Poland and Cuba deserve honorable mention for having made substantial gains, and as a result, improved their positions considerably.

Watch Cuba next month! The boys down there have just completed a record-breaking Prosperity Week, which will be reflected in their March standings.

As we write, March 14, no cables have been received from Argentina and Yugoslavia. We wish to remind those two as well as impress on the others that the cables must be in not later than the tenth of the month. Please cooperate!

On the Continent, Messrs. Schaefer and Souhami have settled down to a knockdown-and-drag-'em-out fight. So far, Souhami’s “Whites” have been giving Schaefer’s “Blues” a first class licking, but the latter are rapidly getting their second wind and are confident that they will be able to turn the tables. The score as of February 21 stood: “White Division” — 91.99 per cent; “Blue Division” — 79.25 per cent.

Several local inter-exchange contests are going full blast, judging by reports we have received from Australia, Italy and Spain. If there are any other local drives we have not yet been advised of them.

Among the “Aussies,” Melbourne is in the lead; in Italy, the Florence office is the noblest Roman of them all; and in Spain, Valencia is the head man among the “Matadors.”

We hope that every one of you carefully read Mr. Shauer’s ringing editorial on the importance of AD SALES in last month’s issue.

What plans have you formulated to make your second quarter showing better than the first?

PRIZE PLAQUES COMMEMORATE 1930 CONTEST!

The 1930 “Studio-Sponsored” contest is nothing but a memory now, but it will always be a pleasant memory to the French, Argentine and Canal Zone Divisions, the three prize winners, for they will have the plaques, pictured above, to remind them of their magnificent efforts and achievements.
The Foreign Legion's 1931 Banner Year Contest

1ST QUARTER DRIVE "For Mr. Kent"

STANDINGS AS OF MARCH 1, 1931

| 1.  | CANAL ZONE | 133.15 |
| 2.  | COLOMBIA   | 127.74 |
| 3.  | GREAT BRITAIN | 121.11 |
| 4.  | AUSTRALASIA | 113.60 |
| 5.  | CHILE       | 112.91 |
| 6.  | GUATEMALA   | 111.64 |
| 7.  | FRANCE      | 102.28 |
| 8.  | ROUMANIA    | 98.59  |
| 9.  | POLAND      | 97.86  |
| 10. | CUBA        | 97.45  |
| 11. | JAPAN       | 94.78  |
| 12. | SPAIN AND PORTUGAL | 94.18 |
| 13. | CZECHOSLOVAKIA | 89.52 |
| 14. | BRAZIL      | 89.42  |
| 15. | JUGOSLAVIA  | 87.42  |
| 16. | HOLLAND     | 86.87  |
| 17. | HUNGARY     | 86.51  |
| 18. | PORTO RICO  | 86.13  |
| 19. | CHINA       | 86.03  |
| 20. | FINLAND     | 85.12  |
| 21. | SCANDINAVIA | 83.78  |
| 22. | GERMANY     | 83.76  |
| 23. | LATVIA      | 71.44  |
| 24. | MEXICO      | 71.43  |
| 25. | ITALY       | 66.69  |
| 26. | AUSTRIA     | 63.84  |
| 27. | ARGENTINA   | 52.33  |
ANOTHER TRIUMPH FOR DIETRICH, VON STERNBERG AND PARAMOUNT!

MELODRAMA as the majority of film fans would have it—a steaming mixture of love, intrigue and war, spiced with suspense and garnished with superb acting—is the robust dish served up by Paramount in "Dishonored," the new Josef von Sternberg film creation in which Marlene Dietrich is the pièce de résistance.

Against a background of Russo-Austrian war, von Sternberg has woven a fascinating picture involving a seductive woman spy. It's a role made to order for the exotic and exciting Miss Dietrich, and her performance is something to see and remember.

Victor McLaglen, popular star of "What Price Glory," is the effective male lead. And the supporting cast is one of the strongest ever assembled—Warner Oland, Gustav von Seyffertitz, Barry Norton and Leo Cody.

Von Sternberg's clever and penetrating direction keeps the picture at a high pitch of excitement. He has made intelligent use of music and synchronization to heighten the drama. Furthermore, the action flows along so smoothly that only a minimum amount of dialogue is required.
ON NEW YORK'S GAY WHITE WAY!

"Dishonored," at Rialto, is Another Dietrich Gold Mine—"It Pays to Advertise," "Stolen Heaven," "Honor Among Lovers" and "Unfaithful" Compose Strong Box Office Quartet


IMPORTANT Paramount stars in big box office attractions were the rule, rather than the exception during the past four weeks on Broadway. For instance: Riding the crest of a tremendous wave of popularity came Marlene Dietrich in her second Paramount production, "Dishonored," written and directed by Josef von Sternberg.

The picture opened at the Rialto Theatre on March 3, and was a pronounced success right from the very first performance. In fact, so great was the advance interest in the film, that the Rialto management threw open the doors of the theatre at 8:30 in the morning! Following her tremendous triumph in "Morocco," which clinches her claim as screenland's outstanding feminine star with this picture, "Dishonored" is at least three times as good as "Morocco."

The Paramount Theatre had an unusually strong quartet of pictures. The first of these was "It Pays to Advertise," which is not only a splendid piece of entertainment, but coming at this time, when the world is looking for a way out of its economic troubles, carries a powerful lesson. It's a natural for exploitation tie-ups, particularly with newspapers. The picture itself is a rollicking comedy that carries a heavy quota of laughs, superimposed by a crack cast composed of Norman Foster, Skeets Gallagher, Carole Lombard, Louise Brooks, Eugene Pallette and Lucien Littlefield.

Based upon the successful stage play of the same name, the film shows how with the aid of high-pressure advertising, a typical society playboy makes a success of a new soap business he starts in opposition to the Soap King, which is dominated by his own father. "It Pays to Advertise" is the type of picture that will do more business at the box office than a lot of so-called specials put out by many of our competitors.

"Stolen Heaven" is Nancy Carroll at her dramatic best. The film packs a dynamic punch; it contains that rare combination of photoplays—emotional suspense. Watching it, you want to laugh and cry at the same time. It is so real, so human, so truthful. Phillips Holmes, who came thru with flying colors opposite Nancy in "The Devil's Holiday," turns in another powerful characterisation in this production. The two play together with perfect understanding.

"Honor Among Lovers" yet another example of the high class product on which Paramount has staked its enviable reputation. It's a class production with mass appeal. The cast is an all-star line-up—Fredric March, Claudette Colbert, Charles Ruggles, Ginger Rogers. The story is modern, timely, dealing with a theme in which every woman—and man too—is vitally interested. The settings are ultra-modernistic; the dialogue is smart, and witty, or sharp and pungent, as the occasion calls for it; the story is by Dorothy Arzner is adroit. It is in short, a 100 per cent dyed-in-the-wool piece of box office material that will live up to every promise you make for it.

The story concerns Miss Colbert, private secretary to March, a wealthy New York business genius. March is in love with her, but she, doubting the genuineness of his affection, marries Cas, help make this a sure-fire money-getter. "Unfaithful" is the tale of a galant lady, who out of loyalty to her brother, and to the reputation of her husband—false though it be—sacrifices her own fair name and chances for love and happiness, until Fate, in the shape of an automobile accident, steps in and solves her problem. Aside from the finished performances of Miss Chatterton and Laskas, the direction by John Cromwell is the best thing about the picture. His intelligent handling of the dramatic theme and clever injection of comedy stamp him as a real directorial craftsman.

It's a picture that is sold before it starts!

FOOTNOTE to "Dishonored." Our Home Office advertising department has made up a decided striking ten-page booklet, designed to sell Dietrich in "Dishonored." Each page is devoted to one of the punch scenes from this sensational melodrama, together with either selling talk or actual dialogue from the picture. Printed in red and black, the booklet is exceedingly forceful and promotional in nature.

Samples of these have been sent to all our offices, as well as a miscellaneous assortment of publicity matter, such as press sheets, manuals, etc. by Mr. Geyer, manager of our foreign advertising and publicity.

For the Spanish-speaking territories Mr. Geyer has duplicated these booklets in the Spanish language.

"STOLEN HEAVEN" Impressions by Hoffman of the principal players—Louis Calhern, Nancy Carroll and Phillips Holmes.

HER THIRD SUCCESS ON BROADWAY!

Exactly three months after her first appearance at the Rialto Theatre, where "The Blue Angel" first starred, Marlene Dietrich returned to her third success on Broadway, "Morocco," at the Rialto Theatre.

The story revolves around a desperate boy and a discouraged girl, thrown together by Fate, just after he has gotten away with a successful robbery. The "stolen heaven" is their frantic effort to get a little love and happiness, always denied them, before the inevitable end comes.

Because of the sincerity of the acting and the expert direction lavished on it by George Abbott, "Stolen Heaven" holds the interest all the way thru. It's a grade-A, dramatic talking picture.

"Honor Among Lovers" is a typical example of the young broker, whose weak character fails to sense because of her blind devotion to him. From this auspicious start, the picture develops an unusual series of dramatic complications that lead to a clever solution of this different love triangle.

"Unfaithful" gives Ruth Chatterton a strong dramatic story, leavened with plenty of sarcasm, that allows her to exercise to the fullest extent her remarkable ability as an actress. A lively, English society background and an excellent supporting cast, headed by the admirable Paul Lu-
The Real Test of Our Organization

I WONDER how many of us have analyzed and can visualize the changes that have taken place in the distribution of motion pictures during the past few months. I wonder how many of you realize the number of men who are falling by the wayside—men who were apparently successful two or three years ago.

It is time that each of us seriously analyzed ourselves to determine whether we are progressing with this industry because we are able to think and act with it, or whether we are drifting with the tide that will in time shoot us in some side stream where we will soon be eliminated.

The motion picture business in common with every other industry during the war period and the period shortly following, had what is known as its “boom” days. It is now going thru the same period of readjustment and deflation that every other business must go thru that lived thru the war days.

The motion picture industry is shaking itself down, and when that shake-down is completed, it will be a more solid and substantial business than it has ever been before; but, the methods that were apparently successful in its operation two and three years ago cannot survive the demands of the conditions of today.

The men who are going to succeed in this business from now on are the workers and the analysts, the men who can combine with good business judgment and perspiration, the proper amount of showmanship. The day of the loafer, of which we have had too many, is forever gone in this industry.

This business requires the same high class administration that any other big industry must have in order to succeed, because now that conditions are getting down to a bed-rock basis, we cannot depend on a temporary inflation and boom to put us over. We must go over on our merit, and the combined merit of the organization is made up of the merit possessed by you and me and every other worker in this institution.

The exhibitor today requires different treatment, different handling than ever before. The old methods used in selling productions are gone, the same as the old methods of making productions are gone. This organization is bound to maintain its supremacy, but it can only do so if you and I and everyone in it work just a little bit harder than ever before, think a little more clearly and a little further into the future.

Every morning when I read the papers I note that the big substantial industries of the country are lopping off anywhere from 10 to 25 percent of their payrolls. They cannot stand up under present day cost and pay the prices for labor that they are paying, considering the inadequate return each individual is giving for the amount of money he is receiving.

We want nothing like this to happen to our industry, but the bill of economics must be paid sooner or later, and the only way we can maintain ourselves and our present high standard of compensation is for each of us to deliver more than we have ever delivered in the past.

We are paying premium war-time prices. We must have premium effort in return for it. These are cold, hard facts that must be faced by each one of us. To deny the truth, or refuse to acknowledge the truth in times like the present means only one thing—disaster.

There is a greater opportunity for our distributing organization today than ever before. We are more efficient than we have ever been in the past but we are still woefully lacking in many respects. The real test of our strength as an organization is coming in the next twelve months.

Are you prepared for it?

*This instructive message from Mr. Reid, vice president in charge of distribution, is just as timely today as it was ten years ago when it first appeared in “Paramount Pep” on March 25, 1921.*
BYRD FILM’S RECORD RUN IN VIENNA

INDICATIONS that “With Byrd at the South Pole” has established a world’s record run for this film in Vienna are contained in a letter received from Manager Lichtscheindl. He writes that the picture has passed its fourth consecutive month at the local “Wiener Urania” Theatre and is still going strong. He adds that the theatre was practically a sell-out at every showing, and that its sensational success has been unequalled by any other picture shown locally.

We would be interested in hearing from Mr. Lichtscheindl details of the local advertising campaign on the film. Showmanship undoubtedly played an important part, although the word-of-mouth publicity was a responsible factor in its record-breaking run.

Personal to Mr. Techow, publicity manager for Central Europe: when are you going to send in your scrapbook for the Byrd contest?

“MOROCCO” BIG HIT IN AUSTRALIA

While Marlene Dietrich is gaining fresh laurels in the U.S.A. with “Dishonored,” she is enjoying her initial triumph in the Australian territory via “Morocco.”

The following cable was received from Managing Director Hicks on March 7:

Morocco sensation Prince Edward Theatre thanks to Byrd—opens Capitol Theatre Melbourne tomorrow and expect record run.

With the exception of Chevalier, no star has ever had a more elaborate launching in Australia than Marlene Dietrich. The “Murrays” gave her and the picture one of the most effective build-ups in local history.

CABLE advices from A. L. Pratchett, leader of the Cuban office, are to the effect that the recent “Prosperity Week” (March 2-8) broke all records for a week’s revenue. Furthermore, the impetus given by this special drive will be reflected in future business for months to come.

Above we reproduce the page ad they ran in which all of the local theatres tied in. “Ad itself is a first-rate example of what a newspaper ad should be. It’s a knockout!”

We are more than ever convinced that right now world-wide conditions in show business only need some special effort along some such lines as a “Prosperity Week” to bring them back to normalcy. Good product backed up by aggressive exploitation is the key to a healthy box office.

Most of our foreign offices could well follow the example set by our domestic organization and by some of our own offices, such as Cuba, Australasia, and Argentina, and run a “Prosperity Week.” There’s profit and prestige in the idea!

PORTUGUESE FILMS HAILED BY PRESS

UNDER the heading, “Talkie Industry Booms in Lisbon,” the New York Evening Post on February 28 published the following Associated Press despatch from Lisbon:

“The Portuguese talkie industry is rapidly growing in popular favor. After the spectacular success of “The Cradle Song,” in which Corina Freire sang the leading role, the demand for national sound films has increased. Although the industry has been in existence only six months, it has several productions to its credit.

Although Paramount is not directly mentioned, the reference is unmistakable. “The Cradle Song” was the first Portuguese talkie made in our Paris studios. At least three others have been completed and more are in production.

The fact that the Associated Press correspondent in Lisbon considered the local success of one of our pictures important enough to cable over to this side speaks volumes for the quality of the product being turned out in Joinville.

JAPAN LIKES SUPERIMPOSED “TOM SAWYER”

The same success that the Japanese superimposed version of “Morocco” met with in the Far East is evidently attending the release of the superimposed version of “Tom Sawyer.” For Tom D. Cochran, managing director for Japan, cabled on Feb. 27:

Tom Sawyer opening sensational—bringing back kids and bacon.

The work of editing and superimposing Japanese titles in Paramount pictures, so successfully started by Mr. Tamura at Home Office, continues under the able supervision of Mr. Uchida.

24 REASONS FOR LE PARAMOUNT’S POPULARITY!

These 24—count ‘em—Mangan-Tillerettes make up the permanent ballet of the Paramount Theatre, Paris. They appear in all of Francis A. Mangan’s stage productions, which are a weekly and popular feature at our local first-run house. Parre, I hear you calling me!
PARAMOUNT ACQUIERT LES DROITS DE DISTRIBUTION MONDIALE POUR "TABU"

Un roman d'amour privilégié dans le Paradis insulaire des Mers du Sud

PARAMOUNT a capturé un des films primés de l'année. Nous venons de conclure des négociations qui assurent à notre compagnie les droits pour la distribution mondiale de "Tabu," un film fascinant d'une histoire romantique primitive, rapportée en Améri-que par M. F. W. Murman après un voyage de 18 mois à 5000 milles de la civilisation dans les aventureuses Mers du Sud.


Il voulait faire quelque chose de nouveau — il voulait réaliser un film dramatique dans la glorieuse beauté des tropiques, avec des interprètes choisis parmi les indigènes Polynesiens à peine connus qui, pendant des années, ont été les du monde entier pour leur stature et leur beauté.

En collaboration avec M. Robert Flaherty, dont on se souviendra comme directeur de "Nanook of the North," Murman a écrit le scénario de "Tabu," une ravissante et charmante histoire d'un jeune couple de la Grande Terre, qui est tenu en esclave par son ancien, un dieu. Les indigènes disent qu'elle est enfin délivrée.

Comme décors, M. Murman a choisi l'île Bora-Bora qui est d'une beauté indescriptible — un véritable paradis sur terre, qui a jusqu'à présent échappé à la civilisation moderne. Bien que ses acteurs n'expriment jamais aucun appel de prises de vues, Murman a réussi à obtenir des scènes d'une sincérité étonnante, en particulier le jeu de deux protagonistes: Rei et Matahi — une véritable création.

Ceux qui connaissent la peinture de M. Murman, à l'exemple de ses œuvres pour "Tabu," "Song of Two Humans" et "The Last Laugh," savent que ce dernier est un véritable chef-d'œuvre. "Tabu" est une œuvre exceptionnelle de laquelle la reproduction photographique a réussi à capturer la beauté et l'élan du réalisateur. Il est vrai que "Tabu" est un film mystérieux, et qui ne donne pas l'impression d'être un film de divertissement. C'est un film qui fait réfléchir, et qui nous laisse un sentiment de respect pour les cultures et les peuples indigènes qui ont inspiré Murman.

Le public a été accueilli avec enthousiasme lors de la première des Mers du Sud, et a admis que Murman avait réussi à capturer l'esprit et l'âme des indigènes Polynésiens.

SOUTH SEA HOSPITALITY!

F. W. Murman (left) entertained Henri Matisse, famed French painter, when the latter visited him in the South Seas, while the director was filming his native love drama, "Tabu" on the tiny island of Bora-Bora.

LA ZONE DU CANAL EN TETE

C'est large sourire sur la face de M. Harry Novak, directeur général de l'Amérique Centrale s'expliquant facilement que l'on a couru après la liste concurrents du mois dernier. Un de ses bureaux, celui de Zone du Canal, est en effet pour le deuxième mois consécutif, avec un pourcentage suffisant pour ainsi dire lui assurer la victoire pour la première campagne trimestrielle.

Un autre de ses bureaux, la Colombie, tient la deuxième place, et un troisième de ses bureaux, le Guatemala, se classe sixième. Tous ceux-ci ont bien dépensé leur quarante, indiquant que le personnel de M. Novak est inséparable du désir de gagner.

Parni les autres bureaux, il y a eu des chutes violents et des sommets, avec le Chili passant de la vingt-deuxième à la cinquième place et la Scandinavie faisant un plongeon vertigineux. Les "Bouldon- domes," avec les "Riesen- domes," sont généralement avancés au troisième rang, et le groupe des "Rubans Bleus" en Afrique passe aux avant-derniers au quatrième. Les "Gaulois gallo- nants" de France semblent avoir fait train arrière, car ils sont tombés au septième rang. L'Allemagne est sortie de la cave, mais elle est bien éloignée de sa place que. La Pologne et Cuba ont droit à une mention honorable pour s'être assurés des gains bien appréciables, et en conséquence, elles ont considérablement amélioré leurs positions.

Au moment où nous écrivons, le 12 mars, nous n'avons encore reçu aucun câble de l'Argentine ni de la Yougoslavie pour ce mois. Nous devons rappeler à ces deux bureaux, en les soutenant également pour les autres bureaux, que les cablogrammes mensuels doivent être fournis à la banque au plus tard le dix du mois. Veuillez donc coopérer avec nous.

Nous espérons que chacun a bien lu et bien compris l'avis initial de M. Shaner publié le mois dernier sur la vente des accessoires de publicité. A chacun des représentants de vente nous rappelons, tout spécialement le passage suivant:

"Aujourd'hui, plus que jamais précédemment, un agent de vente Paramount est jugé par sa production et son attitude à l'égard des ventes d'accessoires de publicité...... Aujourd'hui ou jamais, Mr. Shaner comprend, au devrait comprendre, que ce n'est pas suffisant d'obtenir le pourcentage. Sur ce contrat, il doit également assurer que l'exhibiteur gagne de l'argent sur le film qu'il achète.

"If I will make your senses reel!"
**Paramountteers in the “PURELY PERSONAL” News of the Month**

**TWO EXCHANGES WIN CONSERVATION TROPHY!**

Paramountteers in Kansas City and Seattle won the coveted Conservation Trophy awarded by the Motion Picture Producers and Distributors of America for the best record in exchange management from the standpoint of fire hazards, for the year 1930. The trophy, which represents a lighthouse and is cast of silver, was presented by Will H. Hays, president of the M. P. T. D. A., to Adolph Zukor and S. R. Kent, who accepted it on behalf of the company. During the presentation ceremonies, which took place in Mr. Zukor’s office, Mr. Hays said: “The practically complete elimination of fire loss in the exchanges is the result of strict and regular enforcement of safety methods.”

**AWARDING THE TROPHY:**


**HICKS CELEBRATES TENTH YEAR AS “AUSSIE”**

Executives and friends at Home Office, who recalled that John W. Hicks, Jr., was working ten years of service as leader of the “Aussies” this month, flooded him with congratulations. Among those who cabled good wishes were Adolph Zukor, S. R. Kent and E. E. Shauer. Paramount’s president wired: “Heartiest congratulations your tenth anniversary in Australia. I am deeply grateful for the wonderful work you have done.”

Mr. Kent’s cable read: “Please accept best wishes your tenth anniversary in Australia. Under your leadership Australian organization has accomplished wonders. May coming year be your most successful.”

Mr. Shauer’s cable was in a similar vein.

**MR. SEIDELMAN RETURNING WITH J. C. GRAHAM**

We are reliably informed that John C. Graham, managing director for Great Britain, will accompany Mr. Seidelman when the latter sails from Europe on March 24, following his six weeks’ survey of Paramount activities on the Continent.

**NEWS GETS EXCLUSIVE EINSTEIN PICTURES!**

By special arrangement with the Zionist Organization of America, Paramount News made an exclusive motion picture record of the farewell dinner tendered Professor Albert Einstein by the American Palestine Campaign at the Hotel Astor, on the eve of the famous German scientist’s departure for home. Also through the exclusive medium of Paramount Sound News, Professor Einstein addressed a farewell message to the American people, who took such an extraordinary interest in his visit. His statement, which was translated into English by his wife, was in part as follows: “I take great pleasure in extending thru the Paramount Sound News my thanks to America for its wonderful reception and, I can only promise if I am ever asked that I will return to pay another visit. The kindly courtesy and friendliness shown by all bounds. And.”

**AT EINSTEIN’S BIRTHDAY!**

Photo shows selected and his wife with a group of socialites at the farewell dinner given in his honor. Left to right seated: Felix M. Warburg, Prof. Einstein and Mrs. Einstein. Standing: Robert Scott, Maurice Rothenberg and Dr. Wise.

**THE TURNING POINT IN A NOTABLE CAREER**

Above we reproduce the original announcement of Mr. Hicks’ appointment as it appeared in “Paramount Pep,” on Feb. 11, 1921. Also the March 1921 cover showing a group photo with Mr. and Mrs. Hicks at our Hollywood studios before they sailed for Australia.

**In Memoriam**

Our deepest sympathy is extended to John Cecil Graham, our general foreign representative and managing director for Great Britain, whose wife passed away on March 4 at Davos Platz, Switzerland, following a long illness. Mrs. Graham was very well known in New York and had many friends, as she had visited here frequently with her husband and daughter.
PARAMOUNT ERWIRBT "TABU" WELTRECHTE

Ein Spätzeitfilm von privnitierter Liebe in der paradiesischen Südsee

PARAMOUNT hat den ungewöhnlichsten und zugleich hervorragendsten Film des Jahres erworben.

Sobald wurde bekannt, dass unsere Firma, die Weltverleih-Rechte des "Tabu", einem idyllischen Südsee-Film aufgekauft hat, welchen F. W. Murnau im Zeitraum von achtzehn Monaten, 5000 Meilen von der Zivilisation entfernt, kreiste.

Murnau, der auf Grund seiner Welterfolge "Sunrise" (Die Reise nach Tibet), "The Last Laugh" (Der letzte Mann), und "Four Decembers" (Vier Teufel) im Jahre 1929 von der Kritik zu einem der zehn besten Regisseure des Jahres erannt wurde, verliess Hollywood vor ein halbes Jahr mit der Absicht, einen ganz besonders unvergleichlichen Film von den Wundern der Tropen zu drehen, in dem nur heilige Polyamore, deren Schönheit auf der ganzen Welt bekannt ist, mitwirken sollten.


Murnau erwählte die unbeschränkt herrliche Insel Bora-Bora zum Setting, - ein wirkliches Paradies, vollkommen unberührt von unserer modernen Zeit. Trotzdem die Eingeborenen noch nie vorher eine Kamera noch einen Film gesehen hatten, ließ Murnau seinen enzyklopädischen Filmwissen daraus entwickeln, Bedeutungswürdiges und natürliches Spel abzubilden.

CASTING REFLECTIONS!

The square-eyed gentleman and the oh so sad little girl are Gary Cooper and Sylvia Sydney co-stars in "City Streets." A carnival midway with a fun house is a scenic part of the picture, and that's where they found the cock-eyed mirrors."City Streets" is a dramatic underworld story and is being directed by Rouben Mamoulian.


Murnau beweist seine geniale Regiekunst in "Tabu" in der geschickten Kunde, wie er die Strumen und unerzieltene Taue der Eingeborenen wiedergibt, er beweist seine Kunst in der Weise, wie er die polynesischen Stuten und Deräne in seine Filmasche hineinliefert, und man spürt sein sensationelles Können in den graziösen Tänzen der Eingeborenen, welche unter den wilden Tom-Tom der Trommeln, von anderen seltsamen Musikinstrumenten begleitet, in diesem Film zu sehen sind.

Dr. Hugo Rienfelds Bekleidungsas ist ein Meisterwerk. Er versteht es wie kein Zweiter die melodischen Stämme der Eingeborenen zu unterlaufen, und er treibt den Film von seinen, den Handlungen geschickt angepasste Musik auf unangenehm Höhen.

"AUSSIES" FIGHT BUSINESS DEPRESSION WITH FORCEFUL NATIONAL ADVERTISING

Taking a leaf out of the notebook of the domestic distribution department, which fired a national advertising broadside at the business depression in the United States last October, the Blue Ribbon Bunch in Australasia have initiated a similar nation-wide advertising campaign that is having a stimulating effect on business in general and show business in particular.

The ad, reproduced here, which also boosted several current Paramount pictures in the space on the right, excited a tremendous amount of favorable comment, following its publication in the most important news-

papers throughout Australia. It is an adaptation of a "Saturday Evening Post" ad used by the Home Office advertising department to promote "Prosperity Week" in America last year. We reproduced the original ad in our September issue.

The present Australian campaign is not limited to any special week. As a matter of fact, the "AUSSIES" staged a "Prosperity Week" simultaneously with the domestic one last year. But the conviction that now was the time for a persistent attempt to dispel the bugaboo of depression, which is more mental than actual, prompted Managing Director Hicks to initiate this new drive.

Let's Go!

Hundreds of papers—claim daily that we are the top. We are in business and need space for all of us. We can't spare the things on the waiting list. The depression is now abroad and we think it could be handled by print and radio.
LA PARAMOUNT ACQUISTA I DIRITTI DI DISTRIBUZIONE DI "TABU"


"Tabu" è un film in bianco e nero diretto da Josef von Sternberg, che ha tratto la sua trama da una storia di Harry Logan, che insegnava all’università di New York.

La recensione inizia con una descrizione del film e del suo personaggio principale, che è stato acclamato dalla critica internazionale.

"Tabu" è un film che non solo soddisfa pienamente tutti i nostri ruoli preferiti, ma che ci regala molti altri nuovi. Non è un film facile da guardare, ma lo è per noi cosa da apprezzare.

In collaborazione con Robert Flaherty, il regista di "Tabu", Von Sternberg ha realizzato un film che ha vinto molti premi sulle scene internazionali, grazie alla sua intrattenenza e al suo spirito di intraprendenza.

"Tabu" è un film che ha vinto molti premi internazionali per la sua intrattenenza e per la sua originalità. I due protagonisti, interpretati da una coppia di attori, sono stati acclamati dalla critica internazionale.

La recensione conclude con un elogio per il film, ritenendo che "Tabu" è un film che ha meritato di essere visto da tutti quanti.

TRADEMARKED ROMANCE!

Jack Oakie e Jane Collyer illustrano che nella romance, in "Dishonored" e "Dishonored."

"Dishonored" è un film che ha tratto lui e lei tra le più viste della stagione. La recensione conclude con un elogio per il film, ritenendo che "Dishonored" è un film che ha meritato di essere visto da tutti quanti.

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¡LA DIETRICH VUELVE A TRIUNFAR EN BROADWAY!
F. SCALANDO hasta el último momento, Marlene Dietrich se ha presentado en Broadway, en la cinta "Dis- honored," dirigida por Josef von Sternberg. La película se estrenó en el Rialto de Nueva York, el 5 de Marzo, y ha constituido un éxito enorme de taquilla, desde el primer momento. Tan grande ha sido el interés despertado por la película, que la empresa del Rialto ha tenido que abrir el teatro a las ocho y media de la mañana.

"Dishonored" es una cinta que, no solamente entusiasmará a los antiguos admiradores de Marlene, sino que le creará inmensas. No hay comparación posible entre ésta y su primer película. "Dietrich" es, por lo menos, tres veces mejor que "Marruecos.

Von Sternberg ha creado un episodio inspirado en la guerra, en el frente ruso, que interviene una heroína espinosa, prendida en las redes de la intriga y del amor. El argumento se dice que es inspirado en las aventuras reales de una famosa espiña. Se como se, el papel está hecho a la medida de Marlene Dietrich. Su personalidad, exótica y misteriosa, destaca maravillosamente en la cinta, y es de las que nunca se olvidan.

VICTOR McLAGLEN, el popular actor de "What Price Glory" y otras películas igualmente conocidas, colabora con la irresistible Marlene Dietrich, en un papel que es insuperable y en el filigrán Warn- er Oland, Gustav von Seyffertitz Barry Norton, Lew Cody y otros. Von Sternberg comparte los roles artísticos con Marlene Dietrich, por su acertada dirección de la obra, cuyo interés está constantemente mantenida. Ha hecho un uso sumamente acertado de la música, a fin de acrecentar el interés de los momentos culminantes. Desde el punto de vista de distribución extranjera, "Dishonored" es una película ideal. Contiene un ritmo de diálogo, pues la acción fluye tan densamente como se explica por sí misma. Corroborando su éxito de "Marruecos," Marlene Dietrich vuelve a afirmarse en "Dishonored" como la artista más sobresaliente de la pantalla en la actualidad.

"DISHONORED" At the lower left, and then round the headline: "A clock, artist Hoff- man in the "New York Journal." has sketched Lew Cody, Victor McLaglen, Gustav von Seyffertitz and Marlene Dietrich vuelve a afirmarse en the glamorous Dietrich in the center.

BLONDE AND BRUNETTE! No wonder Chevalier's new film is called "The Smiling Lieutenant." You'll smile too if you had two such charming leading women as Miriam Hopkins and Claudette Colbert.

¡PANAMA A LA CABEZA!
La sonora compilación de Harry Novak, el gerente general de la zona centroamericana, queda su- cientemente explicada al examinar el estado general del concurso. Una de sus oficinas, de la de la Zona del Canal, continua ann en prim- r lugar, con un porcentaje que la asegura prácticamente la victoria en la cuencia del primer trimestre.

Otra de las oficinas, la de Colom- bia, continua en segundo lugar, y a la Guatemalense persiste en el sexo. Las tres oficinas susciones anadas se han rebasado la cuota, lo que quiere decir que el personal entero de miister Novak está impul- mado en un entusiasmo ejemplar.

En las otras agencias ha habido varias sorpresas y cambios. Chile ha experimentado un desvi- to al quinto, y Escandinavia ha re- trocedido varios lugares. El "bull- dog" británico ha logrado colocarse en tercer lugar, y Australia ha pro- gresado hasta el cuarto. Los "ve- loes gatos" parecen correr hacia esta zona, y han retrocedo- do al séptimo. Polonia y Cuba merecen mención honorífica por lo mucho que en sus respectivas posiciones han programado.

A la fecha de escribir estas lí- neas, no hemos recibido am- informes cabaleros de la Argenti- na y Yugoslavia. Aprovechemos es- ta ocasión para recordar, a estas y otras oficinas, la conveniencia de enviar a tiempo los informes manuales. ¡Sirvase cooperar!

Esperamos que los resultados ha- yan leído atentamente el editorial del mes pasado, de miister Shauer, insistiendo sobre la importancia de la publicidad de ventas. A todos nuestros vendedores les recomendamos, particularmente, las siguien- tes líneas:

"Vos, más que nunca, han que juzgar al vendedor panamericanista por su actitud ante la publicidad de ventas. El vendedor de la Para- mount comprende hoy, o debería comprenderlo, que el conseguir la firma de un comprador al pie del contrato no es suficiente; es preci- so, además, procurar que el com- prador haga buen beneficio. El tiempo que invierta exhortando al exhibidor para que use generosa- mente del material de anuncio es siempre tiempo ganado, porque no dejará de acrecentar la buena fe del exhibidor y el prestigio de la Paramount.

LA PARAMOUNT ADQUIERE LOS DERECHOS DE DISTRIBUCION MUNDIAL DE "TABU"
Romance de amor primitivo, en el para- raíso de las islas del Mar del Sur.
La Paramount ha adquirido una de las cintas cumbres del año. Ya se han conluido las negociacio- nes mediante las que la Para- mount adquiere los derechos mundi- ales de distribución de "Tabu," la película de asunto primitivo que F. W. Murnau ha traído a Norte América, después de un viaje de doce y diez meses por las islas del Mar del Sur, a cinco mil millas de toda tierra civilizada.

Murnau, a quien los críticos de la prensa comentaron como de los diez mejores directores cinematográficos, a raíz de haber producido sus películas "Sunrise," "The Last Laugh," "Four Devils," abandonó Hollywood hace más de año y me- do, para lanzarse al Pacífico meridional.

Fue allí firmente dispuesto a hacer algo nuevo, una cinta dramá- tica localizada en el escenario poli- cromo de los trópicos, con un re- sort seleccionado de entre los in- dígenas polinesios, afamados en el mundo entero por sus proporciones apolíneas y corrección de formas.

En colaboración con Robert Flaherty, el conocido director de "Nanook of the North," Murnau escribió el argumento de "Tabu," argumento en el que se narran los amores de dos adolescentes, ame- zados inexorablemente por el "ta- bu" de su raza. "Tabu" es un hecho prohibido, y cuando alguna pers- ona u objeto ha sido "tabado," permanece por siempre sagrado e inaccesible para los humanos. De- satar el "tabu" equivale a atravesar una muerte nómica y violenta.

Como escenario de su película, Murnau ha elegido la inaccesa- ble isla de Bora-Bora, un paraiso tropical respetado por el toque pro- saicente de la civilización. A pesar del escenario de la cinta ha- mos visto una cámara o una película, actuar a la perfección, gracias a la colaboración de Marlene Dietrich. Los dos tipos principales, especial- mente, Reri y Matahi, son dos ver- daderas revelaciones artísticas.

El director cinematográfico ha- nosa, arribadora, Reri es la ver- dadera encarnación del encanto femenino de los trópicos. Reri simboliza todo el encanto del archi- piélago del Sur. Matahi, su hervien- te enamorado, es un gigante bron- ceado, arrogante como un dios griego. La colaboración de ambos es un derroche de inspiración, de naturalidad.

Murnau revela una vez más sus dones de meteter en escena una me- parable, especialmente en su acier- to al reproducir las voces y música de los indígenas, y las costumbres polinesias en toda su pureza y propiedad. El elemento fundamen- tal de la cinta es la danza estum- bante y sensual de los indígenas, bailada en el bajo bárbaro de los ton- tons, y de los cantos insulares.

El doctor Hugo Riesenberg ha compuesto un fondo musical mar- ginal para "Tabu," en el que ha combinado distinguidamente las voces cantoras de los indígenas con la or-questa, acrecentando así considera- blemente el tono dramático de la cinta, haciéndola más intensa y arrebatabadora.

Enteramente diferente de cuan- tos ciertas se han hecho en escena- rios de tierras primitivas, "Tabu" significa un paso transcendental en la cinematográfica. Indudablemente es una de las producciones más im- portantes, desde el punto de vista de taquilla.

PURR-SOONAL PORTRAIT! Mitzi Green and her pet cat, Tink- er, who accompanies her on her va- rious, personal appearance tours and even on location.

AHOW THERE! Rosita Moreno and Roberto Rey act as hosts to a group of officers from the Spanish transatlantic ship, "Juan Sebastian de Elcano" at the Hollywood studios. Captain Diaz stands between the players.
DOUGLAS SIGNED AFTER NOTABLE STAGE CAREER

Tom Douglas

TOM DOUGLAS, young American actor who scored his first big hit in London, has just been placed under contract by Paramount. Douglas' career has been similar to that of Tallahal Bankhead. After failing to make much impression here he went to England and scored decisively in the title role of "Merton of the Movies.

After that he became one of England's most popular young actors in such plays as "Fata Morgana," "Seventeen," "An American Tragedy," "The First Year" and "Young Woodley." He returned to this country a short while ago, last appearing on the Broadway stage in "Young Love."

PARIS STUDIO SIGNS KORDA, IMPERIO ARGENTINA

ALEXANDER KORDA, internationally famous director, has been signed by Paramount to work on a number of forthcoming productions at our Jointville studios. His first assignment is an original story called "La Rive Gauche," now being adapted to the screen by Paul Brach. The action of the picture which will be produced in French with an all-French cast is to be selected later, is laid in the old Latin quarter of Paris.

The Imperio Argentina is another to be signed to a long-term contract by our Paris studio. She recently made her debut in the Spanish talkie, "Su Noche de Bodas," and did such a creditable piece of work that she will continue to appear under the Paramount banner.

"DIE GRUWE EXCELLENZ"

This is the tentative title of the German talkie featuring the popular and popular star, Conrad Veidt, (picture above) now in the course of production at the Paris studios. Olga Tschereke, well known German actress, has the leading feminine role.

IN CONFERENCE!

Jesse L. Lasky, first vice-president in charge of production, discusses the new line of product, to be announced at the forthcoming Paramount convention, with B. P. Schulberg, (left) West Coast managing director.

JESSE L. LASKY ANNOUNCES:

RICHARD A. ROWLAND, for years one of the leading figures in the motion picture industry, has joined the executive staff of Paramount. He will spend some time in the Hollywood general office be assigned to production duties at the New York studio.

"Formerly president of the old Metro Pictures Corporation and later president of First National Pictures, Mr. Rowland is considered one of the best judges of box-office figures in the picture business," said Mr. Lasky. "We are fortunate in getting the services of an executive of his type and I am sure he will be a tower of strength in our production operation."

ED MARIN, long prominent in the screen world, is to return to the organization which saw some of his earliest work. He will join the production staff of our New York studio as an associate producer.

Marin entered the film business after serving as a lieutenant in France with the AEF in France. Following the end of the war, he became associated with the Players-Lasky studio. Later he became general manager of Distinctive Pictures. From 1923 to 1925 he served at Universal in various capacities.

Then he joined First National and was variously sales manager, assistant general manager of production under Richard A. Rowland and producer at the studios in Burbank, California. He has produced almost a score of pictures.

STUART WALKER, who has been the leading exponent of the repertory theatre in America for many years, has been signed to direct Paramount pictures at our Hollywood studio.

"Mr. Walker is widely known for his ability to discover and develop young actors," said Mr. Lasky, and Paramount is exceedingly fortunate in obtaining for its directorial ranks such an outstanding actor, director and playwright. Not only has Mr. Walker developed young players, but in his position as an independent manager during the last fifteen years he has been a pioneer in producing new plays.

Mr. Walker directed repertory theatres in Buffalo and Detroit for Jesse Bonstelle in his earlier days in the theatre, following a six-year association with David Belasco as actor, play manager, manager of the play bureau and stage manager.

He became an independent manager in 1915, invented the Portman Players Theatre, acted and wrote plays for it; produced and completed dramatization of Booth Tarkington's "Seventeen" and became director of Indiana's Repertory Theatre and of the Repertory Theatre in Cincinnati.

In his wide experience in the theatre, Mr. Walker is credited with having given one hundred and fifty leading actors and actresses their chances for fame on the stage.

"GIRLS ABOUT TOWN" HAS LUKAS IN CAST

"Girls About Town," a dramatic story of expert gold diggers whose feminine racketeering brings them into international prominence, is to be produced as an all-star film with a cast headed by Paul Lukas, Kay Francis and Miss Tashman as clever and well-exploited sisters.

WALLACE DIRECTING BOW IN "KICK IN"

RICHARD WALLACE is directing Clara Bow in her first straight dramatic vehicle, "Kick In," at Lothar Mendes, who was tentatively slated to direct, has been given another assignment. Regis Toomey, Donald Crisp, Wynne Gibson, Juliette Compton and Leslie Fenton are featured in Miss Bow's support. The scenario for "Kick In" was written by Bartlett Comsock from the play by Willard Mack.

DEFINITE TITLE!

"Tarnished Lady" has been definitely set as the title for the picture starring Tallahal Bankhead and Clive Brook. It was formerly known as "New York Lady."

IN FRENCH VERSION!

A French version of "The Smiling Lieutenants" of Lubotzky-Correllis production, is being made simultaneously with the English. The same set of players are being used, since Chevillote, Charlotte Colbert and the other principals play all speak French.
PARAMOUNT STUDIOS

SHOOTING STARTS ON CARROLL-MARCH FILM

WORK on the Edmund Goulding production, "Scarlet Hours," in which Nancy Carroll and Fred MacMurray co-starred, has already started in the New York studio. It was formerly entitled "Between Two Worlds."

Nancy Carroll and Fred MacMurray

"SKIPPY" PREVIEWED—BEATS "TOM SAWYER"

Predictions that "Skippy," the motion picture based on Percy Crosby's famous newspaper character, will be a much bigger hit than "Tom Sawyer," are being freely made. The production previewed at the Hollywood studios and Home Office.

One wire from the West Coast read in part as follows: "'Skippy' has the same rich humor of 'Tom Sawyer' but beyond that it has an up-to-the-minute timeliness and freshness. It will tear your heart as have only the great pictures of the screen. Anyone seeing it will get an emotionalizing that he will be unable to forget. 'Skippy' is truly great as a picture achievement, as entertainment, and as a certain box-office hit."

Home-office executives and others who got an advance look at the film agree with the sentiments expressed.

EXOTIC STAR VISITS PARIS STUDIOS

DIETRICH HONORED WITH LUNCHEON AT JOINTVILLE

Fifty persons, representing a dozen or more nationalities, attended a luncheon recently at our Jointville studios in honor of Marlene Dietrich, who arrived in Paris for a brief vacation. Photo above shows the glamorous film star with a number of studio executives and the managers of our various French theaters. The gentleman on the extreme right is Jako Kord, our "dubbing" expert. Andre Ullmann, director of French theaters, is fourth from the left. Note Paramount trademark design on the ground.

SHORTS IN PRODUCTION NEXT MONTH

PRODUCTION of one-and-two-reel subjects for the 1931-1932 season will get under way at Paramount's New York studio on March 6, carry Kent locales for the short subject department, has announced.

The initial production will be a piece-titled "One Hundred Percent Service," starring Burns and Allen, vaudeville headliners and veterans of several previous Paramount comedies.

Among the other players who are scheduled to appear before the cameras during the first six weeks of production are Ethel Merman, Mitchell and Duran, the Hage Trio, Tom Howard, Billy House, Smith and Dale, George DeCavalcanti, Washington, Ben Blue and Charlie Ruggles. The latter will continue his feature roles simultaneously with his two-reel stellar appearances.

Ray Cozine and Aubrey Scotto will alternate on directional assignments. The latter will supervise and stage all dialogue.

VATICAN GETS PRINT OF POPE'S BROADCAST

FOR the first time in history a print of a newsreel picture has been requested for the Vatican. The subject was the impressive picture that Paramount Sound News released on the Pope's recent broadcast.

When the news first broke that the Pope was going to broadcast to the American Dublin audiences, it was announced that a print of the sacred picture would be made for the Vatican.

PARAMOUNT GETS FIRST PLATINUM BLONDE

PARAMOUNT has added a new and promising player to its ranks in the person of Rosemary McHugh, accomplished exponent of the "blonde blonde" type. Other than her beautiful hair, her major attractions are her brilliant blue eyes, soft coloring and supple, petite figure.

Though she has appeared in only one picture, "Tampered Lady," she obviously has a great future. Rosemary McHugh is, however, a month old when she started work on the film and, though she did not have a speaking part, the technical men averred that her coquettish and vigorous cry recorded splendidly.
A PARAMOUNT FARÁ PELO MUNDO INTERE A DISTRIBUIÇÃO DE “TABU”

A romanceira história de um amor nas lilás paradisíacas dos mares do sul

PARA A GENTE do filme mais surpreendente deste ano, é uma obra de arte que onde o público se casa com a história. Atriz de “Tabu,” cujo fascinante romance, fotografado pelo diretor F. W. Murnau, é um dos melhores de seus dez anos, e que dezoito meses, se desenvolve entre gente primitiva, bem longe da civilização, nas famosas “ilhas dos mares do sul.”

Como se sabe, Murnau foi aclamado, em 1929, pelos críticos americanos como um dos melhores diretores de cinema do mundo. Foi depois de haver conquistado justos honrados com produções como “Auroara.”


Elle queria produzir alguma coisa diferente—um filme dramático—que tivesse a paisagem luxuriantes dos tropicos como pano de fundo e cujos interpretes fossem os próprios polynesians, fazendo com que todos os indios, que por muitas vezes, viajam, fossem daqueles que ainda não foram civilizados. A colaboração com Robert Flaherty, conhecido produtor daquela obra-prima, “Nanook do Norte,” deu-se, em uma época de história de “Tabu,” um fascinante romance de dois amantes nativos, cujo amor e destruição pelo inexplorado povo das tropicas, como a própria natureza, reforça o povo indígena.

Para o espectador, escolher Murnau a ilha de Bora-Bora, de insidiosas beleza panamericana, um verdadeiro paraíso terrestre, longe da civilização, e das suas contaminantes inovações de costumes. Que bem que os seus interpretes sejam homens e mulheres que nunca haviam visto uma câmera cinematográfica nem nenhum dos artefatos modernos de que se servem os productores de filmes, conseguindo Murnau que esses “actores” realizassem uma obra de absoluta sinceridade. Os dois principais figurantes, Riri e Matali, são neste particular, uma admirável revelação.

De luzida côr negra, radiante de beleza, grandiosas, invejáveis e negras. Riri personifica a sedução da mulher dessa região de cincun- doras paragens. E elia a alma rara, de espírito desencantado e mi-asiático. Matali, o seu amante, é a bronzea figura do atleta gigante, proporcionado e agil como um deus grego. Ambos interpretam deante da câmera como que sob a inspiração de typificarem os seus amores de maneira mais natural e convincente.

Neste filme, nos recebemos de uma história com uma técnica mestre, e onde o publico se adentrará na realidade, num clima de calma e tranquilidade.

O panamá na dianteira!

O GENERE geral da Paramount na America Central, Harry H. Stack, tem razões de sobra para a sua alegria, ao ver que o seu terrítorio se mantém na dianteira concorrentes, no concorso deste ano. Esses passó victoriosos deve-se aos bons apurados que tem feito a Zula-do-Canal, onde achou o seu escritorio no Panamá, e esse augmento de renda lhe assegura a vitória no primeiro trimestre.

Um outro de seus territórios, a Colômbia, acha-se no segundo logar na lista de entradas, mantendo-se Guatemala no sexto. Novak e todos os seus auxiliares estão empolgados para manter essa posição, para a conquista do prêmio.

Entre os outros territórios, a Chave-d'Ouro, que teve um grande esforço para alcançar o cimo, e assim é que, de um salto, vimos a sua percentagem de renda passar do segundo lugar para o quinto. Enquanto isto, descen a Scandinavii do logar que ocupavava. O território inglês, cognominado o "Blue Ribbon," plantou-se, Hamburgo-mente no terceiro degrau, ao mesmo tempo que o "Blue Ribbon" da Austrália conquista o quarto logar. Os outros que aparecem são a França e no passado, decimou para o quinto degrau. A Itália, que estava no sexto, conseguiu alguns lucros. A Polonia e Cuba apresentaram, no decorrer do mez, sensíveis melhoras nas suas rendas.

Aos fazemos este resumo (12 de Março, 1931), pedimos a sussinete daqueles que nos forneceram dados. Esperamos que todos os agentes tenham lido no nosso número passado, o oportunizado editorial escrito para Murnau, referente à possibilidade do material de publicidade. A todos os agentes recomendamos que estejam sobre os seguintes exemplos:

"Hoje, mais do que nunca, os agentes territoriais da Paramount são julgados pelo interesse e esforço que desempenham na venda e distribuição do material de publicidade. Ao agente não compete somente obter o contrato dos seus clientes exhibidores, mas também ver se os seus frequentes estão ou não tirando lucro com os filmes para a venda. O agente deve manter-se, da mais intensa propaganda. O tempo que o agente gasta com o exhibidor, educando-o no melhor interesse de publicidade, define-se o tempo que resulta em benefício de ambos — porque reduzindo em muito lucro de parte à parte, o que também vem aumentar o prestígio da nossa marca."
PARAMOUNT VERWERFT HET WERELD DISTRIBUTIE RECHT VAN "TABOE"

Een romance van primitieve liefde in het paradijs der Zinjoes.

PARAMOUNT heeft de hand gelegd op een der merkwaardigste en allerheerlijksten roepen van de Polynesiërs.

Het is zo ongeveer bekend g. worden, dat Paramount het distributierecht heeft verworven van de boekdrukte "Taboe" van I. T. de Lang, bij "Taboe" en "Four Devils" leden van de Hollywood meer dan ander half jaar geleden den rug toe, om zich naar de Zinjoe-eilanden te begeven.

Hij had zich voorgenomen iets geheids apart te filmen. een realistische scheets te melden van de prachtige Polynesiërs en hun levens, waarin de rollen vervuld worden door zuivere trots, weggewoven door de Polynesiërs.

Met medewerking van Robert Flaherty, den vermaarde regisseur van "Nanook of the North", schreef Murnau zijn verhaal "Taboe" voor zijn toekomstige, onverwachte, houdeloos geschiedenis van een jongen en een meid, die eeuwen lang worden verbonden door een onverhoopte 'tahoe' of baden. "Taboe" betekent 'verboden'. Alles wat 'taboe' is, is verboden, of door de goden geheiligd. Men mag het niet aanraken. Wie het gevreten 'taboe' toetst, is een kind des doods.

Voor het verhaal van dit verhaal kwam Murnau het onherhaalbare schone eiland, Bora Bora eeuw door de beschavingen. Hij volgde zijn sporen nee, een camera of een film gezien hadden. Hij heeft zijn ervaringen en zijn geheÏouden spelen voor de camera en zijn film gezien hadden, gelijke het Murnau zware, natuurlijk en ongezworen spel te ver

OLD INDIAN CUSTOM!

Stuart Erwin seems to be all wrapped up in Eugene Palette or maybe it's the other way around. At any rate these two comedy comic moves are in "Dude Ranch", Jack Oakie's new starring vehicle, with June Collyer and Mitzi Green.

krijgen. Speciaal het spel der hoofdrollen, Revi en Matala is een openbaring.

De verleidelijke zenuwkracht der trots wordt op bewondering waardige wijze weergegeven door de zwarte, onweerstaanbaarder trekkende Rij. Zij personifieert de liefde en het charme der Zinjoe.

Matala, haar minnaar, is een storie, prachtig ontwikkelde rens, Schoon als een Gnostische god. Hun natuurlijk charme en hun ongezworen spel voor de camera is even raakzaam als verkwikkend.

Murnau geeft wederom van zijn bontengroene hogendiefstal af, regisseur, door de behandeling van het technisch gedeelte der opnamen, met name de productie van gebieden en stemmingen, terwijl hij een zaraal onhoorbaar heilig van het leven, de gewoonten en gebijden en de talloze overhouden der Polynesiërs, waardoor een sensationeel gedeelte van de film is de verblinding en bevaling danen, onder begeleiding van tata's en eigenaardige, hun verzoek gewond gezakt.

"Taboe" is op meesterlijke wijze door Dr. Hugo Riesenfeld met nieuw gezichten geverfd.

De partij van Riesenfeld verliest het vaak en dan aan de zangstems, welke in verschillende delen van de film gedicht worden, waardoor de realistische en dramatische waarde van het effect onmiskenbaar verhoogd worden.

"Taboe" wijkt in alle opzichten geheel af van andere producties in den eeuw van verblind en is ongetwijfeld een film waarin welke den geheele film bezocht iets nieuws verschaft. Het is een origineel, onderhoudende, film, welk succes verzekerd is.

DE KANAL ZONE NUMMER EEN

De breedte grijns op het gevaar van Harry Novak, algemeen directeur van Zim America, doet dadelijk veronderstellen, nu steeds nog steeds en voor de tweede achtervolgende maand aan het hoofd heeft met deze percentages, waardoor deze divisie niet zoo goed als van den eersten kwartaaf heeft verzekerd.

Een zijner andere kantoren, met name de Californische, maakt over tevreden terwijl Guatemala, eveneens onder zijn beheer, de zesde plaats bezet. Alle drie hebben hun percentage veroverschoten, hetgeen tijd op den geest onder Novak's persoon. Men merkt dat zij willen waarren.

Onder de overige divisies is het een algemeene woestpartij geworden. Chilt vloog van de vier en twintigste plaats tot de vijftiende plaats, terwijl de "Blue Ribbon" divisie de Australiërs. Frankrijk speelde zich thans bleek voor een te snel tempo en moest de hoogste rangen afstaan aan zes andere kantoren.

De Franse teen staan nu op de zevende plaats. Deze is met dit door ver fons aan de persoonlijkheid van sommige kanonnen aanwezigheid van het zich naar verf van de voorgestelde percentage verwijderen. Polen zoowel als Cuba verloren van vrolijke verheugde in de positie niet is het de enige deel van het veststelling. zoowel goed als van de volkomen scheiding van dit artikel 12. Maar hebben wij nog geen bericht ontvangen van Argentijn en Joesdesto. Wij wenschen de twee kantoren — en wat dat betreft — van dichter die met dichter opknapzaak te maak op het tijdig verzenden van hun telegraafnre, die ons iets later dan de naam in de handen te herkennen op de weg zal goed volko men in deze verhouding.

Wij hopen dat alle hoogens van dit maandblad het kernachtige artikel van den Heer Shauer gelezen hebben en in onze eigein editie, het welk de belangrijkste rol van den handel verkoop. Het volgende nietteek van dat artikel is hiermede gericht tot elken verheugt. Meer dan nooit wordt een Paramount verkoop door het onverhoopte suggestie ten dient, verkoop door zijn prestatie en zijn honing op de ruimte van de verkoop door zijn verkoop. Een Paramount verkoop heeft ten dient, dat het onder teekenen van een contract door een exploitant met voldoende verkoop. Het is een spreker dat zijn klant geblond untuk de door ons verbruikte films. De extra tijd besteed aan een aimer, om hem gebruik te laten maken van onze re clame en advertenties en daarna verkoop door meer contracten, groter vertrouwen in Paramount van de ziplae van den aimer en door verhoogd prestige de Paramount.
RINGING REVIEWS FROM COMPETENT CRITICS!

N. Y. Telegram

"RANGO" is a thrilling, exciting, fascinating picture. The story is used only as a framework for the extraordinary scenes of animal life that Schoedsack has photographed as thrillingly as if they were your positive animal, but ample though the story is, it has tremendous human appeal. "RANGO" is an hour of thrilling first-rate screen entertainment.

N. Y. Evening Post

"RANGO" is that there might have been more of it. The intermingling of comedy and drama is one of its notable qualities. "RANGO" is a turbulent symphony of jungle life. The orang-outang father and his small son make a comedy team that is as funny as the Four Marx brothers and Charlie Chaplin together, and not so very different either.

N. Y. Evening World

"RANGO" is a joy well done. A number of breath-taking thrill-scenes, most of them the sort to stand your hair on end, but through the picture there is a delicious comedy too. Provided for the most part by monkeys, of whom we exquisitely funny. It is all very human, with a climax that is profusely thrilling. "RANGO" is an achievement.

N. Y. Daily Mirror

THRILLING, moving picture, better than its predecessor, "Chunga," with all the human interest, tragedy, comedy, and unbelief suspense in the story. Each scene builds to a thrilling climax. The animal characters originally are unfilmed with human personages. These flies and grizzlies contribute as thrilling movie material as any fan could wish. Nobody should miss "RANGO"—it's a movie in a million.

N. Y. American

"RANGO" is well presented, skillfully edited, beautifully photographed, and possesses in a large degree that atmosphere of reality which devours any stage-made thriller. The big thrill sequence—the death struggle between a water buffalo and one of the jungle terrors—is a hair-raiser.

N. Y. Journal

ONE of the most vivid narratives of jungle life yet presented on the screen, invested with a stirring drama and spontaneous humor. A spectacular fight between a tiger and a water buffalo serves as the breathtaking climax to a series of incidents that are the more intensely thrilling because of the simplicity with which they are unfolded. The photography is excellent, the continuity holds one's attention from start to finish, and the native actors are delightfully natural. "RANGO" is splendid entertainment.

N. Y. Daily News

"RANGO" is always entertaining, here are several terrific punch lines and the conclusion is quite fantastic in spots, it renders its audience speechless. Several times we found ourselves clutching the arms of our seat in sheer astonishment. Beautifully arranged and photographed, and it follows up cunningly smoothly, suspensefully, always interesting.

N. Y. Tribune

"RANGO" is a decidedly interesting, handsomely photographed and strangely moving document. The quality in "RANGO" that sets it a trifle apart from its rival works lies in its humor. The comedy of the monkeys and wriggling is excellent slapstick. "RANGO" is an excellent film exploration of primitive life.
"I Remember —"

Editorial Note: Your Editor rounded out twelve years of service with Paramount on March 15. If you don’t believe it, ask P. H. Wilson, general traffic manager. He hired us as shipping clerk in the export department back in 1929. We claim that twelve years of service in the organization almost makes us a veteran. We modestly say, almost, because there are real old-timers here whose association with the company dates back to pre-war days. Be that as it may, twelve years of service often brings up a few reminiscences. We openly confess that we have refreshed our aging memory with a ramble through the files of “Paramount Pep,” the house organ that was religiously read by all the faithful brethren in the good old days of 1919-20-21-22-23. For the most part, our random recollections, reinforced by some choice reprints from “Paramount Pep,” will deal with foreign department personalities. The first installment of these meandering memories is published on this page. They will be continued in the next two or three issues.

Are You Scratching?

1. Didn’t get a thing.
2. Nothing again.
3. He didn’t get anything.
4. Eats!
5. Right after meal!
6. He said, "I didn’t get anything."
7. Didn’t even notice when ev’ry worm was scarce. Chickens will scratch harder.

This cartoon originally appeared in "Paramount Pep" about ten years ago!

was a salesman in the Atlanta exchange. Scotty used to be a baseball umpire, and he occasionally lapsed into baseball lingo.

He said, “Don’t try to win every argument with an exhibitor. Feed him a half of an apple while he’s talking. That’s why he’s a branch manager now at Jacksonville.”

Early to bed, early to rise made men wealthy and wise. Now if you want to make your mark, you have to work long hours after dark.

E V E R Y time we hear the phrase, “meteoric career,” we think of S. R. Kent. It describes his progress in the company to a T. When we joined Paramount, Mr. Kent was special representative of the company in the New York district. Shortly afterward, he was appointed sales manager at Home Office, and in January 1921 he became general manager.

One of the things Mr. Kent has always stressed in his talks to salesmen is the importance of good personal appearance. We have heard him say on many occasions, “If I were out of a job and had only ten cents in my pocket, I would get a shine.”

One of the most interesting talks that Mr. Kent ever made was on this very subject. He was speaking to the class of the Second Salesmen’s School, of which we were lucky enough to be a member. And to drive home his point, Mr. Kent cited this personal experience:

“Years ago,” he said, “I was selling high-grade jewelry to an exclusive client. One morning I called on the buyer of a prominent jewelry concern, obtained an immediate audience and proceeded with my big selling talk. “I had talked for perhaps fifteen minutes, carried away by my own enthusiasm, when I realized that my customer was not giving me his attention. He seemed to be looking beyond me, not into my face as I wanted him to. I felt my strong, carefully prepared arguments slipping. Something was wrong. Suddenly I drew my hand across my face and found I had not shaved that morning, and the whiskers stood out like bristles.”

“The real fact was that I could not interest the buyer, I lost interest myself. I was embarrassed. Believe me, from that day on, I have been very careful of the idea of personal appearance from the top of my head to the tips of my shoes.

“It isn’t necessary to have a hirsute wheezy profile. Big, big business man of today will talk more readily to a man with a $15 suit of clothes that is clean and pressed than he will to a man with a $100 suit that looks shabby and unpressed.

“Watch your personal appearance. It’s important. It counts.”
FOR 20 YEARS PARAMOUNT PRODUCT AND PRINCIPLES HAVE LED THE INDUSTRY

TWENTY years of leadership!

Twenty years of furnishing to exhibitors and the public the world’s finest motion pictures in quantity.

More important, twenty years of living steadfastly up to the original high ideal of entertainment, quality and service envisioned by Adolph Zukor.

Paramount is more than a picture company, more than a great international institution with far-flung office buildings, studios and exchanges enough to form a large city, and manpower sufficient to inhabit it.

Paramount is a never-failing source of great shows, delivered when and as promised, a trademark of dependability and fair dealing, a protector of exhibitor investments, the foremost bulwark of the industry, staunch and strong as Gibraltar.

The leading stars, the most successful directors, the out- standing creative talent in all branches in every season are identified with Paramount. Individuals come and go; Paramount goes marching on!

Hundreds of theatre men have made fortunes by relying exclusively on Paramount product. Hundreds will get rich from this wise policy. No-body who has placed his chief reliance in this company has made a mistake.

The acting profession respects Paramount. It is the highest ambition of players to work in our studios. It is the mark of superior merit.

Exhibitors like to deal with Paramount. It is profitable, and square dealing is appreciated.

The public gives its patronage to Paramount showmen. Quality product and our widespread publicity and advertising have won them.

Here is no mere commercial enterprise actuated by the desire for profit alone. Here is a responsible, stable institution built upon solid rock, convinced that its purpose of supplying the best popular entertainment to the world millions is a high and essential mission.

Those who buy from Paramount buy more than film in cans. They buy the high ideals, the dependability, the quality guarantees and the other assets symbolized by the Paramount trademark that money cannot buy.

Today we reaffirm our faith in all that Paramount stands for. We believe that the program of pictures announced in this book will earn for this company a deeper regard and a loftier leadership than ever before.

*Reprinted from Paramount's 20th Birthday Jubilee Announcement Book.*
PARAMOUNT TO CELEBRATE TWO DECADES OF LEADERSHIP IN THE
INDUSTRY WITH
STRONGEST LINEUP OF PRODUCT IN ITS HISTORY

WITH the ringing declaration that, "Paramount must have been fundamentally right to maintain its leadership in the industry for twenty years," S. R. Kent, vice president in charge of distribution, outlined to the delegates present at Atlantic City for the annual Spring sales conference (April 15-18) the ambitious program that has been set up for the 1931-32 season to celebrate the company's 20th Birthday Jubilee.

Among those in attendance was a Home Office foreign delegation, headed by J. H. Seidelman, which included two visiting legionnaires, John C. Graham, general foreign representative and managing director for Great Britain, and Ike Blumenthal, assistant general foreign representative.

The absence of Adolph Zukor, Jesse L. Lasky and E. E. Shiner was keenly felt by everyone present. Mr. Kent explained that Messrs. Lasky and Zukor had decided to remain right on the job supervising every detail of the new production schedule, while Mr. Shiner had stayed away upon the advice of his physician. However, the delegates were happy to hear that the Foreign Legion's leader is making steady progress in regaining his health and strength, and would be with them next year.

The Foreign Spokesmen

Mr. Shiner would have flushed for sheer modesty had he heard Mr. Kent and George Schaefer, who presided at the meeting, loud his leadership and pay eloquent tribute to the foreign department for breaking all records during 1930 despite terrific obstacles.

Upon Mr. Seidelman devolved the pleasant duty of giving the domestic boys a vivid bird's-eye view of Paramount's international activities. Most of the delegates were amazed to learn that the foreign department is operating forty-eight theatres, with six more under construction. No less a surprise was the interesting fact that our foreign revenue is derived as follows: 53% from English-speaking territories, 14% from Spanish, 13% from French, and the rest from the remaining territories.

Messrs. Graham and Blumenthal also spoke briefly. The former declared that, in point of service, he was a real veteran, having joined the company in 1915. He emphasized that although international in operation, Paramount is now national from a picture standpoint—preparing entertainment for each country individually according to its language, customs and needs. Mr. Blumenthal delighted the gathering with his informal remarks and passed on greetings from several ex-domestic members of the foreign department as well as good wishes from Marlene Dietrich, whom he had seen in Paris.

Kent At His Best

There were several other speakers chiefly from the Home Office executive staff, who were listened to with close attention, and whose remarks we will quote a little further on. But the chief burden of reviewing the new lineup of pictures and outlining next season's policies fell on the shoulders of Mr. Kent, and he was never in better form.

For hours, he held the rapt interest and attention of the entire assembly, running the whole gamut of production and distribution in his usual brilliant, epi-

grammatic style. He is an unconscious slogger, possessing the knack of illuminating a profound thought or complex subject with one flashing phrase. For instance, he hit the alli of depression squarely on the head, when he said, "There is no substitute for good motion pictures."

And again, "A good motion picture is doubly valuable in times of depression." It is a fact that in bad times theatre patrons shop around more for their entertainment, with the result that the good picture draws abnormally well at the box office.

The Operating Committee

Analyzing the 1931-32 product, Mr. Kent stated in unequivocal terms that this 20th anniversary program of pictures, backed as it is by two decades of production experience and the vast resources of three great studios in Hollywood, New York and Paris, presents the strongest lineup of productions in the history of Paramount.

Mr. Kent made it clear that the new schedule does not express the ideas of any one man or department, but represents the concerted efforts of a special Operating Committee recently formed, which includes officials of the production, distribution and theatre departments. This is the greatest step forward yet taken by Paramount to guarantee product of quality, variety and box office insurance.

Furthermore, the production department has been greatly strengthened by the addition of new manpower, which will definitely be reflected in next year's pictures. Stories were given particular attention by the Operating Committee, and it is truthfully said that those films chosen are the cream of all the available stage hits, originals and best-selling novels.

International Specials

In all, Mr. Kent said, about 70 feature pictures will be made, many of which will contain a lot of new personalities. It is noteworthy that only one-half of these 70 are actually announced, thus leaving the Operating Committee free to determine a series of timely interest for the remaining releases. This is a continuation of the flexible production policy started last year.

A significant aspect of the new lineup is that it includes three juvenile films, "Huckleberry Finn." "Tom Sawyer, Detective" and "Sooky."

For the benefit of the foreign delegates present, Mr. Kent stressed the fact that while the bulk of the product is primarily designed for the American market and English-speaking countries, the big, outstanding, costly special will be readily available for distribution the world over because of these three factors: (1) the basic idea in each is of universal interest; (2) in producing them the emphasis will be placed on action rather than on dialogue; (3) each will have a musical background, which will add to its international appeal as well as enhance its entertainment value.

Editorial Note: These special are featured and analyzed on pages 4 and 5.

Gigantic Ad Campaign

By the time Mr. Kent finished his thrilling description of the individual productions, every man present was convinced in

(Continued on page eight)
NEXT SEASON'S BIGGEST HITS!

World-famous stars in celebrated stories, produced by the screen's master directors


"LOVE ME TONIGHT," with Maurice as a modern singing vagabond of the Paris streets. H. D'Abbadie D'Arrast will direct. Story is based on Marcel Achard's French stage hit, "La Vie est Belle."

3RD CHEVALIER FILM. The most popular male personality in show business will star in still another knockout production.

"INDISCRETION," starring the glamorous Marlene Dietrich in a Josef von Sternberg production. A guaranteed money-maker!

"AN AMERICAN TRAGEDY." The whole world is waiting to see this Josef von Sternberg drama-terpiece, based on Theodore Dreiser's powerful novel, which has been translated into many languages. The superb cast is headed by Phillips Holmes and Sylvia Sidney.

"DR. JEKYLL AND MR. HYDE." Robert Louis Stevenson's immortal drama of dual identity will be made on a tremendous scale, with Fredric March in the title role and Miriam Hopkins as the sweetheart.

"DAUGHTER OF THE DRAGON," a tingling thriller based on a story by the famous Sax Rohmer. Anna May Wong, sensation of two continents, and Warner Oland will head a special cast.

"IMPERIAL PALACE," Arnold Bennett's smashing best-seller will be even greater as a Paramount picture!
FOR SHOWMEN THE WORLD OVER!

Everyone of these giant attractions will be suitably adapted for the foreign market.

HAROLD LLOYD. The mighty monarch of mirth will soon start on his most elaborate picture—packed with more comedy dynamite than any of his previous efforts. It’s like money in the bank!

"CHINA," (tentative title) co-starring that new electrifying actress, Tallulah Bankhead, and handsome Fredric March, the new male idol of the fans, in an intense love drama by John Colton.

GEORGE BANCRFT will appear in three mighty vehicles that will give full scope to his virile acting and forceful personality.

"A FAREWELL TO ARMS" by Ernest Hemingway, has been hailed as "the greatest novel written by any living American." The picture with Gary Cooper and a great cast will be a cinema classic!

"TABU," made to order for the foreign department, this startlingly different film romance produced in the South Seas by F. W. Murnau is playing to crowded houses in its sixth sensational week at the Central Park Theatre, New York.

"ROSE OF THE RANCHO," a spectacular all-Technicolor production of David Belasco’s colorful and blood-stirring romance. The popular cast is headed by Dolores del Rio and Richard Arlen.

"THE ROUND UP." This greatest of all outdoor action thrillers will be made on a big circus scale, with jolly Eugene Pallette playing the famous role of Sheriff "Slim" Hoover.

"THE LIVES OF A BENGAL LANCER." Millions are reading and praising this exciting novel, which Paramount will screen in India!
ALL FOREIGN LANGUAGE PICTURES PROGRAM CALLS FOR 100 FEATURES

COINCIDENT with the announcement of the new domestic lineup of product comes publication of the details of the new program of foreign language pictures for 1931-32. According to the report of the Executive Committee, which is composed of J. H. Seidelman, Robert T. Kane, John C. Graham and Ike Blumenthal, all foreign talkies, with the exception of the French versions of the Chevalier pictures, will be produced in our Paris studios.

Fortified by a tremendous amount of knowledge and experience gained during the first year of operation, the Executive Committee has mapped out an ambitious production schedule for the Paris studios which will enable Paramount to maintain and strengthen its leadership in the foreign market.

Immediate plans call for the making of 40 full length features and approximately 60 shorts. These will all be original productions, based on material of focal origin, and will not be versions of any American films. About fifty per cent of the pictures will be made in French, and the others principally in Spanish, German and Swedish.

Among the feature pictures there will be four super-luxe international specials, conceived along new lines, making them available for all countries. The best foreign artists obtainable will be used in these productions, and the stories will be developed in such a way that emphasis will be placed on the action and music, reducing the dialogue to an absolute minimum.

In addition to the above schedule, the Paris studio will synchronize, dub, super-impose or adapt all American-made productions that are suitable for the foreign market.

The outstanding aspect of
the foreign program is the distinction and diversity of the authors, artists and directors who will be represented.

The Committee of Authors recently organized at the Paris studios to select original stories for production, includes many of the best known writers of France, under the chairmanship of Pierre Benoît. Some of the works to be filmed in the near future are: "Marius," by Marcel Pagnol; "Rien ne va Plus," by Saint-Granier; "L'Homme en Habit," from the pen of Yves Mirande, and an original by Sacha Guitry.

In addition to his literary contributions, Saint-Granier, who achieved an enviable reputation as an author-playwright-actor, has been engaged as a supervising producer.

The list of distinguished artists and directors is a long and impressive one. Among the French players are Fernand Gravey, Saint-Granier, Henry Garat, Marguerite Moreno, Thomy Bourdelle, Suzy Vernon and Robert Burnier.

The directors include Alexander Korda, Dimitri Buchowetski, Louis Mercanton, Leo Mittler, Roger Capellani, Jean de Marguenat, E. W. Emo and Adéqui Millar.

Evidence of a desire to make the pictures as technically perfect as is humanly possible is indicated by the fact that arrangements have been concluded to install the Western Electric Noiseless Recording equipment in the Paris studios.

From all of the foregoing it must be obvious that the future activities of Les Studios Paramount will be a continuation of the accomplishments of the first year, which, in themselves, constitute one of the outstanding achievements of the motion picture industry.
Paramount's 20th Birthday Jubilee

RUTH NICHOLS
Daring aviatrix, who holds many speed and altitude records for woman fliers. She will take off on a solo flight to Europe at an early date, and Paramount Sound News will make shots of the daring feat.

(Continued from page three)

his own mind that the new group represented the greatest bunch of down-to-earth pictures Paramount had ever announced. Little wonder, then, that they cheered themselves hoarse when Mr. Kent relayed to them Mr. Zukor's telephone message that, "Never before have I been more optimistic about our lineup and the future of our company."

To celebrate fittingly Paramount's 20th Birthday, Mr. Kent stated that we will not only stage a Paramount Week in September, but that the entire month has been designated as Jubilee Month, and will be backed up by a gigantic national advertising campaign in newspapers, magazines and over the radio, for which a half million dollars has been appropriated.

Historic Trailer

Next to Mr. Kent's talk, nothing impressed the delegates so much as the special production trailer they viewed—a seven reel compilation, produced by Arch Reeve at the Hollywood studios, entitled "Twenty Years of Progress." It depicts the history of our company from 1912, when Mr. Zukor first distributed "Queen Elizabeth," starring Sarah Bernhardt, down to the present day, including shots of some of the forthcoming pictures. It is good enough to be booked into any house, and our theatre department purposes to run it—after editing it somewhat—in all our Publix Theatres.

Short Features

Among the first to address the delegates was Emanuel Cohen, editor of Paramount Sound News and manager of the short feature department. In introducing him, Mr. Kent said that besides his regular duties, Mr. Cohen would hereafter have a voice in the feature production as well, so that full advantage might be taken of his fine showman-production mind.

As announced by Mr. Cohen, the shorts for next season consist of 104 issues of the Sound News, 32 two-reels, and 100 one-reelers divided as follows: 18 Screen Songs, 18 Talkartoons, 12 Paramount Pictorials, and 52 Paramount Acts.

After reviewing some of the outstanding scoops registered by Paramount Sound News during the past year, Mr. Cohen spoke of the instantaneous popularity that the British News Reel, recently established, had attained, and declared that more foreign newsreels were contemplated, namely in France, Germany and Spain.

Mr. Cohen further announced that arrangements had been made for Paramount Sound News to record exclusively two epochal adventures of an unprecedented nature, one over land, the other under sea. These exploits are the venture of Sir Hubert Wilkins to the North Pole in the submarine "Nautlius," and a solo flight by Ruth Nichols, noted woman flier, who will attempt to span the ocean by air to Europe, thus duplicating the pioneering feat of Lindbergh.

Other Speakers

Mr. Sam Katz, vice president in charge of theatres, was another speaker who made a most interesting talk. He expressed great confidence that the new program would help protect the several hundreds of millions that Paramount has invested in its Publix Theatres.

Mr. Ralph Kohn, treasurer, spoke on the splendid financial condition of Paramount and predicted that those Siamese twins of success—good product and staunch manpower—would enable our company to come thru this year with flying colors.

Another speaker who was listened to with great interest was Mr. George Akerson, ex-secretary to President Hoover and now a member of our executive staff. He stressed the need of clean pictures and clean advertising—two things Paramount has always championed—and concluded with the stirring admonition, "Keep your faith in Paramount, for Paramount has pinned its faith in you."

Russell Holman, advertising manager, and the man responsible for the magnificent new announcement book, received an ovation when he was called upon by Mr. Kent to outline the big advertising plans for next year. A. O. Dillenbeck, of Hanf-Metzger, who gave details of the national advertising campaign, and James Clark, ad sales manager, who gave a very forceful talk on the importance of ad sales, concluded the speakers.

Kent's Persuasion

In rounding out this recital, no more fitting closing message could be written than the one given to the delegates by Mr. Kent. He emphasized that the depression is not an alibi; that, along with intelligent, intensive selling, there must be extra care and judgment used in operating costs, since every dollar saved equals two earned; that we have been up against tough times before and have thought and fought our way thru; that all the executives have unlimited faith in Paramount's manpower; and that "we can lick any depression with such a bunch of hits as we have in our Jubilee Program!"
FOREIGN LEGION'S LEADER SHOWERED WITH BIRTHDAY CONGRATULATIONS

Mr. E. E. Shauer's birthday on April 6 was remembered by his host of friends in the organization who showered him with greetings of good will and good wishes. From every quarter of the globe and in all languages, including Esperanto, came congratulatory cables of esteem and affection.

On behalf of the entire membership of the Foreign Legion, Paramount Around the World swells the chorus of congratulations. We wish him many happy returns of the day and many more years of abundant good health!

PARAMOUNT SOUND NEWS GETS EXCLUSIVE AND AMUSING SHAW INTERVIEW

There are a lot of people in this world whom George Bernard Shaw would like to kill, it was revealed recently when the distinguished English author and playwright granted an exclusive interview to Paramount News on the subject of capital punishment.

Shaw, however, stated in the interview that he is against capital punishment, and added: "Shaw doesn't shout!"

Paramount Sound News exclusive with George Bernard Shaw.

FROST HONORED BY DANISH GOVERNMENT

Harald Frost, branch manager of Paramount in Copenhagen, has been designated by the Danish Department of Trade as a member of a special committee that will investigate motion picture theatres and film conditions in Denmark.

In view of the fact that Mr. Frost represents an American film company, his appointment as member of a government agency has created a sensation both in the industry and in political circles. All the other members are representatives of Danish commerce and institutions.

We heartily congratulate Mr. Frost on his appointment, which is not only a compliment to him but a distinction for Paramount.

PORTUGUESE GOVERNMENT HONORS 4 EXECUTIVES

The Portuguese government at Lisbon has announced in its "Gazeta Oficial" a presidential decree awarding a special decoration to Adolph Zukor and to Robert T. March, general manager of the Paris studios, in appreciation of Paramount's presentation of the first Portuguese talkie in that country. The decree is known as "Official of the Order of Santiago."

The same decree announced two additional decorations, known as the "Caballeros de la Orden de Santiago," for two other Paramount executives: Andre Daven, Portuguese supervisor; and J. J. Messer, managing director for Spain and Portugal.

COMING AND GOING!

During the past few weeks, the Home Office has been the terminal point for some Paramounters and the starting point for others. Mr. Seidelman returned the last of March from his eight weeks' trip to Europe, during which he mapped out, in cooperation with other members of the Executive Committee, the production plans for next season's foreign talks.

He was followed about a week later by John C. Graham, managing director for Great Britain and general foreign representative, and H. Blumenthal, assistant general foreign representative, who are here for their annual visit.

He was followed a week later by John C. Graham, managing director for Great Britain and general foreign representative, and H. Blumenthal, assistant general foreign representative, who are here for their annual visit.

He was followed by Albert Deane of the Home Office staff. Congratulations to Mr. and Mrs. Frank Deane!

"BLUE RIBBON" INTERPRETERS OF "PUBLIX SERVICE"

In plain English, this is the management and staff of Paramount's recently acquired Capitol Theatre, Melbourne, Australia. I must say, I have never been so impressed with the individual members of the staff, but we have no hesitation in saying that they are a fine-looking body of clean-cut youths and charming young ladies.

Paramounters in the "PURELY PERSONAL" News of the Month

GERMANO NEW MANAGER OF SAO PAULO BRANCH

From South American father, John L. Day, general manager, comes the announcement that Pedro Germano has been promoted to the branch managership of the Sao Paulo office in Brazil, succeeding Bruno Chele, resigned.

Here we have another example illustrating the time-honored policy of our company - "Paramount opportunities for Paramount men." Mr. Germano, who is a veteran Paramounter, has had wide experience in film distribution and is eminently fitted to manage this important branch.

We wish Mr. Germano every success in his new post!

"AUSSIES" TENDER HICKS TESTIMONIAL BANQUET

To commemorate his tenth anniversary as managing director in Australia, the senior member of the Sydney office and the New South Wales branch tendered John W. Hicks, Jr., a testimonial banquet on March 23 at the Hotel Australia in Sydney. The occasion also served to welcome home Bill Clark, after his trip to the United States, and also to honor Mr. Hicks' anniversary that day either with a luncheon or a dinner.

The high spot of the evening was Mr. Hicks' talk, which, from all accounts, was delivered with all the force and sincerity at his command. He spoke at length on the progress of the organization, the stability of Paramount, the local theatre situation and the present depression.

On this last point he was very emphatic. "There is no doubt about it. There is a depression. Admit it, and then forget it. You Australians must have confidence in your country. That is the only way for you to pull out of this present situation."

A "BLUE RIBBON" BABY!

The Australian firm of Mr. and Mrs. Frank Deane in Sydney announce as part of their expansion program the arrival on March 20 of David Alexis Deane, who has been admitted to full partnership. The newcomer weighs nine and one-half pounds and has a winning smile. When interviewed, young Deane declared his private wish was to astonish our reporter by shouting lustily, "If it's a Paramount picture, it's the best show in town!"

The guiding star, Frank Deane, is purchasing manager of our Australian organization. He is a brother of Albert Deane of the Home Office staff. Congratulations to Mr. and Mrs. Frank Deane!
NOT in vain are the legionnaires of Great Britain nicknamed the “British Bulldogs.” The bulldog breed is noted for its courage and power and tenacity. Once a bulldog gets his teeth into an object, he hangs on for dear life. And it is clear now that Mr. Graham’s boys had determined right from the beginning to win this first quarter drive. They started in sixth place and stubbornly fought their way to the top. Our hat is off to them!

While it may be something of a shock to the Canal Zone gang to lose out when victory seemed almost certain, they have the satisfaction of knowing they led the field for two successive months and finished over the hundred percent line. As for Mr. Novak, he can console himself with the thought that two of his divisions are among the first five, and the third is over 90%.

Scandinavia’s remarkable jump from twenty-first to second is certainly an amazing acrobatic feat. As a matter of fact, the whole performance of Mr. York’s “Vikings” ever since the contest started, has been amazing. The first month they were near the top, the second month they dropped near the bottom, and now they are near the top again. We predict that if they discontinue their seesawing tactics they will land in first place.

To find the Blue Ribbon Bunch occupying the fourth perch and over quota is exactly what might have been expected from Mr. Hicks’ boys. It would be news if they didn’t reach quota! The “Aussies,” incidentally, turned in a whale of a lot of business during March in tribute to Mr. Hicks, who rounded out ten years as leader of Australasia.

Cuba’s upward surge from tenth to sixth and over 100% comes as no surprise to us. We predicted that the record-breaking “Prosperity Week” Mr. Pratchett’s “Cubiches” staged last month would materially improve their standing. Others who made considerable progress during the past four weeks include Spain, Jugo-Latvia, Finland and Italy. The unfortunate tax situation in Argentina is solely responsible for the poor showing Mr. Lange’s “Gauchos” made in the first quarter. Business was practically at a standstill down there. As for Mexico’s slump, we feel sure, it is only temporary.

The latest bulletin from the ringside on the Continent advises that Souhami has taken the first three rounds from Schaefer. The “Whites” are leading the “Blues” by a 10% margin.

There is no doubt that the second quarter drive, which is sponsored by Mr. Lasky, will bring many surprising changes in the lineup. Quotas have been radically revised in accordance with the known conditions in the territories and there will be equal opportunity for all to win the Lasky trophy.
**The Foreign Legion's 1931 Banner Year Contest**

1st Quarter Drive

"For Mr. Kent"

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**Standings as of April 1, 1931**

| 1.   | GREAT BRITAIN | 108.83 |
| 2.   | SCANDINAVIA  | 102.60 |
| 3.   | GUATEMALA   | 101.55 |
| 4.   | AUSTRALASIA | 100.94 |
| 5.   | CANAL ZONE  | 100.71 |
| 6.   | CUBA        | 100.07 |
| 7.   | CHILE       | 98.20  |
| 8.   | SPAIN AND PORTUGAL | 96.30 |
| 9.   | JUGOSLAVIA  | 95.61  |
| 10.  | FINLAND     | 94.98  |
| 11.  | CZECHOSLOVAKIA | 94.93 |
| 12.  | FRANCE      | 94.53  |
| 13.  | POLAND      | 93.13  |
| 14.  | ROUMANIA    | 92.11  |
| 15.  | COLOMBIA    | 91.63  |
| 16.  | PORTO RICO  | 87.91  |
| 17.  | HOLLAND     | 86.24  |
| 18.  | ITALY       | 82.90  |
| 19.  | JAPAN       | 82.60  |
| 20.  | BRAZIL      | 84.14  |
| 21.  | CHINA       | 79.58  |
| 22.  | HUNGARY     | 73.47  |
| 23.  | AUSTRIA     | 70.51  |
| 24.  | LATVIA      | 67.01  |
| 25.  | GERMANY     | 63.49  |
| 26.  | ARGENTINA   | 62.52  |
| 27.  | MEXICO      | 61.47  |
EL TRIUNFO NACIONAL DE "SKIPPY"

LA Paramount tiene un nuevo manantial de dinero en "Skippy," la película infantil basada en los dibujos de fama internacional de Percy Crosby, a juzgar por los ingresos de taquilla que se están logrando en los Estados Unidos.

El triunfo nacional de "Skippy" es más que el resultado de la imaginación y el talento de los creadores de la película. Es también el resultado de una estrategia publicitaria maestra. La película ha sido promocionada de manera magistralmente, llegando a 39 países diferentes y en 13 lenguas diferentes. Los críticos han alabado la película, y los niños se han convertido rápidamente en fanáticos de "Skippy". La película ha sido un éxito en todos los ámbitos, y es una verdadera muestra de la capacidad de la Paramount para crear películas que gustan a todos, desde los niños hasta los adultos.

LA GRAN BRETAÑA A LA CABEZA

NO en vano los legionarios de la Gran Bretaña se llaman los "bulldogs" británicos. El "bulldog" se caracteriza por su valor inquebrantable, su ansiada libertad y su entusiasmo. Pero, ¿quién es el verdadero "bulldog"?

La entrevista que se llevó a cabo en la corte de la casa del señor Green, en Buenos Aires, con el señor Percy Crosby, autor de "Skippy," nos ha ofrecido una visión interesante de los personajes que han sido tanto populares en los Estados Unidos como en la Gran Bretaña.

El señor Green nos explicó que la joven y talentosa joven que interpretó a "Skippy" en la película, llamada "Skippy, the Gang's All Here!", es la misma que interpretó a "Skippy" en la serie de televisión que tiene el mismo nombre.

La entrevista con el señor Crosby nos ha ofrecido una visión interesante de los personajes que han sido tanto populares en los Estados Unidos como en la Gran Bretaña.

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A GOOD IDEA!

Many of our foreign offices have adopted (and adapted to their own needs) an idea originated by Arch Reece in our Hollywood studio. It's a little booklet, 4" x 6", containing publicity news about Paramount pictures and personalities. The individual stories are printed in newspaper style—newspaper heads and newspaper column width—so that the editor can see just how it will look in the paper and exactly how much space it will take up. Two or three star illustrations are regularly reproduced in the booklet, and most of these are sent along gratis. Photo above shows cover of the German booklet. O.K., Mr. Techow!

DAY LAUDS "MOROCCO"

The following cable from John L. Day, general manager for South America, speaks for itself.

"MOROCCO" marvelous—sensational success assured—congratulations acquisition exclusive Fleischer & Cooper also great—thanks.

FLATTERING FLEISCHERS!

If audiences the world over were given an opportunity to rate for the most popular short subjects on the screen today, an amazing majority of them would cast their ballots for the Fleischer Screen Songs and TalkieTalkies. In the Scandinavian territories, there are many important newspapers that regularly assign a staff artist to draw cartoon strips based on the Screen Songs and TalkieTalkies. The ones pictured above was adapted from the "La Passion" the song, and appeared in a Danish newspaper. Both Paramount and Max Fleischer are given credit, so these short subjects gain tremendously by this publicity.

POLITICAL PUBLICITY!

The front of the Eucato Theatre, Havana, Cuba, which recently ran the Lloyd film, gave the local leading weekly "La Semana," the idea for the above political cartoon. It takes advantage of the reestablishment between Lloyd and President Machado of Cuba. The artwork underneath the cartoon read, "Hey, I'm about to fall!" Needless to say, no one connected with our organization knows there suggested the idea. It was published solely on the responsibility of the magazine management. But because of the magazine having tremendous circulation, the picture benefited by the publicity. It is hardly necessary to emphasize the fact that the duty of every Paramounter is to devote his energies solely to the interests of our company. As an announcement we are strictly neutral in regard to the local politics of any country.

IN THE SPIRIT OF THE FILM!

The Urania Theatre, Budapest, one of the two theatres which ran "Morocco" simultaneously, was decorated quite in the spirit of the film, as the above photo of the front so well shows.

“FEET FIRST” BIG HIT AT PLAZA, LONDON

VIA a cable from William R. Fraser, general manager of the Harold Lloyd Corporation, who is now in London, comes the cheerful tidings that "Feet First" has had its London run at the Plaza Theatre extended to four weeks. This is a record exceeded by only one other picture, the silent Paramount film, "Beau Geste."
"Skippy" Swipes to Success!

FILM IS COAST-TO-COAST SENSATION — HELD OVER ON BROADWAY AS CROWDS MOB THEATRE

"SKIPPY" is a national sensation!

From the rockbound shores of Maine to the sunny sands of California, and from the warm waters of the Gulf of Mexico to the icy shores of Lake Superior, "Skippy" has been universally acclaimed as the greatest kid picture ever made, and is creating new box office history.

Pre-released at the New York and Brooklyn Paramount Theatres and in several other theatres throughout the country during Easter week—a notoriously poor week for shows of any kind, the picture evidenced its terrific drawing power by rolling up tremendous grosses and exceeding by a wide margin the business done by "Tom Sawyer."

The trade and newspaper critics were almost lyrical in their praise of the production. As witness the way the "New York American" reviewer began her critical rave: "Toss your hats in the air—gambol on the green—sing in the streets! For Springtime — and "Skippy"—are here! Priceless! That's the word for this picture. Go to the Paramount and see for yourself. It's a picture picnic for the whole world—more fun than a circus."

But the best illustration of "Skippy's" superlative entertainment value came from Kansas City, where that important newspaper, the "Journal-Post," urged everyone to see the picture, and announced that it would provide tickets at its own expense for anyone who could not afford to pay the admission price.

In New York, as well as in many other cities, the public's remarkable reception forced the theatre managers to hold the picture over for a second big week.

There are many factors that enter into "Skippy's" unqualified success, but the consensus of opinion among shrewd observers is that its chief strength lies in its being a 1931 story about modern children that adults will love. In fact, many critics insisted that the grown-ups would get a greater kick out of it than the youngsters.

And speaking of youngsters, the gang in "Skippy" represents the most marvelous collection of lovable, hugable, spankable kids you ever saw. The acting of Jackie Cooper and Robert Coogan is amazing. And Mitzi Green and Jackie Earl fit their roles like gloves. Norman Taurog shares in the glory for his exceptionally fine direction.

"FOR EVERYONE—
WHO IS A KID, HAS A KID,
OR WAS A KID!"

A six-month picture
that reaches deep in your heart
A picture that will make your eyes
dim with tears one minute, and
make you laugh the next!

Percy Crosby's
"Skippy"

A Paramount Picture

Jackie Cooper
Mitzi Green
Jackie Earl
Bobby Coogan

More human, more entertaining,
more enjoyable, more modern, than
the unforgettable "Tom Sawyer."

Colo Sensational Stage Shows
at Both Theatres

BEGINS
FRI. DAY
Motion Pictures at $1.00, 50c for Adults.

NEW YORK BROOKLYN

Paramount

ARTFUL ADVERTISING APPEAL!

Study this model ad, which was one of a series that appeared in the New York newspapers prior to the picture's opening. Note how the headline makes a strong appeal to adults as well as children. Note use of flesh and blood photos of Jackie Coogan as "Skippy" and the rest of the cast to avoid giving the impression that the film is an animated cartoon.
Making Box-Office History!

“TABU” IN SIXTH BIG WEEK!

“TABU” is proving an irresistible dom, its success magnets at the Central Park Theatre, New York, where it is now enjoying its sixth successive week of box office popularity. When one considers that it is a silent production with an unknown cast and merely a synchronized musical score, playing in opposition to more than a dozen of the latest and best all-talkie productions starring some of the most popular players in screen-asset, Film itself is a natural!

PROOF OF “SKIPPY’S” POPULARITY!

All day long, thousands of adults and children waited more or less patiently to get into the Paramount Theatre on Broadway. Crowed above is part of the line that extended around the corner and halfway down the side street considerably beyond the side street marquee. Insert in upper left shows a group of kids examining the lobby display in the main entrance.

“MAN OF THE WORLD” IS POLISHED DRAMA

In “Man of the World,” William Powell has a story that allows him full leeway to portray the sort of suave, sophisticated role that he does so well. Given, furthermore, the expert directorial assistance of Richard Wallace, and backed by a grade-A supporting cast, Powell’s latest starring vehicle rings the box office bell.

The locale of “Man of the World” is Paris, but with a few minor exceptions, the characters are all Americans. Powell, himself, plays the part of an expatriated American with a shady past, who earns his living in Paris by publishing a blackmailing newspaper, which he uses to pry “hush money” out of wealthy American tourists.

Because he manages to keep his connection with the newspaper a secret, he is able to flee his unsuspecting victims and still continue on terms of friendship with them. In fact, he pursues his gen- tled racket with such polish and finesse that they consider themselves under obligation to him!

The dramatic complications result when romance in the person of an American heiress enters his life and he faces a conflict between love and conscience. The story builds so cleverly there is no way of telling how it’s going to end, and in this way, the spectator’s interest is held throughout.

Carole Lombard, blonde and charming, and talented, is excellent as the heiress. Wynne Gibson handles the other leading woman role with an expertise that stamps her as a dramatic actress of power and feeling. Guy Kibbee contributes another fine characterization as Miss Lombard’s uncle who falls into Powell’s clutches.

“THE CONQUERING HORDHE”

Fay Wray shares acting honors with Richard Arlen in this thundering outdoor production of the Early American West.

ACTION AND THRILLS IN “CONQUERING HORDHE”

A CRACKLING, action filled western bristling with thrills and suspense, flavored with romance and leavened with some fine comedy—that’s “The Conquering Horde,” which gave audiences at the Paramount Theatre an hour of absorbing entertainment, and will do the same wherever it plays.

The script of “The Conquering Horde” reads like an exciting novel. That isn’t surprising, for the story is by that great author of western fiction, Emerson Hough, who gave us “The Covered Wagon.” It details the adventures of a young cowboy, a girl and a band of daring riders, who drive hundreds of half-wild steers over a thousand miles of Western wilderness.

The constant danger of the unruly herd stampeding—which actually does happen and provides a thundering, blood-stirring climax to the film—the threat of war-like Indians, the menace of a band of ruffians who are determined to “get” them, all combine to add suspense and excitement to the production.

It’s a picture that has a sense of spaciousness. It is big as the outdoors is big, and it has been produced with the usual Paramount skill and showmanship.

Richard Arlen portrays the cowboy and gives an excellent account of himself. Fay Wray is the other half of the love interest. The rest of the cast is capable, with Claude Gillingwater doing an outstanding piece of character acting as the fiery ranch foreman.

“MAN OF THE WORLD”


“JUNE MOON”

Frances Dee, Jack Oakie, June McClay and Wynne Gibson as they looked to the staff artist of the “N. Y. World-Telegram.”

HUMOR, PATHOS, ROMANCE IN “JUNE MOON”

HERE’S a human interest story that fits Jack Oakie like a glove. “JUNE MOON” presents him as a small-town youth with song-writing ambitions, who comes to New York to make his fortune in Tin Pan Alley—that glorified section of Broadway given over to the music publishing business.

The picture was adapted from the play of the same name, which was a striking Broadway hit two seasons back. It’s a story full of humor, pathos, romance and funny dialogue. Oakie draws audience sympathy instead of mirth, as he laughs at his wisecracks. In fact, here he is less the wisecracker and more the real fine, hashful American youth, eager to make good.

The fun and pathos develop naturally and logically by reason of the facts, first, that Oakie has no talent for his chosen calling, and second, that he fails to realize the music publishing business is more or less of a “racket.” He’s just a small-town bunny in the big-city woods, fair game for the first gold-digger who comes along. Of course, in the end he gets wise to himself and goes back home to a more prosaic job. Oakie gives a grand performance, and the same may be said of every member of the competent supporting cast, Frances Dee, Harry Aukst, Wynne Gibson and June McClay.

“June Moon” will play a cheerful box office tune!

“SKIPPY”

Impressions by Hoffman of Jackie Cooper as “Skippy,” and Robert Coogan as “Soony.” In the upper left hand corner is Percy Crosby, “Skippy’s” skipper.
IL PROGRAMMA DEL 20mo COMPLEANNO

La Statto appunto pubblicato l'annuncio di primavera degli ambiziosi progetti di produzione della Paramount per la nuova stagione 1931-32, che segna il ventesimo compleanno della nostra compagnia. Esso contiene anche particolari dell'assortimento delle nuove produzioni estere, la quale cosa interessa ogni membro della Legione Estera. In breve, i punti principali sono i seguenti:


LA GRAN BRETAGNA VINCE PEI PRIMI 3 MESI!

ON in vano i legionari della Gran Bretagna sono stati soprannominati "Bulldogs Britannia." La razza dei bulldogs è nota per il suo coraggio, forza e tenacia. Una volta che il bulldog addenta un oggetto qualsiasi, non lo lascia, costi la vita. Ed ora risulta chiaro che i ragazzi del Sig. Graham avevano deciso di vincere la campagna del primo trimestre. Inconsegnarono con Focopurare il sesto posto e liarono tenacità e contrapposizione del ventesimo. Dov'è a loro sfogo il cappello. Mentre può sembrare quasi uno "shock" per la concorrenza della Zona del Canale di perdere proprio quando la vittoria sembra quasi sicura, essi hanno ciononostante la soddisfazione di sapere che essi sono stati caposquadra per due mesi successivi e che hanno iniziato 40% della linea centri e cento, in quanto al Sig. Novak, si può consolare col pensiero che due fra della sua divisione sono per i primi cinque e che il terzo ha oltrepassato il 90%. Il salto straordinario della Scandina via dal ventunesimo posto al secondo è certo un prodigio aeronautico sorprendente.

Trovare il Gruppo del Nastro Azzurro alla quarta pietra e oltre

La nota è esattamente quel che ci si poteva aspettare dai ragazzi del Sig. Heks.

Il salto di Cuba dal decimo al sesto posto ha superato il 100% non rappresenta per noi una sorpresa. Noi ci preoccupiamo che la "Settimana di Prosperità" senza precedenti che i "Cubiches" del Sig. Pratchett allestirono il mese scorso avrebbe migliorato sensibilmente la loro posizione. E ciò è precisamente quel che è avvenuto. Lavoro Splendido!

Fra le altre nazioni che hanno fatto progressi considerevoli nelle scorse quattro settimane contiamo la Spagna, la Jugoslavia, la Finlandia e l'Italia. La situazione creata dalla guerra nell'Argentina è la sola responsabile per gli insufficienti risultati presentati dai "Gaucho" del Sig. Lange nel primo trimestre. Laggiù gli affari sono assolutamente in un periodo di sosta. È quanto alla depressione del Messico, siamo certi, è solo una situazione temporanea.

Non v'è dubbio che il secondo trimestre apporrà molti cambiamenti sorprendenti nell'allineamento. Le quote sono state radicalmente rivedute in accordo con le condizioni che si sono verificati nei vari territori e per tutti vi sarà un'eguale opportunità di vincere il primo premio.

"SKIPPY"—IL SUCCESSO DEL BOTTEGHINO!

A Paramount ha un altro film sensazionale e proficuo in "Skippy", la cinematografia dei bambini attori, basata sulle serie caricaturistiche pubblicate dai giornali e di un'ispirazione internazionale, di Percy Crosby.

Proiettata per la prima volta al Teatro Paramount di Broadway ed in altri teatri per tutti gli Stati Uniti nella Settimana Santa—una settimana che durò, come è noto, pochissimo in tutti i rami della produzione teatrale—"Skippy" ha dato prova della sua resistenza magnetismo con l'accumulare innumerevoli rotoli di moneta e sorpassando di gran lunga gli incassi fatti da "Tom Sawyer", il primo film giovanile della Paramount.

La critica, sia commerciale che teatrale, l'ha acclamato all'unisono un eminente capolavoro dello schermo, il cui fascino si esercita tanto sugli adulti che sui bambini. A New York, come in molte altre città, la straordinaria accoglienza del pubblico ha costretto i direttori di teatro a trattenerlo per un'altra gran doria settimana.

Ma la migliore illustrazione del valore superlativamente divertente di "Skippy" è stata data da un giornale di Kansas City, il quale non soleva accadere di modi di vedere, ma ha ammesso che fornirebbe a proprissi il biglietto per coloro che non potessero pagare il prezzo d'ammissione. Questa è la prima volta nella storia della cinematografia che una tale offerta sia stata fatta da un giornale influente.

Il risuonante successo di "Skippy" è dovuto a tre fattori: primo, che è una storia umana, di freschezza contemporanea, di bambini mogli, secondo, che è stata diretta con tanta abilità che riesce tanto divertente per gli adulti quanto per i bambini; terzo, ha la più meravigliosa collezione di giovinezza attori che si sia mai radunata in una cinematografia, Jackie Cooper, Robert Coogan, Mitzi Green e Jackie Searl sono così naturali nelle loro rispettive parti che talvolta lo spettatore ride e un minuto dopo ha le lacrime agli occhi cinematografi.


Non vi è dubbio che "Skippy" ripeterà in altre nazioni estero il successo impressionante che ha incontrato in America.

"SKIPPY"—IL SUCCESSO DEL BOTTEGHINO!

LA GRAN BRETAGNA VINCE PEI PRIMI 3 MESI!

"SKIPPY"—IL SUCCESSO DEL BOTTEGHINO!

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"SKIPPY" DAS U.S.A.


"Skippy", welcher im Paramount Theater am Broadway und in anderen Grosskinos des Landes während der Osterwoche, bekanntlich der schwarzen Woche der Theaterbesitzer, uraufgeführt wurde, warf sämtliche Traditionen über den Haufen und entwickelte eine solche Anziehungskraft und kolossale Einnahmen, dass Paramount’s erster Kinderfilm "Tom Sawyer" damit vollkommen verblasst.


Doch den allerbesten Beweis für die phantastischen Unterhaltungsqualitäten "Skippys" gab eine Zeitung in Kansas City, die nicht nur alle Leser aufforde, sich diesen TAGEGESPRACH

Film unbedingt anzusehen, sondern gleichzeitig bekannt machte, dass sie allen Lesern, die aus finanziellen Gründen gezogen seien, von dem Besuch des Filmes Abstand zu nehmen, Billette an eigene Mitläufer erteilen würde. Es ist dieses das allererste Mal in der Geschichte des Filmes, dass die Redaktion einer bekannten Zeitung ein derartiges Angebot gemacht hat!

"Skippy"s" ausserordentlicher Erfolg ist auf drei Tatsachen zurückzuführen: Erstens ist es eine aus dem Leben rührige Geschichte, von deren Schicksal unsere heutigen Jugendgenossen wüssten; zweitens ist es der Film so fabelhaft inszeniert worden, dass Erwachsene und Kinder im gleichen Maße erstaunt werden; drittens wurde für "Skippy" das wunderbare Ensembe jugendlicher Schauspieler zusammengestellt, welches je auf der Leinwand zu sehen gewesen ist.

ZWEITEN

GROSSBRITANNIEN

Nicht umsonst sind die Legionäre Grossbritanniens die "Britischen Bulldoggens" genannt worden. Die Rasse der Bulldoggens ist für ihre Kraft und Ausdauer bekannt und wenn sich die Zahl derer, die einen Bulldoggen einmal in ein Objekt verfängen haben, dann lassen sie nicht locker. Wir wissen heute, dass Mr. Graham's Staff sich von Anfang an darunter klar war, den Preis des ersten Quartals zu erringen. Grossbritanniens befand sich zu Beginn des Kontests an sechster Stelle und unermüdlich Ausdauer und die Waffe zum Sieg ebneten langsam, aber dafür unsicherer Weg zum ersten Platz.

Sicherlich war die Niederlage eine grosse Überraschung für die Panama Kanal Zone, welche sich bereits im Besitz des Sieges wähnte, doch sie hat immerhin die Gelegenheit, den Wettbewerb zwei Monate lang zu geführt haben und sich oberhalb der 100% Line zu befinde. Ein Trost für Herrn Novak ist der Umstand, dass sich zwei seiner Divisionen unter den fünf ersten Kandidaten befinden und dass eine dritte Abteilung über 90%-er.

Skandinaviens bewundernswürdiger Sprung vom einundzwanzigsten zum zweiten Platz ist eine unerhörte akrobatische Leistung. Es tut sich tatsächlich was in Skandinavien seit Beginn des Kontests. Im ersten Monat befanden sich Herrn York’s "Wikingers" nämlich an der Spitze, im zweiten Monat fanden sie ja ab, und jetzt, im dritten Monat, führen sie wieder.

Wir nicht anders zu erwarten, befindet sich Herrn Hick’s Abteilung an vierter Stelle und natürlich oberhalb der Quote.

Cuba’s Aufschwung von der zehnten zur sechsten Stelle, und noch dazu oberhalb der Quote, ist weiter keine Überraschung für uns, denn wir machten bereits im vorigen Monat darauf aufmerksam, dass die von Herrn Pratehiet’s "Cubischen" inszenierte "Wohltätersuche" Cubas Stand bedeutend verbessern würde.


Es besteht kein Zweifel, dass das zweite Vierteljahr viele bedeutende Änderungen der Stände mit sich bringen wird.

SKIPPY :::- Ain’t Love Grand? :::- A Paramount Picture
BERTHOLD VIERTEL WILL DIRECT FOR PARAMOUNT

B. VIERTEL, former European stage producer who has been directing motion pictures in Hollywood for the past three years, has been signed to a Paramount directorial contract. The services of Viertel were obtained from the Fox studios where he directed "Seven Faces," "Man Trouble," "Uneasy Money" and "The One-Woman Idea." His assignment to a story has not yet been announced.

Viertel began his theatrical career in Vienna where he directed stage productions for three years.

The European producer came to Hollywood in 1928. Besides directing pictures, he wrote the story for F. W. Marman's "Four Devils."

MANY NEW PRODUCTIONS SCHEDULED

ANN MAY WONG, the only Chinese-American actress now playing a leading role on the Broadway stage, has just been signed by Paramount to a long-term contract. She will appear in "Daughter of Fu Manchu," a picture which will be based on the novel of the same name by Sax Rohmer, continuing the adventures of the insidious Oriental character already immortalized on the screen for Paramount by Warner Oland. Miss Wong, who was born in San Francisco of Chinese parents and who speaks English fluently, appeared in early American motion pictures in the silent era, and also in stage productions. Recently she has been winning unprecedented success abroad, being the first Chinese-American actress to receive such an honor in her country of French and German origin, enabling her to make her mark in a country of Europe. Her last theatrical work was done in Vienna, where she was a pronounced favorite, appearing in operettas as well as straight drama.

"In Miss Wong," said Mr. Lasky, "which is of a kind that we have obtained a rare talent for the talking screen, in which youthful beauty is combined with mature acting powers. Press and public have united in New York in proclaiming her exotic charm, provided by a piquant face, fine figure, and fascinating personality. In addition Miss Wong possesses a mellow voice of a musical quality whose power and beauty has already been fully tested during the long run of her present play on both sides of the Atlantic. She has shown herself capable of a wide range of acting, combining a pungent sense of humor and poignant emotional power with dramatic fire."

Adapted from a stage play by Dan Totheroth from the stage hit by David Belasco and Richard Walton, the picture will be made entirely in Technicolor under the direction of Edward Sloman. At this time, Alden is directing "The Czar of the Range," a story of the making of the Czar of the Range. The signing of Miss Del Rio, whose clamb success was one of the most unusual in recent years, followed several weeks of negotiations with the star. The role of the censor chief will bring her new opportunities with drama and song in the opinion of Mr. Lasky, who said, "One of the most important in the Rancho" is excellent material in that this romantic favorite has given the American theatre a glimpse of the early California."

BECAUSE it suggests the mixture of comedy and romance as well as the Venetian locale of the story, the title "El Principe Gondolero" has been selected by Paramount for its second original Spanish picture. Featuring Roberto Rey and Rosita Moreno, the new film is a musical farce based on an original story by Henry Myers. Included in the list of players appearing in "El Principe Gondolero" are Manuel Arbo, Andres de Segarra, Cheo (Don Catarino) Pirrin, Jose Peña Pepet, B. E. Andres, Juan de Noms, Luis Llanza and Rodolfo Hoyos.

Music for the new picture, ranging in types from Barcarolles and war songs to Italian love songs was written by Frank Harling, Karl Hajo and Maria Greyer.

"El Principe Gondolero," adapted into Spanish by Jose Carner-Riballo and directed by Edward Venturini, will be Paramount's next Spanish release.

A QUEEN OF HOLLYWOOD NEXT JUVENILE FILM

"QUEEN OF HOLLYWOOD," from Sinclair Lewis' novel depicting adventures of child film celebrities, "Let's Play King," will be Paramount's next juvenile-grown up production to follow the success of "Tom Sawyer" and "Shen." Mitzi Green and Jackie (Sidney) Searl will be featured in the cast as the pampered Hollywood starlets along with Edna May Oliver and Louise Fazenda. Direction has been assigned to Norman Taurog. The screen play and dialogue are being prepared by Edward E. Paramore, Jr., Don Marquis, Agnes Brand Leahy and Joseph L. Mankiewicz.

INTERESTED WATCHERS!

Very much interested, of course, being Adolph Zukor and Ernst Lubitsch. They are shown observing the evolution of a scene—perhaps very one shown across the page there—in Maurice Chevalier's "The Smiling Lieutenant."

MONTA BELL SIGNS WITH PARAMOUNT AGAIN

MONTA BELL will direct again at Paramount's New York studio under the terms of a contract which he signed today, executive of the Eastern production plant announced. As his first assignment, Bell, who was in California at this time, will be associated with this studio during its transition from silent to sound. His first production will direct Natacha Kinski in her next vehicle following her current "The Night Angel." Bell's last production at the New York studio was "Young Man of Manhattan" with Chaundelle Colbert and Norman Foster, which was filmed a year ago. In the meantime, the director has been active in California and more recently returned from a brief vacation trip to Europe.
RUTH CHATTERTON’S NEXT "LAURELS AND THE LADY"

Ruth Chatterton's next starring picture is to be an adaptation of Leonard Merrick's popular novel, "Laurels and the Lady," screen rights of which have just been acquired by Paramount.

The story, one of intrigue and strong love in the Kimberley diamond fields, will offer Miss Chatterton a dramatic vehicle as strong as "Anybody's Woman," "The Right to Love" and other of her most successful starring pictures. Lottie Mendes will direct Miss Chatterton. The story is being adapted by Samson Raphaelson and will be filmed as soon as Miss Chatterton completes her current vehicle.

GARY COOPER STARTS ON "I TAKE THIS WOMAN"

I TAKE THIS WOMAN, new Paramount production in which Gary Cooper and Carole Lombard will have the leading roles, has just gone into production at the Hollywood studios under the co-direction of Marion Gering, well-known Broadway stage director, and Savoy Vorkapich, who has hitherto been principally identified with camera and other technical work for Paramount.

The new Cooper vehicle is from the Western romance, "Lost Eternity," by Mary Robertsteiner, with the screen play written by Vincent Lawrence. Others in the cast are Clara Blandick and Mildred Van Dorn.

TITLED VISITOR!

Lady Montabutte, one of England's most popular titled ladies, was a distinguished visitor at our Hollywood studios recently. Group above includes left to right, Director Louis Gasnier, Charles Rogers, Fay Wray, Mary Pickford, who accompanied the British visitor, Lady Montabutte and Clive Brook.

SPANISH PLAYWRIGHT ADAPTS OWN PLAY

"EL COMEDIANTE," Ernesto Vilches' first independent picture, which will be released by Paramount, achieves a unique distinction in Spanish production by having as its author, the script of E. V. Dominguez, who wrote the play from which it was adapted.

Dominguez' Spanish script is based on the screen adaptation of Leonard Fields, who is co-directing the picture with Vilches.

"El Comediant," the first costume picture to be made in the Spanish language, is a story of a middle-aged Shakespearean player, who finds a real love supplanting his love of the theatre. Called upon to play a role that ranges from highly dramatic action to broad comedy, Ernesto Vilches is said to give the greatest portrayal of his screen career.

Supporting the star-director is a notable cast that includes such players as Angelita Benitez, Soriano Vieso, Manuel Arbo, Barry Norton, Maria Calvó, Jose Pepe and Jose Tirado among others.

ON JOINVILLE LOT!

Benny Vinyo, (left) author of the book, "Amy Joly," from which "Morocco" was adapted, meets Alexander Korda, director, in the Joinville studios where both are now at work.

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**DE' S WILD ABOUT THEM!**

Robert Coogan, five-year-old brother of Jackie, shows Norman Taurog, who directed him in "Skippy," and his father, Jack Coogan, eight, that he can not only act but he can also sing and dance. The instantaneous hit that Robert made in his first picture proves that he is a chip off the old block!

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**PARAMOUNT’S 20e PRODUCTIE PROGRAMMA**

De grote productieplannen voor het 1931-2 seizoen van Paramount, zojuist bekend gemaakt, vallen samen met het twintigste verjaardagsjaar van de regisseur. Deze plannen behelzen tevens de details van de nieuwe buitenlandse productie, waar elke buitenlandse Paramountheren zich wel voor zal interesseren. Hier de stijging:

Gedurende het volgende productiejaar zullen alle in het buitenland te vervaardigen films, in Joinville gemaakt worden. Honderd lange en kortgeëindigde films gebaseerd op Europeesche schetsen, zullen aardig geproduceerd worden, terwijl eenige "international speciale" films vervaardigd zullen worden voor distributie in alle landen. Benevens dit programma worden verschillende in Amerika vervaardigde films in Joinville bewerkt voor de Europeesche markt, o.a. door "synchronisatie," "dubbing" en "superimposing."

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**GROOT BRITTANNIE WINT KWARTAALSPRIJS**

Het teveregeefs worden de Britse legers herkend als "Bulldogs" genoemd. Als een bulldog eenmaal iets in zijn boek vasthoudt, laat hij niet los. De bulldogs van de Heer Graham hadden de crespinaat aan het einde van de eerste kwartaal binnen hun bereik. Een van en die hadden moeilijk voor de eerste kwartaals serie. En het bedrijf van hun leven ging, zodat zij nu gevaarlijk voor de eerste kwartaals wijd, Bravo, Engeland!

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Hoewel het een hard gelag was voor de Kanaal Zone, die zich reeds zeker waande van den eerste prijs, om Groot Brittanije van de zestiend plaats naar de eerste plaats te zien voorbijsturen, kan deze divisie zich troosten met de wetenschap, dat zij tocht de eerste driemaanden van dit conclusiemaat alles achter zich aanhouden en voorblijven. De Kanaal Zone heeft een percentage ver over 100 zien, terwijl de Heer Novak in geen enkel opzicht te klagen heeft, aangezien twee zuster divisies tot de eerste vijf behoord en een derde divisie over 90% noterde. Scandinavië houdt van aerobatiek. De Kanaal Zone was zestien keer beter dan zijn tegenstanders. Scandinavië houdt van aerobatiek. De Kanaal Zone was zestien keer beter dan zijn tegenstanders. Scandinavië houdt van aerobatiek. De Kanaal Zone was zestien keer beter dan zijn tegenstanders. Scandinavië houdt van aerobatiek. De Kanaal Zone was zestien keer beter dan zijn tegenstanders. Scandinavië houdt van aerobatiek. De Kanaal Zone was zestien keer beter dan zijn tegenstanders.

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**SKIPPY --- Money! Money!! Money!!! --- A Paramount Picture**
NOVO SUCESSO—"PROEZAS DE SKIPPY"

A PARAMOUNT tem um novo filme infantil, de grande êxito, "Proezas de Skippy," que é um verdadeiro sucesso internacional. O filme é baseado na história do personagem criado por Lynden C. Smith, um dos personagens mais populares da era do cinema mudo.

Com este filme, a Paramount quer manter seu sucesso com filmes para crianças, que são um grande negócio para a indústria do cinema. O filme foi produzido com muito cuidado, com cenários e efeitos visuais exuberantes que atraem a atenção das crianças.

A INGLATERRA

Não é de hoje que a Inglaterra vem produzindo excelentes filmes para crianças. "Proezas de Skippy" é uma novidade para o público infantil, que já está acostumado com os filmes da Paramount.

A DIVANTEIROS

A divida "Blue Ribbon," da Austrália, tem-se mantido acima da média, o que quer dizer que os cineastas australiano, por sua vez, os "australianos" mantêm a fama.

TRES OUTRAS DIVISÕES QUE FIZERAM PROGRESSO FORAM AS DA ESPANHA, DA URSALINA E DA ITALIA. O AGRUNTO DE IMPACTO NA ARGENTINA MUITO RUIM, EURASIA DE ACROBACIA, TAMBÉM NAS ENERGIA."
NOTRE VINGTIEME ANNIVERSAIRE

On vient d'annoncer l'ambitieux programme de production pour la saison 1931-1932, qui marque le 20e anniversaire de Paramount. Ce communiqué comprend également des détails sur nos productions étrangères, qui sont d'un grand intérêt pour les membres de la Légion Étrangère. En voici brièvement les principaux points.

Pendant l'exercice prochain toutes les productions de films étrangers seront concentrées dans nos studios de Joinville. Près d'une centaine de grands et de petits films en diverses langues seront produits, ce seront toutes les productions originales, basées sur des données locales, Ce ne sont pas des copies de versions de films américains. Parmi les grands films, il y aura plusieurs "internationaux" construits sur des bases nouvelles, et qui conviendront pour tous les pays. Outre le programme ci-dessus, les studios de Joinville synchroniseront, habilleront, superposeront, et adapteront d'une façon déterminée toutes les productions américaines qui offrent de l'intérêt pour le marché étranger.

LA GRANDE BRETAGNE GAGNE UNE MANCHE

C'est une nouvelle déception pour les défenseurs de la "Semaine de Prospérité" que les "Chibiches" de M. Pratchett ait été le silence sur le débat de la semaine dernière. Les défenseurs de la "Semaine de Prospérité" avaient organisé le mois dernier hantant le record et améliorant leur position. Et c'est exactement ce qui s'est produit! C'est de "la belle surprise"!

D'autres qui ont fait des progrès considérables pendant ces quatre dernières semaines, comprennent l'Espagne, la Jurgoslavie, la Finlande et l'Italie. La meilleure situation des impôts en Argentine est seule responsable pour les pires résultats des "Gancho" de M. Lange pendant ce dernier trimestre. Les affaires sont pour ainsi dire stagnantes là-bas. Quant à la dépression américaine elle est perçue par nous, tout-à-fait temporaire.

Il n'est pas douteux que le deuxième trimestre amenera des changements considérables dans la classification. Les quotas-pays ont été entièrement revisés d'après la situation comme dans les divers territoires et il y aura pour tous la même occasion de gagner le premier prix.

SKIPPY—UNE SENSATION AU GUICHET

PARAMOUNT s'est étonné avec "Skippy" un autre succès d'argent si l'on en juge par les records de recettes obtenus au guichet par tout aux États-Unis par ce film d'histoire enfantine basé sur les merveilleuses pages comiques de Percy Crosby, connues dans le monde entier.

Projette sur écran au Paramount Théâtre sur Broadway, et dans d'autres théâtres dans le pays entier pendant la semaine de Pâques—une très mauvaise semaine pour les théâtres en général—"Skippy" a démontré son immense puissance d'attraction en amassant de fortes recettes qui dépassent largement celles déjà considérables de "Tom Sawyer," le premier film d'enfants de Paramount.

Les critiques de la cinématographie et des journaux se sont unis pour l'acclamer comme un accomplissement hors ligne du cinéma qui plaît tout autant aux grands personnalités qu'aux enfants. A New York, aussi bien que dans de nombreuses villes, le succès a été tel que le public a forcé le directeur de théâtre de le tenir au programme pendant une seconde semaine.

Mais la meilleure illustration de la valeur surprise à divertir de "Skippy" se trouve dans le fait qu'un journal de Kansas City, au moins, a conseillé à tout le monde d'aller voir le film, mais avait l'audace d'y trouver les billets à tous ceux qui ne le trouvaient pas en mesure de payer le prix d'admission. C'est la première fois dans l'histoire de la cinématographie qu'une parcellaire offre une telle influence.

Le retentissant succès de "Skippy" est dû à trois facteurs: d'abord, il est une histoire vécue à la page de l'enfantine modernité: ensuite, il a été créé habilement dirigé que les enfants et adulte goûtoient tout autant que les adultes; enfin, il possède la collection la plus merveilleuse de ces jeunes qui ait jamais été assimilée dans un seul film. Jackie Cooper, Robert Coogan, Mitzi Green et Jackie Searl sont tellement naturels dans leurs rôles respectifs que vous riez un instant et que l'instant après vous envie de pleurer.

Les possibilités d'exploitation de "Skippy" sont nombreuses. Ce film permet un large programme de coopération avec la presse, comme concours de dessins, concours de ressemblance, concours de lettres, et ils possèdent en outre l'avantage de la joutte comique qui est publiée dans le monde entier, par exemple à Copenhague, Buenos Ayres, Honolulu, Oslo, Shanghai, Santiago, Londres, Glasgow et Melbourne.

Il y a peu de doute que "Skippy" ne repèter à l'étranger le succès impressionnant qu'il a rencontré en Amérique.
AND soon it will be gone!

June 30—the last day of grace—is getting dangerously close. If you are planning to submit a scrapbook containing your local advertising-publicity-exploitation campaign on the Byrd film, hurry up about it! We know the picture has played in practically every territory by this time, and we also know that most of the exploitation campaigns have been marked by unusual effort, initiative and originality. Consequently, it is a little difficult to understand why we have received so few scrapbooks.

Remember, you publicity men of Great Britain, Japan, China, Scandinavia, German and Central Europe, South and Central America, Spain, France, Italy, Mexico, Cuba, etc., there are $1500 in prizes at stake! That's a lot of money in any country right now! Send in your scrapbooks!

BUDapest's Great Campaign on "moroCco".

FROM evidence accumulating, it is becoming increasingly clear that "Morocco" was supported in extraordinarily vigorous and militant fashion wherever it played. Branch Manager Foddes in Budapest is the latest to send in details of the film campaign that launched the picture locally to a conspicuous success. For instance, we reproduce here the tabloid newspaper that was printed. 50,000 copies were distributed throughout the city.

"Variety" lauds new French production.

"Marions-Nois," the newest of the Paramount French films made in our Joinville studios, received the unqualified approval of "Variety's" local critic in Paris, who saw the picture at the Paramount Theatre. This production was adapted from the same story which was the basis of the Clara Bow film, "Her Wedding Night."

Here's what "Variety's" critic had to say in part:

"Film was caught at the first (midnight) performance with a tough audience, keeping it laughing continuously, and was loudly applauded at the end. It is impossible to find any trace of its foreign origin in Saint-Granier's adaptation, which admirably suits the French taste. The endless series of gags have been treated with logic and in direction in a way which is irresistibly funny. Photography is of Hollywoodian quality and sound is good. Acting is excellent by a practically all-star cast. Film means big business."

Publicity camels!

Two live camels, appropriately bowered, were led through the streets of Sydney, Australia, by two attendants dressed in Foreign Legion uniforms, all in the interests of "Morocco" at the local Prince Edward Theatre. Great business booster!

Art contest!

Another excellent exploitation idea engineered by the Prince Edward Theatre showmen was a drawing contest for art students, two of whom are pictured above in the lobby of the theatre boldly reproducing the pictures of Marlene Dietrich.

Exp-Lloyd-Ation!

Dandy window display in shoe store that focused attention on Lloyd film at the Palladium Theatre, Malmo, Sweden.

Arresting lobby!

Part of the fine lobby display in the Palladium Theatre, Malmo, Sweden, for "Foot First."
Paramount’s Great Eclipse of 1931
They Knew What They Wanted!

HERE'S an old story in a new setting:
Three years ago a group of public-spirited citizens of Hong Kong, China, got together and decided that what the town needed was a modern, up-to-date motion picture theatre that would be the last word in luxury and comfort.

The more they talked about it, the more enthusiastic they grew. Yes, sir, they told one another, this theatre will be one of the finest in the world, a de luxe house with all the trimmings—latest sound reproducing equipment, best projection machines, audiphone attachments for hard-of-hearing patrons, first-class cooling system, military-trained staff of ushers. Nothing would be overlooked; no expense would be spared.

Then some one asked what appeared to be a foolish question.

"What are we going to do with the theatre after we've built it?"

"Why, show pictures, of course!" the others chorused.
"What pictures?" was the next question.

They saw his point immediately. It wasn't the elaborate decorations of the theatre, or the luxuriousness of the furnishings, or the softness of the seats that mattered so much as the quality of the entertainment. As practical business men, they realized that the public's primary consideration is the picture, not the temperature of the cooling system or the uniform of the usher.

The upset of the conference was this: they agreed to go ahead with the theatre only if they could get Paramount service and make Paramount pictures the backbone of their program. Otherwise they would just drop the whole matter. They knew what they wanted!

Well, you'll find the happy ending on another page of this issue where you will read the details of the recent opening of the new King's Theatre in Hong Kong.

The thick, handsome souvenir program they issued to commemorate the premiere contains the following tribute to Paramount:

In deciding the basic program policy of a cinema theatre, it is customary to base it on a foundation, a motion picture company whose reputation is not only well known, but whose brand of consistently good film entertainment would be of the utmost importance in attracting patronage—and in holding that patronage. With this in mind, the King's Theatre made a complete and comprehensive survey of motion picture companies specializing in foreign distribution. PARAMOUNT led all the rest. We pledge the amusement-loving public the very best in film fare through the medium of Paramount.

As I said up above, it's an old story. It's happening all the time in some quarter of the globe or other. Exhibitors recognize the need of protecting their investments and insuring their box offices, so they tie up with Paramount. They know what the public wants!
Chevalier - Lubitsch Cap Careers With Current Winner

A preview the night of May 21, that was graced by an appreciative and notable gathering, formally ushered into the Criterion Theatre, New York, Maurice Chevalier's new Ernst Lubitsch production, "The Smiling Lieutenant," which made its public debut the following evening.

When the picture came to its inevitable end, the thundering applause and buzz of admiring comment told their own eloquent story of the triumph scored by star and director—a triumph that eclipsed their previous success of "The Love Parade." Beyond all shadow of doubt, "The Smiling Lieutenant" marks a new high point in the careers of Maurice Chevalier and Ernst Lubitsch.

That this is the verdict of press and public alike may be evidenced from the enthusiastic reviews of the critics (reproduced on the following two pages) and from the big advance sale at the box office. The picture looks set for a long and prosperous run.

Any analysis of "The Smiling Lieutenant" only serves to emphasize the box office elements that went into its making. First and foremost, there is Chevalier, singing, winking, romancing his irresistible way from brummie to blonde; then the skillful, imaginative direction of Lubitsch, that is marked by dozens of his gloriously sly touches and high good humor; third, an all-star supporting cast, headed by gorgeous Claudette Colbert, charming Miriam Hopkins and laugh-provoking Charlie Ruggles; fourth, lovely, lilting music by the world-famous Viennese composer, Oscar Strauss; fifth, a sparkling, romantic love story by Ernest Vajda and Samson Raphaelson, set in the picturesque surroundings of colorful Vienna, in the days when it was the gayest capital in Europe; and sixth, witty lyrics by Clifford Grey, who was responsible for the lyrics in "The Love Parade."

No synopsis could do the picture justice, because it depends for its telling on the subtleties of acting, direction and musical accompaniment. But the bare outline of the plot is this: Chevalier, a handsome and impecunious lieutenant in the Austrian army, falls in love with Claudette Colbert, leader and violinist of a girls' orchestra, but is compelled by the Emperor to marry Miriam Hopkins, princess of a small neighboring kingdom.

Miriam, though lovely, is old-fashioned in her conduct, manners and dress, and her placid charms fail to thrill Maurice. In the end, with the help and advice of Claudette, who renounces all claim on Chevalier, the princess effects a change in her personality, adopts a snappy, jazzy attitude, and wins her husband's love.

"The Smiling Lieutenant" is a classic illustration of the "silent" technique applied to talking pictures. Not only has Lubitsch made the musical score an integral part of the story from the standpoint of synchronization, but in a good many scenes he has used a musical motif instead of dialogue to explain the action. When you see the picture, you will appreciate—and marvel at—his directorial ingenuity. Furthermore, the songs in the film fit in logically and gracefully. There is no slowing down of the tempo—no slowing up of the action to interpolate a musical number. In all, Chevalier sings three songs, as only he can sing them. Miss Colbert joins him in duets and also shares musical honors with Miss Hopkins in an additional vocalization.

Summing it all up, "The Smiling Lieutenant" is the ultimate in screen entertainment, and again offers the Foreign Legion a golden opportunity to establish new records!

As Mr. Seidelman has already informed all the offices, (see his letter of April 25 in which he reviews the "New Product") there will be an all-talking version, a French version with songs in French, and a synchronized version with songs in either French or English. Prints will be ready for shipment in the near future.

P. S. Remember Mr. Seidelman's admonition: "We expect nothing less than Love Parade terms and results on this one!"
CHEVALIER smiles, but you'll exit laughing! What Maurice Chevalier and Ernst Lubitsch tried out so successfully in "The Love Parade," they developed to a point of inimitable perfection in "The Smiling Lieutenant," with the result: the most delightful screen entertainment the talkies have yet produced. Romance, Viennese music, rollicking comedy, subtle sophistication, a few bits of the risque, Chevalier at his best, Claudette Colbert and Miriam Hopkins, splendid tools for each other—all this worked together with the brilliant strokes and deft touches of Lubitsch direction.

**N. Y. Evening Graphic**

N. Y. **Sun**

N. Y. **American**

A DELIGHTFUL, charming, sophisticated, daintily risque cinema—and proved to be still another triumph for the utterly inimitable Maurice Chevalier and Ernst Lubitsch, supreme director of snare, Continental comedy. The "Lubitsch touch" is ever evident, fresh, vibrant, sparkling as ever. And yes, just a little naughty. Naught, say, as Chevalier's wins, and equally intriguing. The piece is sprinkled with harmony like heaven with starfish—music with all the uplifting loveliness of Vienna itself. But lest the audience get to mooming romantically, there is a delicious spice of comedy that tops every sequence with gay spontaneous laughter.

OF course the charming and engaging personality of Maurice Chevalier is emphasized nicely in "The Smiling Lieutenant," but more than that, the picture is directed by Ernst Lubitsch with frequent flashes of positive genius, and is acted superbly all the way. Also its score, composed by Oscar Strauss, is far above the average in quality, as are the lyrics. It embodies some of the most brilliant of the famous "Lubitsch touches." Lubitsch has allowed his music and his camera to work for him. It is an excellent example of the use of silent picture technique and talking and sound picture methods. This is one of the best of all the musical films.
Passes Gaily in Review!

N. Y. Evening Post
ALL the shrewd delights that were promised in "The Love Parade" are realized in "The Smiling Lieutenant," and with an economy and sureness that give it a lustre which no other American-made comedy satire has achieved. It is in the variety of its comedy ideas, its wealth of inventiveness, its embroidery of slightly bawdy diversifications that the chief delights of "The Smiling Lieutenant" are found; in these and, of course, in the uses to which they are put by the skilled acting of Chevalier, Colbert, Barbier and Hopkins. There are touches which out-touch Lubitsch, and they rank at the very top of satiric comedy. Oscar Strauss has written some new and delightful music, all of which is ingeniously worked into the action.

N. Y. Times
WIT and melody swing through Maurice Chevalier's latest picture. That cinematic artist, Ernst Lubitsch, supplies the rapier-like comedy, and none other than Oscar Strauss is responsible for the charming musical compositions. The wit and melody come mostly thru Chevalier, whose singing are bound to appeal to all those who see this offering. Lubitsch reveals himself to be once again a master of the microphone as well as of the camera. This director's satire permeates this film, whether he is dealing with romance or royalty.

N. Y. Herald-Tribune
ONCE more the combination of Maurice Chevalier and Ernst Lubitsch results in a piece of artistry, this one "The Smiling Lieutenant," flawless in its manipulation and not far from perfect in its performance. From the point of view of taste this picture is perfect. And from the standpoint of staging and setting, Paramount, as usual, has done itself proud. The dialogue is light, gay, and fits the piece like a glove. Oscar Strauss' music needs no commendation. Once more you hear his haunting and lovely waltzes as well as a beautiful accompanying score. Chevalier was in perfect form, getting his effects over with the charm and humor that only he knows how to do.

N. Y. Daily News
"THE SMILING LIEUTENANT" is a picture which you won't want to miss, combining as it does the sophistication of Lubitsch with the charm of Chevalier, and adding for good measure the brilliance and beauty of two radiant actresses, Miriam Hopkins and Claudette Colbert. Pour in the lingering music of Oscar Strauss, set to the tingling lyrics of Clifford Grey. There you've got a film which keeps its audience content for over an hour. When we say content, we mean happy and eager for more, up to the very last shot.
The "Banner Year" contest swings into its second stanza, a new crop of pace-setters is leading the field in a mad scramble for the Lasky trophy. Out in front by a narrow margin is Scandinavia, which finished second in the first quarter. If Mr. York's "Vikings" can maintain their lead for the next two months, they will deserve to win, because they will be up against the toughest kind of fighting.

Among those who look to give Scandinavia some healthy competition are Italy and Hungary. Mr. Aboaf's "Romans" mean business, judging by the fact that they pole-vaulted from eighteenth to second. Mr. Foldes' gang must have been eating extra portions of that famous Hungarian "goulash," because they suddenly acquired enough strength to push their way up from twenty-second to third. More power to them!

Others who bettered their positions considerably include Roumania, Austria, Germany, China, Latvia and Mexico. On the whole, it appears that most of the divisions have made important gains during the past four weeks. There are eleven over quota and eight past the 90% mark.

Even more encouraging is the fact that, of the twenty-seven divisions, seventeen are above 100%, based on the whole year's quota. Incidentally, if the contest ended tomorrow, Spain would win Mr. Zukor's grand prize, since Mr. Messeri's "Matadors" are ahead with a percentage of 133.19. You will note on the adjoining page that we list two sets of figures, one for the quarter, the other for the entire year. This will be continued in all future issues till the contest ends, so that you will know at all times exactly what progress you are making.

From correspondence we have seen, it is clear that several of the offices are honestly preparing to give that "extra dividend in extra effort" that Mr. Kent asked for and Mr. Shauer, on behalf of the Foreign Legion, promised.

Cuba, for example, is getting ready to stage a special "Chevalier Week" during September. Other offices are inaugurating special drives of one kind or another. With our studios in Hollywood, New York, Paris and London pouring out an uninterrupted flow of grade-A product, there is no reason in the world why you legionnaires should not fulfill your pledge to make 1931 a banner year!

The Foreign Legion has never yet offered any alibis, even when the alibi, such as an economic depression, contingent or restrictive legislation, was a legitimate one. Whatever the obstacle, past history shows, it has only served as an added incentive for you men to fight all the harder.

In this connection we should like to quote from a recent letter received by Mr. Shauer from Fred Lange, manager for Argentina.

"We are all sure," he wrote, "that in spite of the abnormal conditions and the fact that we have had considerable trouble on account of custom house decrees, etc., that this will be the banner year for the Gaucho Division."

That's the spirit that conquers!
## The Foreign Legion's 1931 Banner Year Contest

### 2nd Quarter Drive "For Mr. Lasky"

### Standings as of May 1, 1931

<table>
<thead>
<tr>
<th>Country</th>
<th>2nd Quarter</th>
<th>Yearly Quota</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. SCANDINAVIA</td>
<td>138.34</td>
<td>127.63</td>
</tr>
<tr>
<td>2. ITALY</td>
<td>136.33</td>
<td>105.28</td>
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<tr>
<td>3. HUNGARY</td>
<td>134.62</td>
<td>100.70</td>
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<tr>
<td>4. ROUMANIA</td>
<td>119.34</td>
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<td>94.09</td>
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<tr>
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<tr>
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<td>13. CUBA</td>
<td>96.58</td>
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<td>14. CHINA</td>
<td>96.29</td>
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<td>15. FRANCE</td>
<td>94.08</td>
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<tr>
<td>27. JUGOSLAVIA</td>
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<td>103.28</td>
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SUCCESSFUL

An interesting and rather daring experiment was recently tried by the Prince Edward Theatre, Sydney, Australia, in presenting for one week the French version of "The Big Pond." Now, as everyone who has been over there knows, Australia is even more British than England itself. And you never hear any congratulations either.

FOR GERMAN EXHIBITORS!

This is the cover page of the initial issue of the "Paramount Journal," an exhibitors' service monthly published by our Berlin office for distribution to exhibitors in Germany and German-speaking territories of Central Europe. It is an 8-page publication, and in general style and setup has been modeled after (we blush to say it) "Paramount Around the World." Judging by the contents of this first issue, it might well have been named "The Money-Maker:" for it contains many worth-while suggestions and ideas to help exhibitors make more money on Paramount pictures. E. G. Technau, publicity manager for Germany and Central Europe, is the editor.

LAUDS OUR SPECIALS!

Some of our offices, that are now holding trade showings on the next season's product, have been flooded with letters and wires of congratulation from their exhibitors. The following telegram, received by Gus Schaefer, general manager for Germany and Central Europe, is typical of the laudatory comments:

"Was tremendously enthused at the trade show of Lloyd, Rango, Monte Carlo. Three pictures—three hits. Heartiest congratulations for this success."

TAN'S OCCIDENTAL EXPLOITATION SELLS BYRD FILM TO ORIENTAL MOVIEGOERS

"East is East and West is West..." but they both respond to energetic merchandising and modern showmanship methods in precisely the same way.

Kingston Taft Tan suspected as much when he arrived in Hong Kong to look after Paramount's interests in South China, and he decided to verify his suspicions by using "With Byrd at the South Pole" as a test case. The tremendous success the film had achieved in Japan was a powerful incentive. Besides, Tan was anxious to put into practice the theoretical knowledge of publicity and exploitation he had gained during his course of training at the Home Office and in the Publics Theatre Managers Training School from which he had graduated with honors.

After persuading the owner of the Central Theatre, who had booked the picture, to allow him a free hand, Tan started an intensive advance campaign that lasted three weeks. Extra space was taken in the newspapers. The schools were personally canvassed by Tan. He won the cooperation of principals and teachers, and addressed student assemblies. Special morning student matinees were arranged. Asomewhat hostile foreign press (hostile to American pictures) was induced to publish reams of publicity, reviews and even editorial comment. His Excellency, the Governor of Hong Kong, was invited to the premiere. 5,000 heralds and four-page pamphlets were distributed. An exceptionally fine trailer was run regularly. The lobby and front of the theatre were suitably decorated. The results were magnificent. The Byrd film broke the attendance record formerly held by "The Love Parade." Recently it played a return engagement by popular request, and did capacity business. And the exhibitor has already indicated his intention to bring it back again in the near future.

Tan himself is inclined to deprecate his accomplishments. In fact, his modesty is such that it was impossible to get this story direct. The facts as given here were supplied by Mark Hanna, Paramount's special representative in China. We are grateful to Mr. Hanna for his repartorial labors, and congratulate Mr. Tan on his single-handed merchandising achievement.

SIX SPANISH BEST SELLERS

Some of them rank in quality with Paramount's biggest specials. We have an enormous investment in all our foreign language pictures and it is up to the Foreign Legion to make that investment yield big dividends!
Paramount's Original Spanish Musical

G E N T E

A REVOLUTIONARY SUGGESTION!

Par's Suped Titles for Span. Musical in U. S.

Hollywood, April 28.

Paramount is considering reversing the order of things by putting English superimposed titles on a Spanish picture for distribution domestically. Film is the original Spanish musical "Gay People." Decision rests on the reaction of the initial showing at the California, Los Angeles, opening May 1.

Picture is Paramount's answer to demands from Spanish speaking countries for more musicals. "People'' has 19 musical numbers, more than were in "Love Parade," which was the company's biggest grosser in Latin America.

From a recent issue of "Variety"

THIS is N-E-W-S!

A foreign language picture so chock-full of entertainment, so big in production values, so impressive in the artistry of its direction, the cleverness of its acting, the tunefulness of its musical numbers, that the suggestion has seriously been made that it be distributed domestically with English superimposed titles!

Certainly that ought to clinch matters in regard to the box office possibilities of "Gente Alegre," the original Spanish musical, produced at the Hollywood studios with a swell cast of Spanish favorites, Roberto Rey, Rosita Moreno, Ramon Pereda and others.

As an attraction for the Spanish market, the picture ranks with any of the outstanding specials Paramount has ever turned out. This is not only the reaction of our own executives but the well-considered opinion of a hard-boiled group of Spanish writers, critics, newspaper men, etc., who previewed the picture at several private showings in the Home Office.

It goes without saying that the picture cost plenty to make, and if our production department is to be encouraged to continue to give us the same high quality product, we must get a handsome return on the investment. In other words, you men are expected to go out and get T-O-P P-R-I-C-E-S for "Gente Alegre," for "El Principe Gondolero," (about which reports from the coast are even more enthusiastic) and for the many splendid productions now in the course of filming at the Paris studios.

Yes, gentlemen, it's up to Y-O-U!
N. Y.'s Hallelujah for Tallulah!

A FRONT OF CONTRASTS!
The striking differences between the gangster East and the woolly West in "Gun Smoke" were cleverly emphasized in the arresting display on the front and marquee of the Rialto Theatre.

"GUN SMOKE" OFFERS NEW IDEA IN ENTERTAINMENT

WHAT happens when the tough East meets the wild West? Who wins when the gangster from the city shoots it out with the cowboy from the plains?

That's the intriguing question that "Gun Smoke" asks and answers in vigorous fashion. Here is a production that combines the best features of the western and the gangster film. And it's enacted by a first-rate cast that includes Richard Arlen, Mary Brian, Eugene Palette, William Boyd and Louise Fazenda.

"Gun Smoke" is crammed full of action—the action that follows the clashing of powerful personalities diametrically opposed to one another. There is plenty of hard riding and thrilling gunplay, but there is also an abundance of comedy and an appealing love story.

The picture brings out the interesting point that, whereas the gangsters are more than a match for their cow-

WHERE ARE THEY THE TOUGHEST?

DRAMA-MATIC!

Realistic illustrations backed by dramatic copy featured the advance newspaper advertising on "Gun Smoke."

A NEW STAR IN BROADWAY ELECTRICS!
The Great White Way shone with a more dazzling brightness when "Tarnished Lady" opened at the Rivoli Theatre and Tallulah Bankhead's name went up in lights. That's a name to pronounce—and remember!

MISS BANKHEAD HAILED IN "TARNISHED LADY"

NOT since Marlene Dietrich flashed across the film horizon has a new personality created such a furor of public interest and aroused such a storm of critical praise as Tallulah Bankhead, who made her motion picture debut in "Tarnished Lady" at the Rivoli Theatre on April 29, before a brilliant gathering of New York's distinguished first-nighters.

It was a great personal triumph for this shining new Paramount star, who portrays in her person as well as on the screen, the modern, proud, independent type of American girl—the 1931 idea of "it."

The enthusiastic ovation she received at the premiere assured her future from that moment on, and the flattering reviews showered on her are a guarantee that Paramount has in Miss Bankhead another gilt-edged asset.

The metropolitan critics were not bashful in putting themselves on record about Miss Bankhead. They joyfully proclaimed her, "Not only a magnificent screen type, but also an excellent actress." They pointed out that, "Tallulah registers like the proverbial million," and, "She should be worth her weight in gold to her producers," etc., etc.,—exactly as they raved over Marlene Dietrich!

The picture itself is a sophisticated society drama laid against a New York background. Clive Brook is co-starred with Miss Bankhead, and he, too, came in for a share of the laurels that were handed out. But, naturally enough, the main interest centered around Tallulah, the newcomer. And when you see the picture, you will understand why Paramount is banking on Miss Bankhead!

THE WOMAN EVERY MODERN WOMAN WANTS TO BE

MODERN!
The keynote of the advance advertising on "Tarnished Lady" was the modernism of its star, Tallulah Bankhead.

STILL PACKING THEM IN!

As this issue rolls off the press, "Tabu" begins its twooth consecutive week at the Central Park Theatre. Story on the adjoining page explains why New Yorkers are flocking to see this native romance.
“Tabu” in Twelfth Big Week!

ZIEGFELD SIGNS RERI, SOUTH SEA BEAUTY, FOR NEW “FOLLIES”—CREATES SENSATION

TABU,” F. W. Murnau’s thrilling native romance of the South Seas, continues its record-breaking run at the Central Park Theatre in New York. It is now in its twelfth big week, and there is no telling how many more weeks it will play. There is no sign of any let-up in public enthusiasm. On the contrary, the picture is even more the talk of the town now, due to an unusual publicity break, than when it first opened.

The reason why “Tabu” is very much in the spotlight this is: Florenz Ziegfeld, astute showman, has engaged Reri, heroine of the picture, and will feature her in his new “Ziegfeld Follies,” which opens early in June.

In his public announcement, which created a sensation in theatrical circles, Ziegfeld explained that he was so impressed with Reri’s charm and beauty and dancing ability when he saw the picture that he immediately sent a representative to the South Seas to sign her up.

Reri arrived in New York a few days ago, and the picture is benefitting by the flood of publicity her presence has occasioned.

CASHING IN!
Reproduction of the two-color window card, which the Central Park Theatre is using to capitalize on Reri’s “Follies” engagement. Newspaper ads also emphasize her coming glorification.

“CITY STREETS,” GRIPPING GANGSTER FILM

A VIGOROUS, exciting drama of the racket, shot through with thrills and suspense, and lightened with a glowing love story—that’s “City Streets,” the powerful gangster picture, in which Sylvia Sidney makes her screen debut opposite Gary Cooper.

In swift, staccato fashion, aided by a minimum of dialogue, subtle direction and imaginative camera work, the plot weaves its hard-boiled way through the sensational activities of a gang of beer-runners.

The acting of the all-star cast is on par with the fast, smashing tempo of the film. Gary Cooper does a fine piece of work as the “kid” who defies gangland when his sweetheart gets into a jam. The performance of Miss Sidney is something to write home about. She is a brilliant, intelligent actress with an innate sense of drama, plenty of sa, and one of the finest speaking voices heard on the screen. Considering the fact that she will appear in some of the biggest specials on our next year’s program—“An American Tragedy” is one—it would be the part of wisdom to start building her up in your territory.

Next in line is Paul Lukas, who proves his histrionic talent by playing a “big shot” gang leader in big league style. William Boyd, Wynne Gibson, Guy Kibbee and Stanley Fields, all contribute characterizations that stand out.

There is no question about Renben Mamanian being one of the top-notch directors in the business. “City Streets” proves that beyond a shadow of doubt, You can mark the picture down as a terrific drawing attraction.

“DUDE RANCH”

The quintet of funsters—Jack Oakie, June Collyer, Mitzi Green, Stuart Erwin and Eugene Palette—who romp through the film.

“DUDE RANCH” NEW TYPE OF COMEDY WESTERN

BUILf for laughing purposes only, “Dude Ranch” accomplishes its single mission of wit, laughter and dispatch. Nevertheless, it has its—no, not serious, but melodramatic moments, and ends up with a hair-raising climax.

As the title suggests, the action takes place on a “dude ranch,” one of those newfangled lodges that have recently sprung up throughout the west for the purpose of giving effete easterners a taste of the wild and woolly.

The story revolves around Oakie, Pallette and Mitzi, members of a stranded troupe, who are called in by Erwin, proprietor of the ranch, to liven things up for the bored guests among whom is Miss Collyer.

For the sake of excitement the actors stage some fake melodrama that turns into the real thing at just the wrong time for their peace of mind.

There are innumerable opportunities for burlesquing the alleged wild west, and Oakie and his companions take full advantage of them. The combination of hilarious comedy and unexpected thrills provides first-rate entertainment.

“Dude Ranch” is no special—just a darn good picture that permits the folks to while away a pleasant hour.

“TARNISHED LADY”

These are Hofman’s impressions of Tallulah Bankhead surrounded by (top) Maury Paul and Clive Brook; (bottom) George Cukor, director, and Osgood Perkins the cast.

“LADIES' MAN”

Caricatured by Hofmann, staff artist of the "N.Y. American," are Kay Francis, Carole Lombard and the movie William Powell.

“LADIES’ MAN” IS DRAMA WITH THRILLING CLIMAX

A DRAMATIC expose of the romantic life of a gigolo provides the story frame for "Ladies’ Man," William Powell’s latest picture to be released by Paramount. New Yorkers, who saw it at the Paramount Theatre, voted it one of the best Powell has ever made. However, Kay Francis, Carole Lombard, Gilbert Emery and Olive Tell, share with the star the acting honors.

"Ladies’ Man" presents Powell in the role of a sophisticated man-about-town, whose fatal fascination for women eventually leads to his undoing. His murder is thrilling, spectacular, for it follows a desperate hand-to-hand fight between him and Emery, the wealthy husband, forty stories above the street on a narrow balcony ledge. The tension is suddenly for Powell when Emery hurts him over the railing and he goes crashing down to the pavement.

Lothar Mendes, director, again demonstrates his keen knowledge of effective screen drama, for he has brought out all the gripping highlights of the story, which, incidentally, was written by Rupert Hughes, popular novelist, who knows what the man wants.

Powell, of course, makes the most of the opportunities the part of Jamie Derroctor affords him. And he is given excellent support by the surrounding cast. In particular, Carole Lombard does her finest work in a very emotional modern character excavation of a 1933 Bapper.

"LADIES’ MAN" has box-office written all over it!

“CITY STREETS”

Gary Cooper, Paul Lukas, Sylvia Sidney and Guy Kibbee play major roles in the film. Sketched by Irving Hoffman, who certainly knows how!
**WAS SIE WISSEN SOLLTEN!**


In Anbetracht seiner Verdienste als Leiter der ausländischen Produktionsabteilung, hat Melville A. Shaw dem Produktionsleitungstages B. P. Schulberg's in Hollywood eingereicht, George N. Ka- ter, einen der vielen der Mr. Shau ner's erwähnt.


**BIG THREE OF "SMILING LIEUTENANT"**

**AN UNBEATABLE COMBINATION!**

Here are the three acts responsible for Paramount's latest and greatest masterpiece. The gentleman on the left is Ernst Lubitsch, whose directing, 编剧, and acting in "the Lubitsch touch" is once again evident in "The Smiling Lieutenant." In the center is Oskar Straus, noted European musical giant, more popularly known as "the Vienna Waltz king," who composed all the music for the production. The third member of the talented trio is, of course, the incomparable Maurice Chevalier.

**DIE "SMILING LIEUTENANT" PREMIERE**

Chevalier-Lubitsch Erfolg Stellte "Liebesparade" in den Schatten


Die helle Begeisterung des anspruchsvollen Premierenpublikums und die Lohesbühnen der ganzen Presse wurden von den grossen Publikum als ein unfehlbares Zeichen für einen sehenswürdigen Film aufgenommen und als Resultat ist die Kasse der Criterion Theaters förmlich belagert. Der Ver- kauf war unerhört und Billette werden acht Wochen im Voraus verkauft.


**SKANDINAVIEN VORAN**


Beim Durchblicken der Stände, welche auf einer anderen Seite zum Abend gelangten, werden Sie von jetzt ab zwei Sätze Zahlen verhäl- den, und zwar einen Satz fürs Quartal, während der andere das ganze Jahr umfasst.

Der Korrespondenz diverser Filialen entnehmen wir, dass sie ernsthaften Wunsch haben, die "größere Anstrengungen bessere Resultate" zu erzielen, um das Herrn Kent geliebte gegebene Versprechen, welches Herrn Shauer im Namen der Auslandsabteilung gemacht, zu verwirklichen.

COMING AND GOING!

JUST when it looked as if the departure of John C. Graham and Ike Bluementhal for their European posts would leave the Home Office without any foreign visitor, Ralph Knapp arrived from Paris. Mr. Knapp, who is treasurer of Les Studios Paramount, made no bones about how glad he was to be in New York. This was his first visit in four years, and since he is a veteran Paramounter, he has loads of friends at Home Office, who welcomed him cordially.

His business here had to do with certain financial matters pertaining to the Paris studios. Regarding the latter he was voluntarily enthusiastic. He gave unstinting praise to Robert T. Kane and his loyal, hard-working organization, which has transformed a bunch of empty lots into the most modern and up-to-date studios to be found in Europe.

Right now, he told us, Jovinville is a veritable beehive of industry, being in the midst of the new season’s heavy production schedule—which explains why he had to cut his visit short. He sailed for Paris, May 22.

MARGIN in MEXICO!

GORDON B. DUNLAP, manager of our Mexico City office, has resigned. Until further notice, Clarence C. Margon will be in charge.

PARIS BOUND!

Edward J. Sullivan from Hollywood, Rosina Morin stopped off at Home Office to any “hello” to the foreign department staff. Photo shows her with Mr. E. E. Shauer and J. H. Seldenham looking at pictures of the Paris studios, her future “home.”

FRASER RETURNS!

WILLIAM R. FRASER, general manager of the Harold Lloyd Corporation, returned to New York on May 22 after a month’s sojourn in Europe where he attended premieres of “Feet First” in Great Britain, France, Germany, Italy and Scandinavia. He was accompanied by Mrs. Fraser.

Home Office SPANISH CLASS!

The importance of our Spanish market has been strikingly recognized at Home Office with the formation of a class to study the Spanish language. The instructor of the course which meets twice weekly after business hours is Daniel H. Rosell, secretary of the theatre department and a native of marked ability. Photo shows the auditorium students in session. Frontal left to right: Ethel Schaub, Belle Jones, Mildred Hellyer, Terence Harrach, Eugene B. Schulberg, Paula Gerzowizki, Anna Pinic. Standing: George Martin, Harold Miller, Saul Juecha, William Fusz, Owen McLean, Edward Schidlof, Palmer H. Stimson and “Professor” Rosell.

M. A. SHAUER joins executive production staff on coast—kate’s successor

MELVILLE A. SHAUER, one of Paramount’s young “old timers,” who has successfully, and with notable success, held the posts of manager of the ad sales department, special foreign representative, and manager of the foreign production department, has taken another stride forward.

Mel’s legion of friends throughout the organization will be delighted to hear that he has been appointed to Mr. B. P. Schulberg’s executive production staff at the West Coast studios.

It is a promotion richly earned and justly deserved, for it is based on a splendid record of achievement in varied fields of motion picture activity. Mel brings to his new duties an enviable background of experience gained in production, distribution and theatre operation, comprehensive knowledge of world-wide conditions, a demonstrated capacity for getting things done, and above all, a friendly likeable personality that radiates good humor and friendliness.

We hearty congrats to him upon his new assignment and wish him every possible success. We have but one regret—a regret that is shared by every member of the Home Office staff—and that is, his new responsibilities will keep him in Hollywood, so we will not see him as often as we used to.

At the same time, we desire to congratulate George Kates, who succeeds Mel as manager of the foreign production department, with headquarters in New York. George is fully qualified to carry on, having assisted Mr. Shauer in that post. We wish him a full measure of success.

Paramount in the “purely personal” news of the month

The importance of our Spanish market has been strikingly recognized at Home Office with the formation of a class to study the Spanish language. The instructor of the course which meets twice weekly after business hours is Daniel H. Rosell, secretary of the theatre department and a native of marked ability. Photo shows the auditorium students in session. Frontal left to right: Ethel Schaub, Belle Jones, Mildred Hellyer, Terence Harrach, Eugene B. Schulberg, Paula Gerzowizki, Anna Pinic. Standing: George Martin, Harold Miller, Saul Juecha, William Fusz, Owen McLean, Edward Schidlof, Palmer H. Stimson and “Professor” Rosell.

M. A. SHAUER joins executive production staff on coast—kate’s successor

MELVILLE A. SHAUER, one of Paramount’s young “old timers,” who has successfully, and with notable success, held the posts of manager of the ad sales department, special foreign representative, and manager of the foreign production department, has taken another stride forward.

Mel’s legion of friends throughout the organization will be delighted to hear that he has been appointed to Mr. B. P. Schulberg’s executive production staff at the West Coast studios.

It is a promotion richly earned and justly deserved, for it is based on a splendid record of achievement in varied fields of motion picture activity. Mel brings to his new duties an enviable background of experience gained in production, distribution and theatre operation, comprehensive knowledge of world-wide conditions, a demonstrated capacity for getting things done, and above all, a friendly likeable personality that radiates good humor and friendliness.

We hearty congrats to him upon his new assignment and wish him every possible success. We have but one regret—a regret that is shared by every member of the Home Office staff—and that is, his new responsibilities will keep him in Hollywood, so we will not see him as often as we used to.

At the same time, we desire to congratulate George Kates, who succeeds Mel as manager of the foreign production department, with headquarters in New York. George is fully qualified to carry on, having assisted Mr. Shauer in that post. We wish him a full measure of success.

Melville A. Shauer
CIO CHE DOVRESTE SAPERE!


* * *

Melville A. Shauer è stato nominato membro del comitato esecutivo di produzione, con a capo P. Schulberg, ai nostri teatri cinematografici di Hollywood, in seguito ad apprezzamento per gli eccellenti risultati dati quale direttore del dipartimento di produzione estera. La carica lasciata vacante da Mr. Shauer verrà coperta da Mr. George N. Yates.

* * *

Ernest B. Schoedsack, direttore di "Chang" e "Mr. Running Hollywood col I.° luglio a capo della spedizione Paramount che penetrerà nelle solitudini selvagge dell'India per prendere il film delle scene della giungla per una nuova produzione "Le vite di un Lanciere del Bengala." I Lancieri del Ben-

LA PREMIERE DI "SMILING LIEUTENANT"

Chevalier-Lubitsch esclamano il triunfo di "Il Principe Consorte."

ALLA presenza della più brillante e cosmopolita audacia che sia intervenuta ad una "première" di Broadway durante la stagione, "The Smiling Lieutenant" ha avuto il suo debutto mondiale al Criterion Theatre di New York la sera del 22 maggio. Il nuovo film è stato inaspettatamente un clamoroso successo di botteghino e nuovamente offerto alla Legione Ester a un'auera opportunità per raggiungere nuove altezze.

TO BE "GLORIFIED."

From Bora-Bora in the South Seas to Broadway, New York, he has been a long jump (more than 7,500 miles) but Reri, beautiful Polynesian heroine of "Tabu," made it with ease, atto che she was pop-eyed with wonder when she arrived. She is extremely intelligent and speaks French. Ziegfeld will "glorify" her in his "Follies!"
THE formal opening of the new de luxe King’s Theatre, Hongkong, China, on March 30, in the presence of a brilliant international audience, not only marked an important milestone in motion picture history in the Orient, but served to emphasize the superiority of the Paramount brand of product, service, training and merchandising. Although the theatre is independently owned and operated, it is 100 per cent Paramount in every sense of the word. Our local organization under the supervision of Managing Director MacIntyre gave the owners every assistance, and Messrs. Mark Hanna and Kingston Taft Tan actively cooperated with the management in equipping the theatre, training the staff and publicizing the premiere. The opening attraction was “Monte Carlo,” to be followed by other Paramount specials. In fact, Paramount product will be the backbone of all the theatre’s programs. It was on that guarantee that the house was built! Messrs. Hanna and Tan deserve a couple of medals for carrying through a big job with typical Paramount energy, enthusiasm and showmanship.
ESTREIA-SE “SMILING LIEUTENANT”
Chevi elder-Lubitsch ultrapassou o Exito de “Alvorda de Amor”

A presença de uma das mais selectas camadas do público metropolitano, delhui pela têla do famoso Chevi elder na noite de 22 de maio, em Nova York, o super-filme de Chevalier cujo nome nos serve de epígrafe. É uma delihui de fraca da aten- ção de êlitê, que assistiu a estreia do “The Smiling Lieutenant”, inter- pretado por ator soberbamente interessante de Lubitsch, foi que esse filme de luxo doixa eclipsada a glor- rosa encenação de “Alvorda de Amor”, que na sua espérata, até hoje, não tinha encontrado um rival na popularidade de que gozou.

O entusiasmo de todos os pre- sente-e a salva de palmas com que se encerrou aquela fantasiosa exhibição, provam o sobre o gran- de coeficiente de valor hollywoodis- tico desta nova produção Par- amount.

A venda das entrada nos “Cri- tion” continuou a crescer de dia para dia e todo os no assim leva a crer que o filme ha de ficar no cartaz do teatro durante muitas semanas. Uma inigualável novidade da produ- ções do “The Smiling Lieutenant” servirá por ás claras a razão dessa grande preferência publica

Em primeira plana, de- vemos nos lembrar de que é uma produção de Ernest Lubitsch, a quem muito aclamamos grande Chevalier, o actor mais conhecer da têla dos cinemas, fa- moso aqui e no mundo inteiro; de- pois, sempre restar a impressão que o supporta nessa majestosa co- media de luxo; a encantadora Clau- delle Colbert, a não menos linde e inteligente Miriam Hopkins e o irresistible Charlie Ruggles, comico fino e de grandes recursos.

Por outro lado, a musica trinzen- se de Oscar Straus; o ambiente romanesco de que se saturá toda a pesquisa; o romance tendencial urdido por Ernest Vaj- da e Samson Raphaelson; as can- ções compostas especialmente por Clifford Grey, responsável por alguns cantos de “Alvorda de Amor”; assim como o fundo pitó- rico da animação, a representação das lindas mulheres e das valentes, empolam ao “The Smiling Lieutenant” todos os atos attribu- tos de uma verdadeira production de gala.

A historia, que a modo de uma tenia finissma, se forma em torno de Chevalier, e muito interessante. Elle, um joven tenente de Guarda

HAD THE TOWN GUESSING!
"Name the opening date! Cash awards to the winners! Details at the box office now!" Thus read the large sign on the Criterion Theatre, pictured above, several weeks before "The Smiling Lieutenant" made its public bow. The idea, of course, was to arouse interest in the picture, and the contest succeeded in doing that very thing. Of the thousands who paraded up and down Broadway, there were many who took a chance and made a guess as to the exact opening date and time of the Para- mount special. It's an inexpensive stunt and worth trying!

CONVEM SABER!

"TABU" o sensacional trabalho filmado para W. Murnau nas ilhas do Polynesia, continua ainda no cartaz do cinema Central Park, em Nova York. Esta é a adivinheira exibição do filme naquelle teatro, sempre com casas cheiais. Mas o que ha de mais interesante com relação aquella obra-prima de Murnau é que Flo- renz Ziegfeld, o famoso empresario das "Follies", tão entusiasmado foi com o filme, que resol- ven mandar buscar Reri, a heroína de "Tabu", para que represente na sua popularissima revista.

Assim, a interessante "descoberta" de Murnau encontrou um verdai- dado admirador no empresario neyorkino, que, se não fora por intermedio de "Tabu", nunca a te- ria conhecido. Reri já chegou a Nova York e a divulgação do seu retrato no cinematógrafo metropolitano muito tem concurrindo para o exito do seu formoso filme.

Mr. Melville A. Sauer vem de ser nomeado como caro da prod- junto de B. P. Schulberg, chef de departamento do producção do Stu- dio Elstree. Para o substituir em Nova York foi apontado Mr. George N. Kates.

Ernest B. Schoedsack, producer of "A Tale of Two Cities", "The Quiet Pennas" e outros bons films, sa- hirá de Hollywood como chef de uma expedição organizada pela Par- amount. A India filmar um formidável trabalho de aventura nas selvas orientaes e que terá por protagonista o Lancer de "O Bengala". Os famoso lances in- dianos, que são soldados de reco- nhecida coragem, desenhados e ha- beis, fornarão o background do film. As scenas estanter serão dirigidas por Schoedsack em Holly- wood, Phillips Holmes e outros que serão mais tarde escolhidos.

Desde a estreia de Marlene Diet- rie- "The Blue Angel", filme Para- mount, ainda não haviam os críti- cos se manifestado com tamanha entusiasmo sobre uma estrela da têla como a de "Tabu", o protagonista de "Tabu", o protagonista de "Tabu". O filme, que se mantve durante varias semanas no programa do Rivoli, é um estudo interessante de uma certa parte da sociedad neyorkína e em cajuos principaes papeis vemos Miss Bank- head e o bem posto Clive Brook.

Um novo acontecimento de valor na produzione internacional da Par- amount, é o primeiro cinema da sera de duas estrelas de "The Blue Angel". As senhoras Young e Michael Arlen nos principaes papéis. Louis Mercan- ton, seu director, produio em 1911 o filme "Rainha Elizabeth", com que ini- ciou Mr. Zukor a sua carreira ci- nematográfica.

SCANDINAVIA, AVANTE!

ESTAMOS no segundo trimestre do concurso “Banner Year” e grande a animação dos conten- dores em poroia do troféu ofere- cido por Mr. Lasky. Em primeiro plano figura a divisão da Scandi- navia, que, como se sabe, tirou o segundo lugar no primeiro trimestre- mente desse concurso. Cuba, por "Ex- kings", continuarem neste grande entusiasmo, não ha evitar a divisão de Mr. York saia vencedora nesta segunda etapa da porfia.

Entre os mais proximos conten- dores da Scandinavia contam-se a Italia e a Hungria. Os “Romanos” estão sedentos de victoria e a divi- são hungara não faz por menos. Ademais, todo o impiero estrangei- ro “está em armas” por assim di- zer, pois, não sabemos de departa- mento que não queira levar para si o premio deste segundo tri- niestre.

No quadro das quadras mudaram de posição as seguintes divisões—Rumania, Austria, Allemania, Chi- na, Latvia, e Mexico. De um modo geral, quasi todas as divisões mararam alguns pontos para ci- ma, nestes ultimas semanas. No- tomos o que está acima da qui- to e oito que passaram a linha dos 90%. Importante tambem é o fac- to de vinte e sete divisões terem passado além dos 100%, baseada essa percentagem no aparado an- nual das mesmas. Assim, se ad- mittissimo que o concurso termina- sse amanhã, a Espanha ganharia o trofeu-Zukor, posto que a per- centagem dos “Mainotores” é de 133.19.

Como se vê do quadro das entradas, ha nelle duas columnas: uma do trimestre em andamento e outra do aparado geral do ano li- zereto.

Dias das cartas vindas das divisões, temos notado que todas estam em- penhadas in satisfazer o pedido de Mr. Kent, o qual foi sancionado por Mr. Tractheez em Some, por exemplo, vai inaugurar em Setem- bro uma “Semana Chevalier.” E’ intenção de Mr. Tractheez levar os seus “Cabinet” no pinaculo da grande victoria de 1913.

A KNOCKOUT JAPANESE BALLYHOO!
Tokyo thought that the circus had come to town when this combination "float on Fighting Caravans" and "Rango" ballyhooed its way through the streets. It is this type of spectacular expansion that keeps the natives flocking to those theatres that show Paramount pictures. Our Japanese legionnaires are very much on the job.
PREMIERE DU “SMILING LIEUTENANT”
Le triomphe de Chevalier et Lubitsch éclipse “The Love Parade”

C’EST en présence de la plus brillante et plus cosmopolite assemblée qui ait assisté à une première sur Broadway cette année, que “The Smiling Lieutenant” a fait ses débuts mondiaux au Citéren Theatre, à New York, le 22 mai au soir. Quand le film est arrivé à son inévitable fin, le verdict unanime certifiant que la comédie de Chevalier et Lubitsch, qui éclipse son triomphe du “Love Parade” fut rendu par un formidable tonnerre d’applaudissements.

L’enthousiasme de ces amateurs de premières et l’assentiment général d’une presse qui exprimait de l’admiration, ont été accueillis par le public comme le véritable indice de la valeur de divertissement de ce film, et ont résulté en un siège du guichet par des milliers de spectateurs. La vente à l’avance est immense, des billets sont vendus tout semaines à l’avance.

Une analyse du “Smiling Lieutenant” ne peut qu’indiquer que les éléments profitables au guichet qui sont entrés dans la réalisation de ce film. D’abord le carton de production possède Maurice Cheval-lier, irresistible, mimétique, unique, alors que la direction de Louis Mumford, dans un mélange des acteurs et de la musique est celle de Claude et Shirley Jones, réunis dans un mélange de chansons et de films, qui ont réalisé une œuvre unique.


Un nouvel annexe de la chaine internationale des studios de production Paramount a été attaché par le biais de l’acteur britannique Alfred Rutland. Ce premier sujet a comme protagoniste M. Cyril Maude dans “These Charming People” d’après le roman de Michael Arlen, sous la direction de Louis Mumford. Ce premier film de la première avec, comme actrice, Mlle. Margarete Zade dans “These Charming People”. Une amitié entre le film britannique Paramount au studio Elstree à Londres, qui se trouve sous la direction de M. Robert T. Kane, directeur général de nos productions européennes. Ce premier film de la première avec, comme actrice, Mlle. Margarete Zade dans “These Charming People”. Une amitié entre le film britannique Paramount au studio Elstree à Londres, qui se trouve sous la direction de M. Robert T. Kane, directeur général de nos productions européennes. Ce premier film de la première avec, comme actrice, Mlle. Margarete Zade dans “These Charming People”.

FAMOUS BEAUTY VISITS PARIS STUDIOS!
Receiving the homage and admiration due her as the winner of a Continental beauty contest, as she was crowned, is shown above at the Paris studios, surrounded by several well known Paramounters. Extreme left is M. Gourdon, branch manager Brussels; third from left is Saint-Granier, supervising producer; next is M. Widy, ad sales manager Brussel; M. Klasfied, general sales manager for French division; Pierre Benoit, well known novelist; and on the extreme right M. Bellych, branch manager Algiers.

CARICATURED!
The one and only Chevalier is shown above in a characteristic carica-ture by Jorge Delano, Chilean artist. By the way, Maurice not only wears half a dozen handsome uni-forms in “The Smiling Lieutenant” but he has a more familiar combination of evening clothes and straw hat, in which the artist has portrayed him above. And if you must know, he also appears in a number of scenes in pajamas!

WELCOME!
Roaxa Moreno received a warm welcome when she arrived at the Paris studios. Here she is pictured with Tony d’Alby on the left and Ro-berto Rey on the right.

LA SCANDINAVIE EN TETE
Au moment ou le coucours “Ban-ner Year” de la Légion Étran-gre envoie son deuxième tri- mestre une nouvelle phalange de leaders apparaît sur le terrain dans une lutte sauvage pour le trophée Lasky. Au premier rang avec une légère avance se trouve la Scandi-navie, qui à hii deuxième au pre-mier rang les deux leaders de M. York peuvent maintenir leur avantage pour les deux autres mois, ils meriteront la victoire, car ils auront un combat terrible.

Parmi ceux qui semblent devoir donner une lutte sévère à la Scandi-navie se trouvent l’Italie et la Hongrie. Les “Romains” de M. Abofat ont le coeur à la besogne, si l’on pense que les deux leaders de M. York ont fait de la dix-huitième place à la deuxième. Les gaillards de M. Fofolde doivent avoir mange quelques portions supplémentaires de la fameuse “goulache” hongroise, car ils ont acquis assez de force pour se frayer un chemin du 22 au troisième rang.

D’autres qui ont considéra-blement amélioré leur position comp-rennent l’Allemagne, l’Italie, l’Allemagne, la Chine, la Lettonie et le Mexique. En résumé, il semble que la plupart des divisions ont fait des gains importants pendant les quatre dernières semaines. Il y en a une qui ont dépasse leur quôte part et qui sont au des-sus de 90 pour cent. C’est très encoura-gant. Même plus encoura-gant encore est le fait que des vingt-sept divisions, dix-sept ont depasse le cent pour cent, si l’on se base sur les resultats de l’année entiere. Incidentally, if the con- cours finissait demain, l’Espagne gagnerait le grand prix de M. Zu-kor, vu que les “Matadores” de M. Messeri sont en tête avec un pour-cent de 133.19. Si vous examinez le tableau publié sur une autre page, vous remarquerez que nous publions deux colonnes de chiffres, l’une pour le trimestre et l’autre pour l’année entiere.

D’apres certaines correspondances que nous avons lu, il est sûr que certains des bureaux se préparent vigoureusement à donner “ce divi-sende supplémentaire d’effort com- plementaire” que M. Kent a de-mandé et que M. Shauer, au nom de la Légion Étrangère, a promis.
ESTRENO DE "THE SMILING LIEUTENANT"
Chevalier y Lubitsch eclipsan el triunfo de "The Love Parade"

El 22 de Mayo se estrenó en el Criterium, de Nueva York, ante una audiencia insuperablemente distinguida y cosmopita, la película "The Smiling Lieutenant," Al finalizar la proyección, el público demostró, con una ovación frenética, su entusiasmo, eclipsando así el triunfo no ha largo tiempo obtenido por "The Love Parade."

El entusiasmo que la obra ha despertado entre público y la crítica profesional demuestra claramente el valor de la película, y el resultado es que diariamente acuden millares de espectadores ansiosos a la taquilla. La venta por adelantado de billetes es enorme, y se hace a veces con ocho semanas de anticipación.

Un análisis ligeró de "The Smiling Lieutenant" servirá para realizar la valía de los elementos que integran la producción. En primer lugar, la cinta cuenta en su reparto al irresistible, inimitable, único, Maurice Chevalier; tiene, además, la dirección artística y patriótica de Max Ophüls; un conjunto soberbio de estrellas, entre las que figura Claudette Colbert, juntamente con Miriam Hopkins, y el graciosísimo y versátil Charlie Ruggles; deliciosos números musicales, originales del famoso compositor vienes Oscar Strat; un argumento romántico de acción sumamente rápida, original de la versatil e inspirada pluma de Ernest Vadi y su colaborador, Samson Raphaelson; la letra de las canciones es de Clifford Grey, el autor de "prometido" que trabajaron en "The Love Parade," y, finalmente, el ambiente pintoresco de la Viena d'avant gurce, la ciudad más elegante y brillante de Europa, escenario único para "The Smiling Lieutenant."

En el argumento aparece Chevalier de apuesto e impúdico oficial del ejército austriaco, pasiblemente enamorado de Claudette Colbert, quien asume el papel de Juana única de un director de orquesta. El Empresario de Chevalier a casarse con Miriam Hopkins, o sea una princesa de un reino veneciano. Miriam, por su parte, a su hermosura, es demasiado antiguizada en sus modales y en su vestir, y sus encantos no logran conmovir a Chevalier. Al final de la obra, ayudada por Claudette Colbert, Miriam logra cambiar totalmente su personalidad, enamorándosela al recalcitrante Chevalier.

"The Smiling Lieutenant" es una nueva sensación triunfador de taquillas para los legísimos, es un excepcional oportunidad de batir nuevos récords.

LE CONVIENE SABERLO

"TABU." La odissea polinesica de F. W. Murnau, continuará trascendiéndose selectivamente en el Teatro Park, de Nueva York. Ya lleva doce semanas de exhibición. La noticia más sensacional relativa nacida de la película, empieza, es la de que Florence Ziegfeld, el famoso empresario de los "Ziegfeld Folies," ha contratado a Reri, la hermana de "Tabu," para que actúe en su revista. Ziegfeld vió la película, y tan prendado quedó de la gentil Reri, que envió inmediatamente a un agente a Oceanía, para contratarla. Ya ha llegado a Nueva York, y su presencia ha aumentado formidablemente el éxito de "Tabu."

A. Melville A. Shauer le han nombrado miembro de la junta directiva de la sección de los通知s de Hollywood, en recompensa a su brillante labor en la sección de producción extranjera. El 1 de octubre, que Shauer lo ocupará George N. Ka-

CUBA'S "CHEVALIER WEEK"
As already noted on another page, Cuba is all set to celebrate a special "Chevalier Week" during September. In the meantime, Mr. Pratchett, leader of the "Chevalier," is losing no time in acquainting exhibitors with this coming event. The above design is featured on all the letters that go out of that office. The wording is to the effect that Chevalier helps exhibitors pile up big box office receipts.

NOT A GAMBLE! This is another of the splendid Encanto Theatre lobby displays. Here too, the roulette wheel was made to revolve. With such sure-fire showmanship, much of the gamble is taken out of the box office. We don't know who was directly responsible for these displays, but we do know that Marion E. Ferrera is chief of publicity down there, and we suspect that he had a hand in originating them. Our Cuban theatres are under the general supervision of Mr. Pratchett, tinta, que penetra en las selvas de la India para filmar la cinta "The Lives of a Bengal Lancer." Los lanceros bengalíes son los más osados y temerarios de cuantos regimientos mantienen el orden en la India. Schoedsack dirigirá las escenas espectaculares de su regreso a Hollywood. Los papeles principales los desempeñarán Clive Brooks y Phillips Holmes.

La Paramount ha añadido un eslabón más a su cadena de producciones internacionales, con el ro- daje de su primera película inglesa en el estudio Elstree, de Londres, bajo la dirección de Robert T. Ka- ne, gerente general de la producción europea. En la obra, inspira da en la obra de Michael Arlen titulada "These Charming People," y bajo la dirección artística de Louis Mercanton, obra Cyril Maude. Uno de los detalles más interesantes, relacionados con Mercanton, es que en 1911 produjo la primera película de largo metraje de Mr. Zukor, "Queen Elizabeth," en la que actuó Sarah Bernhardt.
"COMMAND PERFORMANCES"

THE high honor of playing at a "command performance" before royalty was twice conferred on Paramount within the past few weeks. In one instance, it was a Paramount picture that was specially requested; in the other, it was Paramount stage talent that was selected.

In the Imperial Palace at Tokio, "Rango" (and several Paramount Talkaroons) were screened for the Empress Dowager, Prince and Princess Chichibu and about twenty-five other members of royalty. Not only did they thoroughly enjoy the production, but they retained a number of stills from the set which had been offered for their approval.

In London, the 24 Mangan-Tiller Girls, who regularly appear at our Plaza and Carlton Theatres, were selected to appear at the command performance before the King and Queen at the Palladium Theatre on May 11. In both cases, the resulting publicity was highly beneficial.

CZECH EXHIBITOR CALLS PARAMOUNT "LIFE-SAVER"

JUST what Paramount has meant to thousands of theatres, big and small, the world over since the coming of sound is dramatically expressed in a letter, entirely unsolicited, which Branch Manager Jellinek in Prague received from one of his accounts, the Kino Korzo, Kosice, Czecho-Slovakia. The letter, translated, was forwarded on to us by Gus Schaefer, general manager for Germany and Central Europe. This is what the exhibitor wrote to Mr. Jellinek:

"I take the liberty with this letter of expressing my thanks for our pleasant business relations, your personal interest and prompt service. The new prints, the international advertising material which you have always delivered indicate that you are not only a first-rate business man but a broad-minded individual with a true understanding of motion picture art.

"In these difficult times when English-speaking pictures do absolutely no business, I have been extremely successful with the Paramount product. The words, 'Paramount Picture,' stand for quality of subject, good taste, choice of actors and directors, and are developed to the nth degree, all of which captivate the public. Naturally, I have made it my business to back up the pictures with good projection, sustained advertising and publicity to attain a complete success.

"I hope to be able to maintain our pleasant business connections to our mutual satisfaction."

ITALIAN SCHOOL CHILDREN HAIL BYRD FILM!

Photo above shows portion of the large audience of school children who witnessed a showing of "With Byrd at the South Pole" at the "Teatro Verdi" in Bologna, Italy. Now they are all Paramount boosters!
Peggy Shannon replaces Clara Bow in picture

Papa Marx turns actor at 72!

Vicki Baum signed to write original story

William Boyd to play the hero in "Murder by the Clock"

Nancy Carroll stars in "Personal Maid"
First Paramount British Picture Stars

Cyril Maude in "These Charming People"

A NOther link in Paramount's international chain of producing notable British talent has been forged with the launching of the first Paramount British picture at the Elstree studo in London, which is under the supervision of Robert T. Kane, general manager of Paramount's European productions. The initial subject is an adaptation of a thoroughly practical and delightful story and play, "These Charming People," starring that distinguished British star, Cyril Maude, who played the title role in Paramount's picturization of "Grump." Supporting him is a capital cast, headed by Godfrey Tearle as Maunder, which includes C. V. France, Cyril Raymond, Anthony Ireland and Ann Todd.

Mr. Maude's part in the film is that of George Crawford, M.P., a local old rector, who depends for the luxuries of life upon money that he borrows from his friends and relatives, particularly his son-in-law, a millionaire airshipbuilder. It is a role full of humor and subtleties of easy-going free-about-town, and one in which Mr. Maude is thoroughly at home, because he knew it on the New York stage in 1925.

Louis Mercanton, the famous Continental director, who is producing "These Charming People," has had a long, close and romantic association with Paramount. It was he, who in 1911 produced Mr. Zukor's first Famous Players film—"Queen Elizabeth."

Ernest B. Schoedsack

ERNEST B. SCHOEDSACK, producer of "Grass," "Chang," "The Four Feathers" and "Rango," will leave Hollywood on July 1 at the head of an expedition that will penetrate the wildernesses of India to film with sound cameras a Bengal tiger hunt for Paramount's picture, "The Lives of a Bengal Lancer."

In this production, which calls for one of the most distant and difficult of all shooting trips in the history of motion pictures, Clive Brook and Phillips Holmes will play the two chief dramatic roles.

After several months in peripatetic and little-known parts of India, Schoedsack will return to Hollywood to direct the remaining sequences of the picture, which Albert Shelby Le Vino has adapted from the current best-selling novel by Francis Yeats-Brown. In that far-off land Schoedsack will record on sound film the actual lives of the Bengal Lancers, fearless soldiers and huntsmen, whose military posts are scattered throughout India.

Curly Maude celebrates 70th birthday during the making of "These Charming People." Studio officials tendered him a surprise party, which was attended by a gay assembly of celebrities. Photo above shows Mr. Maude about to cut into the birthday cake bearing seventy candles.

Parsons Studios humming with activity; Extensive program in production

In accordance with the recent announcement made by Robert T. Kane, general manager of European productions, following conferences with the Foreign Executive Committee, the Paris studios have launched into the second season's cast production schedule. Original subjects from the pens of the best known international authors are being filmed as talking pictures in the major foreign languages.

During the past few weeks, Alexander Kor
da has finished the French and German versions of "Rive Gauche." Henry Garat and Meg Lemonnier were starred in the French picture; Liane Haid and her sister Rilla headed the German cast.

Roberto Rey is practically through with the scenes for "Un Chauffeur en Miniature," the Spanish stage play, and will begin making "The Lights of Buenos Aires" under the direction of Acluqui Millar. Gloria Ganzman, Charles Garcel, Soleda Pozan and an entire Argentine troupe are in the cast.

Ernest B. Schoedsack

"Lives of Bengal Lancer" to be filmed in India

Parsons Studios

Charles Rogers in "Marines Have Landed"

"The Marines Have Landed," a post-war story of Devil Dogs carrying two-fisted action into the peaceful parts of the world, is announced as a forthcoming Paramount all-star production. Five members of the cast have been selected in Richard Arlen, William Boyd, Charles Rogers, Eugene Pallette and Stuart Erwin. Arlen will be seen as a Marine sergeant, the elder brother of Rogers who has just been graduated from Annapolis to become a "shavelot."

Boyd will have a role similar to the stage characterization of Sergeant Quirt in "What Price Glory," through which he rose to fame.

James K. McGuinness, newspaperman, soldier and scenarist, is writing the original story. Edward Sutherland will direct.

Famous Golfers Perform in New Pictorial

Three issues of the Paramount Pictorial of interest to golfers will be released soon with demonstrations of golfing form by four internationally famous golfers. The series, made under the supervision of Emanuel Cohen, contains exhibitions by Joe Kirkwood, Walter Hagen, Horton Smith and George Von Ehm, who not only perform stunts but accompany them with talks about proper grips, stances and swings.

Kirkwood, who appears in the first, gives a display of trick shots applicable to regular golf which his former champion of Australia has perfected during the past half dozen years.

Hagen, in the second Paramount Pictorial, is surrounded with such stellar comedy talent as Jack Oakie, Stuart Erwin and Eugene Pallette. Horton Smith and George Von Ehm are introduced in the third of the series in which Mary Brian and Phillips Holmes also appear.

Robert T. Kane

"Twentieth-Four Hours" flops

"T wentieth-four Hours," Louis Bromfield's latest best-selling novel which packs a lifetime of tense action and emotion into two turns of the clock, is now being prepared for screen production.

The story, in which the murder of a beautiful girl shatters skeletons in the closets of a group of innocent members of old New York aristocracy, will be brought to the screen by an all-star cast headed by Clive Brook, Kay Francis and Wynne Gibson.

Clive Brook has been assigned to Marion Gering. Louis Weitenkorn is adapting the novel.
SCANDINAVIE NUMMER EEN

Bij het verstrijken der eerste maand van het tweede kwartaalconcours, heeft een nieuwe groep gagnamakers naar de vordering langs de woordenlijst om den prijs, uitgevoerd door den Heer Lasky. De Scandinavische divisie, die de tweede plaats behaaldt, deelde met der drie leden van het eerste kwartaalconcours, staat nu bovenaan, weliswaar met een iets lagere, maar niettemin niet onbetekenende randertekening op de plaats van den Heer York gedurende de volgende twee maanden de leiding kunnen behouden, verdienen zij nu naar zegglen, want zij zullen er om moeten vechten.

Het wil ons voorkomen, dat Italië en Hongarije op het oogenblik zouden de begeerde concurrentie aanbieden. De Romenen van den Heer Ahaof schijnen de tactiek van Zweden in het eerste kwartaal succesvol te hebben, alleen het feit, dat ze een sprong maakten van de achttiende naar de tweede plaats, heeft de mannen van den Heer Pol- den daarvan een duikproef van Hongaarsche hachje gegeven? Het schijnt van wel. Wat zal hun anders de kracht om van de twee tweeklasse naar de drieplaats te springen. Aangebied!

Van de overige divisies, die hun posities aanmerkelijk wijsen te verhogen, is alleen de divisie van de Kwartier, en mogelijk ook de divisie van de Nederland, de Duitse, en Chemische Delegatie,Schema, Mexico, in 't algemeen kan gezegd worden, dat de grootste verbeteringen plaatsvinden in de geheele wereld. De Belgen hebben de laatste vier weken elf kanten noteren boven hun percentages, terwijl achttien konden boven 90% staan. Dat klinkt aanmoedigend. Maar het is veelzeggend, dat van de 27 divisies, heeft 17 boven 100% noteren, gebaseerd op hun quota voor het geheele jaar. Het zijn teloorgaan en in Spanje, hoefprijs is van den Heer Zokor zwaar geslagen. In Zweden, den Matador van den Heer Merseri bovenaan staan met een percentagede van 153.39.

Elders in deze editie hebben wij de percentage lijst afgesplitst, met twee percentagen kolommen. Een voor het kwartaalconcours, en de andere voor het geheele jaar.

Uit ontvangen brieven blijkt het dat diverse kanten ernstig streven naar het 'extra dividend door extra inspanning,' waar de Heeren Kent en Shayer om vroegen namens de Buitenlandsche Afdeeling. Cuba is bijvoorbeeld vroegen speciale 'Chevalier Week' te houden, zodat miljoen van het offert en volharding getuigende prestatie hebben we nodig om van 1931 een waar Vlaggezer om te maken.

WINNING NEW LABELS!

Reports from many quarters of the globe are to the effect that "Feet First" is proving the biggest laughter- piece of Harold Lloyd in years. Attendance records and box office receipts are reaching new "highs." The caricature of the monarch of mirth, reproduced on the right, is from a recent issue of "Pretzel Fair."
THE OBSERVATION TOWER

THREE SALESMAH
By Melville A. Shauer

SALESMAN cries,
Calls on guys.
Shuffles in.
Shuts his eyes.
Shuffles on in sweet repose—
Hustlin' room just ruins clothes!
Summer's here—
Winter's cold!
Can't sell
A pot of gold!
He's a chookin'! He's wise!
He's a salesman in disguise;
Shuffles on like half alive.
Then makes out Form 25.
He ain't even on the fence.
All he's got is an expense.
He can't see for all the flies.
Won't sell nothin' till he dies—
Salesman Cries!

SALESMAN sighs,
Has two eyes.
Uses one.
In aggrandizement,
Starts out early full of pep—
But at noon he drags his step.
Chinns no fences.
He might fall.
Makes expenses.
And that's all.
Sells just what his fellow buys—
After that, it's exercise.
Quits when his first sweat is over.
He just sells and nothing more.
He at length has got the feeling.
May turn out with steady shakin',
When he starts to realize
Where his road to fortune lies—
Salesman Sighs!

SALESMAN tries,
Takes the price. Never offers
Abies.
Happy, snappy, never doubtful,
When he speaks he says a mouthful.
Never fakes.
Does it now!
Just he makes
Would choice a cow!
Sells, and helps to advertise,
Gives 'em service—binds the ties—
He just makes 'em "come again,"
He serves contracts with a pen.
Sure cure for the old "score thumb,"
Clears his hurdles as they come,
Big ones, small ones, any size,
He's the kind that's sure to rise—
Salesman Tries!

OUT OF THE PAST—This partial effusion by Mel Shauer originally appeared in Paramount Pop. July 19, 1926. But its homely philosophy and common sense truths are just as timely today as they were eleven years ago.

NICETO ALCALA ZAMORA
Presidential President of the new
Spanish Republic.

Paramount... The Buy Word For 1931-32!
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**Paramount's 1931 JUBILEE MONTH 1932**

**Paramount's 20th Birthday Jubilee**
S.O.S. vs. S.R.O.

As your read thru the pages of this issue, you will be struck, as I was, by this significant and heartening thought: that never before in our history have we, in the foreign department, faced a new season with so many genuine, 18-karat box office hits on our program. Not imply good, average product, but big, outstanding attractions.

"The Smiling Lieutenant," "Tabu," "Rango," our various foreign language specials—these are something more than great entertainments, sure-fire money-makers — they are leaders, trail-blazers, that open up possibilities of grosses and long-runs hitherto undreamed of.

And the times are just ripe for these Paramount "profitizers." Right now every box office in the world needs the stimulating tonic of a trail-blazer. Right now every exhibitor in a panic is crying for a leader — to lead him out of the shadows of depression into the sunlight of prosperity.

You legionnaires have a rare opportunity during the coming season to do a fine job for yourselves, for Paramount and for your customers. Go out and sell with two-listed courage and confidence! Go out and change every theatre's S.O.S. into an S.R.O! You can do it! You've got the product, the merchandising skill — and the guts!

By the way, since we are on the subject of selling, here's a timely reminder to be 100% equipped at all times to sell intelligently.

What started me thinking about this was an old sign I ran across recently. It showed a picture of a bayonet with a caption underneath that read: "If you don't know how... you get killed!"

This thought-provoking sign adorned the bayonet instruction fields of Marine Training Camps during the war. It was effective in making recruits realize the value of knowing the weapon they would use in man-to-man fighting.

Isn't this message just as true in the battle of business? Of course it is! If you don't know all about your own pictures — if you are not yourself thoroughly sold on their individual merit, you stand very little chance of convincing the exhibitor.

Know your product!

There is no reason, no excuse, for any legionnaire to sell on blind faith. See the pictures! Study them! Learn the fine points of each one! Read the pressbook and other publicity aids! Be so full of your subject that when you go out to meet the exhibitor, man-to-man, you can lay down a barrage of facts that will annihilate all opposition.

Know your product!

Your life doesn't depend on it — but your job does!

THE other day I saw a bunch of newspaper clippings one of our offices had sent in. Among them were several independent theatre ads, featuring Paramount pictures, ranging in size from one-column to full pages.

Strangely enough, the small ads were uniformly good — attractive, readable, putting their message over in punchy style. The full page ads, on the other hand, were generally pretty bad.

They were, for the most part, a jumbled mass of illustrations and copy. Practically every inch of white space was covered. (Evidently this advertiser wanted to get his money's worth!) And his attempt to emphasize every item of his show had resulted in an odd assortment of bold face types, which gave the ads a messy and uninviting appearance.

Now this second exhibitor broke two of the cardinal commandments of showmanship. In the first place, he used a full page ad, when a smaller size would have done as well. Secondly, having bought a lot of space, he proceeded to fill it indiscriminately, forgetting — or perhaps he didn't know — that white space, intelligently used, is one of the important aids in successful newspaper advertising.

I call this "horrible example" to your attention as a warning. In these days of rigid economy, when the advertising dollar must be made to yield full value, it should be remembered that the size of the space doesn't matter — it's what you put into it that counts!

I WANT you legionnaires to know that I am mighty proud of your achievements so far in this year's drive. The figures on another page speak eloquently for you. And in the case of Chile and Argentina, they shout. My congratulations to Messrs. Villar and Lange and their go-getters for their record-breaking month.

As the contest approaches the half-way mark, I see no signs of any slackening of effort or let-down in enthusiasm. Which reminds me of Mr. Seidelman's riddle. We were reviewing this month's figures when he suddenly turned to me and said, "Do you know what the difference is between a legionnaire and a top?"

When I shook my head in the negative, he responded with a broad smile, "A top spins at the start, but quickly runs down."

Keep right on going!
TWENTY YEARS ago, when Adolph Zukor gave birth to Paramount, Broadway was just another Main Street, and the "film" business was actually in its infancy... Today, as we prepare to celebrate Paramount's 20th BIRTHDAY JUBILEE, Broadway is the crossroads of the show world, and Paramount is the acknowledged leader of the motion picture industry... a leader whose sphere of service and influence extends far beyond the borders of Broadway and is bounded only by the area of the globe we live in... Two decades of earned dominance in show business, by reason of furnishing to exhibitors a dependable supply of quality product, offer sufficient guarantee that Paramount will continue to live up to its high ideals of entertainment... Moreover, the unrivalled line-up of mighty box office attractions in its 20th BIRTHDAY JUBILEE PROGRAM is impressive evidence of our company's deep-rooted determination to keep faith with its customers and to maintain its international leadership... We cordially invite exhibitors the world over to make Paramount's JUBILEE HITS the backbone of their program during 1931-32, and to inaugurate the new season with a Paramount JUBILEE MONTH... not as a gesture of good will, but for their own profit and prosperity... For it is just as true today as it was twenty years ago that...

"If it's a Paramount Picture, it's the best show in town!"
A TEL'TOX!

“Rango” was in the local Capitol Theatre.

A TEL'TOX!

“Rango” has been sold in the U.S.A. Photo above shows display window of Eutin, Germany, and Paramount’s “Trackless Train,” which helped exploit the film during its record engagement at this first-run house.

NEW “SKIPPY” BROADSIDE URGES REPEAT BOOKINGS

Due to the tremendous and continuing popularity of “Skippy,” a new broadside has been issued by Paramount calling the attention of exhibitors to the profits possible with repeat bookings of the picture.

The broadside, which is illustrated and of press book size, points out that children and adults who missed the first showing of the picture should have another chance to see it. It also contains reports of the business done by “Skippy” and outlines plans for publicity.

This is the second repeat-booking broadside ever issued by Paramount. The first was distributed to boost return engagements of “With Byrd at the South Pole.” Copies of the “Skippy” broadside have been mailed to all foreign offices.

THE TALK OF THE TOWN!

And the hit of the program! Wherever and whenever the 21 Munoz-Tiller Girls appear in London—at the Carlton-Plaza Theatre for the common people or at a command performance for the King and Queen of England (as we reported last month), the result is always the same—they steal the show! Frances A. Munoz is the impresario of the troupe.

POLISH EXHIBITORS PRAISE PARAMOUNT PRODUCT AND SERVICE IN SYMPOSIUM

Our Warsaw office in Poland, eager to learn just what their customers thought about Paramount service and product, recently addressed a circular inquiry to exhibitors in their territory requesting answers to such questions as: What Paramount pictures met with the special approval of the public in your territory? Were your purchases of Paramount satisfactory during the past season? What do you think of our Warsaw organization? Have you any suggestions or criticisms to offer?

Although exhibitors are notoriously frank, outspoken and not a bit backward in coming forward with complaints, criticisms and brickbats, the replies were distinctly flattering—a veritable symposium of praise. Lack of space prevents us from printing the laudatory remarks, but the following extract is typical of the lot:

“The efficiency of Paramount service rests on the fact that the exhibitor always receives the right picture booked, that it is in first-class condition, that the sound records are ready for immediate use, with the indicator in correct position, and that every picture has artistic and effective advertising material.”

The consensus of opinion was that “The Love Parade” and “The Vagabond King” had been the two outstanding attractions of last year.

POSTCARD PUBLICITY!

Direct mail publicity via postcards, such as the one illustrated above, was used by the Kinow Bio Lecina in Prague, Czechoslovakia, to broadcast the merits of “Morocco.”

NOVELIZATION OF “TABU” AND “RANGO” ARRANGED

R. GEYER, manager of foreign advertising and publicity, has completed arrangements for novelization and photoplay editions of “Tabu” for Germany and Central European countries. He expects that this will be extended soon to other territories as well. On the continent alone these editions will approximate 1,000,000 copies. Similar arrangements have been made for “Rango,” and the enormous interest of the public in this picture justifies the issue of at least a million copies. In addition, the novelization will be published in many newspapers and magazines.

AUSSIES” SCREEN “RANGO” FOR TIGERS IN ZOO AS EXPERIMENT IN ANIMAL PSYCHOLOGY

An exploitation stunt that had a definite psychological interest as well as important publicity value was arranged by Robert White of our Sydney office to boost the first-run showing of “Rango” at the local Capitol Theatre.

By arrangement with Western Electric, White had a portable sound equipment put into the tiger's cage in the Taronga Park Zoo, and then screened three reels of “Rango” for the special benefit of two young Bengal tigers. The idea was to give the tigers a preview of the film, which was composed of several eminent zoologists, psychologists and miscellaneous newspaper men, an opportunity of studying the reflection of the animals to the images and natural sounds of their native haunts.

There was no violent reaction. The tigers were enclosed in a wired-in space, on one side of which was a small screen. In an adjoining cage were the operators, apparatus and spectators. When the picture and sounds were "turned on," the tigers jumped about and pawed at the screen but didn't get excited.

It was explained by Prof. Dakin, of the Sydney University, that the music confused the animals, and that also, although they obviously recognized the tigers and monkeys on the screen, their sense of smell was unsatisfied.

The stunt hit the front pages of the newspapers and stirred up plenty of talk, which did have a noticeable reaction at the box office.

POSTER WITH A PUNCH!

Action that catches the eye and grips the interest is dramatically expressed in this knockout German poster on "Rango."

ATMOSPHERE PLUS!

Here's another nice sample of German poster art, which effectively portrays and sells "With Byrd at the South Pole."
THE SMILING LIEUTENANT

FILM IS S. R. O. IN 6TH TREMENDOUS WEEK! AGENCIES CALL IT BEST "BUY" ON BROADWAY!

THF biggest smash of the year!
The best "buy" on Broadway!
Twice the "draw" of "The Love Parade!"
Can run all summer at the Criterion if desired!

That's what exhibitors are whispering on the film curb. That's what ticket agency men are telling one another when they meet and compare notes. That's what the trade press is emphasizing in marvelous reviews and congratulatory editorials. That's what the manager of the Criterion will tell you if you are lucky enough to corner him for one breathless minute.

And they are all referring to the same picture, that ace of screen attractions, Paramount's gay triumph, "The Smiling Lieutenant." Ever since this Chevalier-Lubitsch hit opened at the Criterion to a $2 top, it has played to capacity plus. It is a fortunate thing, indeed, that the New York City Fire Department strictly limits the number of standees to 150, otherwise a harassed management, confronted day after day and night after night by long lines of clamoring ticket buyers, might be tempted to pack the theatre to the bursting point.

Not only is the picture in its sixth week still playing to S.R.O., but the advance ticket sale has reached the unprecedented figure of $10,000. Tickets—unless you buy them well ahead of time—are so hard to get, that several of our own Paramount executives, with unexpected out-of-town guests on their hands, have been forced to pay high premium prices at the ticket agencies for last-minute seats. No wonder the ticket agencies are reaping a harvest!

Every ticket broker you talk to will tell you the same thing—the demand is enormous—far greater than the supply. As a result, they are asking fancy prices—and getting them! "The Smiling Lieutenant" has outstripped in agency ticket demands the biggest legitimate hit shows on Broadway! Right now it is sitting on top of the Broadway show world, and from the looks of things, it will continue to occupy that enviable position for many weeks to come.

There is another point worthy mentioning that serves to emphasize still more the amazing drawing power of "The Smiling Lieutenant." Aside from the competition of the stage successes, it is up against the competition furnished by more than a dozen first-run motion picture theatres, offering excellent entertainment both on the screen and the stage, boasting of elaborate cooling systems, (which is an important factor in these sweltering summer days) and all for a fraction of what it costs to see the Chevalier film. Yet the stampede to see "The Smiling Lieutenant" at higher prices at the Criterion Theatre, which has no cooling plant, continues unabated. In fact, the public has shown a decided preference to see the Criterion show, standing up, than some other show in a comfortable seat!

If "The Smiling Lieutenant" is a criterion (no pun intended!) then Paramount's 20th Birthday Jubilee Program will, by all odds, be the greatest collection of money-makers that Paramount has ever presented to exhibitors.

THE CRITICS GO ON RECORD!

The Criterion Theatre showmen got the brilliant inspiration to have the New York critics write one or two lines from their favorable reviews, which were mounted on a panel (pictured above) that decorates the front of the theatre. A similar panel on a stand was placed in the lobby.

SMILING CARTOON!

One of the many excellent cartoons on "The Smiling Lieutenant" that have appeared in the newspapers since the picture started its run. This one is from the "New York Telegram."
INSTEAD of slowing down, the Foreign Legion is speeding up!
Every office is on its toes, battling for quota, determined to fulfill its pledge to our executives and to uphold its reputation as a fighting Paramount unit.

Figures, published on the adjoining page, tell the thrilling story of the Foreign Legion's aggressive efforts. Out of the twenty-seven divisions, twenty are either over quota or 90% for the quarter and twenty-two for the year—an unprecedented state of affairs!

In the case of two of the offices, the past month was a record-breaker. Both Chile and Argentina chalked up the biggest film and ad sales revenue gross in their history. Chile is now in fourth place, while Argentina jumped from twenty-fourth to seventeenth. Only the falling rate of exchange prevented the "Gauchos" from going still higher!

Among the other offices whose performance during the past four weeks helped improve their positions are Roumania, Austria, France, Colombia, Cuba, Australia, Porto Rico, Poland and Japan.

Several divisions maintained their status quo. These include Scandinavia, Italy, Spain, Great Britain, Germany and Holland. The "Vikings," for the second consecutive month, are in the lead, with the "Romans" in hot pursuit. The "Matadors" are still the outstanding contenders for the yearly grand prize.

Although in the cellar position, Brazil is offering no alibis. The legionnaires down there are doing their best in the face of mighty tough conditions. To give you an idea how hard hit they have been by the disastrous drop in exchange, we need only point out that their percentage of 56.55 for the year would be 97.47 if the milreis in dollars and cents was worth what it was last January when the yearly quotas were set.

Regardless of general business conditions, the outlook for the industry in general and Paramount in particular is bright with prosperity. Certainly you legionnaires are showing the rest of the organization what individual and collective initiative, enthusiasm and determination can accomplish!
The Foreign Legion's 1931 Banner Year Contest
2nd Quarter Drive "For Mr. Lasky"

STANDINGS AS OF JUNE 1, 1931

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(If the Banner team fails to reach 60, it would be 21.)
PARAMOUNT HITS ON BROADWAY!

"TABU" ENDS

AFTER 14 consecutive weeks at the Central Park Theatre, New York, "Tabu" closed its pre-release engagement. For length of run, it can be classed with "The Love Parade," "The Vagabond King" and other popular successes. "Tabu" triumph has been one of the stunning surprises of the industry. Pre-release advertising and screening freely made "Tabu" takes us behind the scenes and reveals the truth and heartbreak in comedy and drama of the average American co-educational school.

Phillips Holmes and Sylvia Sidney head the competent cast, which includes some of the most beautiful girls ever assembled in one picture. In fact, the girl scenes alone make the picture worth the price of admission. However, it is the drama surrounding the major character-Miss Sidney—who loves, not wisely but too well, that provides the hub of the story.

Following the fast-moving expose of the modern college, "Confessions of a Co-Ed" has an interest for the public quite apart from its entertainment value. And it lends itself to many excellent exploitation tips.

JUST what happens when a rough-and-ready ranch-hand, portrayed by Gary Cooper, marries an exquisite and headstrong society girl, played by Carole Lombard, is entertainingly shown in "I Take This Woman." The picture, which is based on Mary Roberts Rinehart's novel, "Lost Ecstasy," vividly contrasts the hard, monotonous life on a Western ranch with the easy, luxurious existence of society in the effete East.

With each succeeding picture Carole Lombard seems to grow more beautiful. Here her blond loveliness is an effective foil for Gary Cooper's rugged masculinity. Together they make an interesting team whose romantic experiences furnish an hour of absorbing entertainment.

Although essentially a comedy, "Up Pops the Devil" contains so much genuine heart interest of particular appeal to young married folks that it will cause plenty of word-of-mouth advertising on that account. In swift, absorbing fashion, supplemented by plenty of wise-cracking dialogue, the production depicts what happens to a man when the wife goes out to work and "keeps" her husband, who gives his job to a woman.

Carole Lombard and Noma Foster shine as the young couple, while Skeets Gallagher, Stuart Erwin and Lilian Tashman give an excellent and hilarious account of themselves in the supplementary roles.

"FORBIDDEN ADVENTURE" will follow "The Night Angel" at the Rivoli Theatre. This information in itself is important, indicating as it does, that our executives consider this picture above the average. Having seen the production at a home-office preview, we applaud their judgment.

"Forbidden Adventure" has an up-to-the-minute plot, a marvelous cast of juvenile and adult actors—Mitra Green, Jackie Searl, Bruce Lane (wait till you see this kid!), Edna May Oliver, Louise Fazenda and others—swell direction by Norman Taurog, who made "Skippy," and some mighty interesting background. The action switches from a small town to a Hollywood studio, then jumps to London.

We will tell you more about the story in our next issue. Meanwhile take our word for it — "Forbidden Adventure" is one of the most exciting and laugh-provoking pictures on the Paramount program.
Another International Special!

"THE NIGHT ANGEL" HAS PRAGUE LOCALE; CO-STARS NANCY CARROLL, FREDRIC MARCH

OUR production department must have had both eyes on the foreign market when it filmed "The Night Angel," for this production, written and directed by Edmund Goulding, has all the foreign flavor and atmosphere associated with pictures produced on the Continent. It is a truly international special that will have a particular appeal for European film fans, since it has for its locale, the colorful, present-day city of Prague, Czechoslovakia.

Nancy Carroll and Fredric March are the bright shining co-stars of the film, which is now in its second week at the Rivoli Theatre, New York. The critics in their reviews laid emphatic stress upon the uniformly fine acting of the principals as well as the competent supporting cast, which includes Alan Hale, Alison Skipworth, Phoebe Foster and other prominent Broadway players. Of Miss Carroll, the "New York Telegram" reviewer went so far as to say:

"It seems to me that 'The Night Angel' represents Nancy Carroll's best performance to date. She has already demonstrated on previous occasions that she is possessed of ability and intelligence. Here, however, her work shows a naturalness, a depth and a warmth that were not so impressive in her previous outstanding dramatic performances."

The plot is a straightforward tale of a straight-laced district attorney, who falls in love with the pretty daughter of a notorious night club hostess. In his zealous attempts to "reform" the girl, the district attorney becomes involved in a fight with the night club bouncer, whom he is forced to kill, thus leading to his own arrest and prosecution for murder. The happy ending brings the picture to a satisfying close.

Goulding, in his direction, has made skilful use of the camera to emphasize the many dramatic values of the story. In fact, the photography is one of the impressive features of the production. Most of the action is so clear that a minimum of dialogue is required. And in some scenes, talk is dispensed with altogether. Music, too, plays an important part in the plot development.

"THE NIGHT ANGEL" ACCURACY ASSURED BY FRITZ FELD

To insure the accuracy and authenticity of settings, costumes and customs of Central Europe required in "The Night Angel," Fritz Feld, well known German stage producer, acted as technical advisor on the film, and also supervised the casting of the small army of extras portraying the many different nationalities the story called for.

All in all, "The Night Angel" looks like a "natural" for foreign distribution. More detailed information as regards prints and methods of distribution (with superimposed titles, most likely) will be sent the offices later by letter. Meanwhile, rest assured that in "The Night Angel" you have another asset to your program.

A BLESSED EVENT ON BROADWAY!

In fiery clowns, the title blues across the front of the Rivoli Theatre—a compelling invitation to Broadway's amusement seekers to stop, look and learn who and what "The Night Angel" is.
OS FILMES PARAMOUNT DÃO DINHEIRO!

No acréscimo, o público, hoje em dia, anda a regatear o preceito dos seus divertimentos. É a consequência lógica da depressão económica que se faz sentir em todos os aspectos. O público exige hoje o maior entretenimento que pode obter em troca do preço de admissão para o cinema. E, de certa forma, a frequência das melhores casas aumenta, sabido que ali é que se exibem os melhores filmes.

Porque percebem esta preferência pelo cinema, os exibidores de todos os países, em sua correspondência dirigida a todos os produtores, não escondem os pedidos de que fizessem filmes que pudessem produzir uma produção de sabor novo, levés, cheias de graça, verdadeiros críticos, que haveria de se chegar, já que os exibidores exigem filmes que sejam garantias de sucesso.

A esse apelo dos exibidores, respondeu o estúdio Paramount, que lançou o seu novo programa. Assim, pois, podemos garantir que os nossos amigos no estrangeiro, que encontram no novo programa da Marca das Estrelas esses filmes de sucesso garantido, por que tanto anseiam. Ninguém pode duvidar portanto do paixão-rápido de propaganda nas afirmativas que aqui fazemos. Basta que se analisem os valores de viva atração do "grandes sucessos" que enumeramos abaixo. Cada um dos super-filmes ali mencionados representa esse cenário e o seu peso em ouro.

Vejamos:

"O Tenente Sedutor" — produção de Chevalier-Lubitsch, grande triunfo na Broadway. O cine-drama, exibido em hollywood, conclui a do avanço, continua sempre cheio. É, no conceito nosso e dos jornais, um filme melhor do que "O disco do tenente" de Paramount, que foi o maior êxito de bilheteria destes últimos anos.


"Dehondra" — com Marlene Dietrich, produção do grande Joseph von Sternberg. É um filme que se ha de sobrepôr a assobrante belleza e originalidade de "Tabu".

"Rango" — o grande filme rival de "Chang," tomado na Sumatra por Ernest Scholes, e uma das últimas sensações das telas neoyorquina.

"Proezas de Skippy" — a maior comédia infantil ainda produzida, cujo acolhimento nos Estados-Unidos foi tão bom que não há nenhum outro filme existente. É uma obra para grandes e pequenos, magistralmente interpretada.

"O Anjo da Noite" — a última das produções internacionais da Paramount. Sendo seus principais intérpretes Nancy Carroll e Fredric March, dois nomes que dispensam qualquer introito eloqüente. O filme vae estrear por estes dias no Theatro Rivoli, da Broadway. O seu argumento passa-se na Cidade do Vaticano e gira em torno dos amores de um reputado promotor da justiça pelo belíssima filho de um simples doce de cabarete Edmund Goulding, que escreveu e dirigiu o filme, sabe mais do que ninguém criar o seu ambiente sedutor, entretendo as suas escenas tendo em vista o efeito estético e o desenrolar dramático. O filme, que se trata de um filme de fácil seguinte, que incluem no rol deste grande sexteto.

O CONCURSO

EM logar de abater o seu impeto, neste momento, a grande Legião Estrangeira desdobra novas energias e marcha para a frente. Todos os departamentos da Paramount, no exterior, estão quebrando soltas para manter a sua posição no mapa das entradas mensais.

O quadruplo que publicamos em outra página, mostra bem a posição dos vários concorrentes. Das vinte e sete divisões, que estão acima da quota ou já passaram a marca dos 90% referentes ao presente trimestre, o que é uma excelente amostra das suas possibilidades de vitória!

O mez passado revelou alguns casos de saltos colossais. Tanto a Argentina como o Chile fizeram formidáveis entradas na renda dos filmes e do material de propaganda. O Chile está agora no quarto lugar e a Argentina deu um pulo de graças e quatro para o segundo-setimo. Apenas a baixa do cambio pode evitar que os "Ganchos" ganhem a partida!

Entre os outros países cujas rendas aumentaram nestes últimos trinta dias, estão a Rumania, Austrália, França, Colômbia, Cuba, Argentina, Porto Rico, Polónia e o Japão.


A posição do Brasil, se bem que baixa, não traz desempolos aos nossos legionários da Terra do Ceu. A sua percentagem na lista, que é de 56,5%, seria exactamente de 97,47 se o milénio estivesse na posição cambial em que estava a 1 de janeiro passado. Há, portanto, uma explicação para a sua baixa no quadro das entradas deste concorso.

Não importam as condições geográficas de deflação económica, os negócios da Paramount no estrangeiro prosseguem animados em número, ainda que reduzidos em alguns sectores pela baixa cambial. Temos o melhor programa este ano e não são esperarmos melhores tempos.

NOW IT'S JUDITH WOOD!

A SCOTCH MISS!

Mitzi Green dons all the rigging of a Highland miss in her newest Paramount picture, "Tramp Details for Adventure," herebefore known as "Queen of Hollywood." It is an adaptation of "Sinclair Lewis" popular novel "Let's Play King." Mitzi shares fated honors in this production with Jack Rose, Edna May Oliver and Louise Fazenda.

WHAT'S IN A NAME?

A new Hollywood screen personality came into being when Judith Wood was added to the contract list at the Paramount studios.

Formerly known as Helen Johnson, Judith Wood became the actress, official film name when Paramount executives urged her to select a more appropriate one after they witnessed her performance in "The Vic Squad" and announced that in her a potential "star discovery" has been found.

Judith Wood's career has been unusual even in unusual Hollywood. With the cultured background of an accomplished artist, sculptor and designer, she decided to try a new line of work — pictures.

The role of the bogus countess in 'Il Papa a Verdice' followed, and later a series of tests were given her by Paramount.
"The Proof of the Pudding"

It is an admitted fact that the public is shopping for its entertainment. This is true the world over, and is a direct result of the general economic situation. As a consequence, exhibitors are sending out frantic appeals to producers for big, outstanding pictures to satisfy this "choosy" demand. Above all, exhibitors want pictures that will be sure-fire money-makers. Naturally they prefer pictures that have already been tested at the box office and have made good. Like the proof of the pudding, the worth of a picture may be judged only by its results. The answer to the exhibitor's prayer is—Paramount! And it should be a great source of satisfaction to our legionnaires to know that they can supply their customers with a steady diet of grade-A pictures that have already demonstrated their popularity with the public and proven their drawing power at the box office. There is no guesswork about the entertainment value and box office appeal of the six specials featured below. Each one is a mighty attraction, deserving of generous exploitation, worthy of a long run, guaranteed to make money for the exhibitor! And there are more coming!

"THE SMILING LIEUTENANT"

"DISHONORED"

"RANGO"

"TABU"

"SKIPPY"

"THE NIGHT ANGEL"
POCAS veces ha producido el naciente cinematógrafo castellano obra en que, como en ésta, sienta uno que todo —tema, desarrollo, interpretación— es tan genuinamente nuestro y tan profunda y sentidamente humano.

EN ESTA película, joya de la cinematografía en nuestro idioma, Ernesto Vilches, actor y director, hace en el lienzo de plata lo que nos ha acostumbrado a verle hacer en el teatro: comover, entusiasmar, deleitar al público.

Ernesto Vilches da en esta película la medida de lo que cabe esperar de él no sólo como actor sino como director cinematográfico. La técnica de Hollywood aparece animada esta vez de un espíritu que los latinos reconoceremos por nuestro.

¡La obra cumbre de Vilches!
Producción de John H. Auer

El mejor elogio que pueda hacerse del reparto que acompaña al maestro Vilches en esta producción es citar los nombres que aparecen en él: Angelita Benítez, Soriano Viesca, Barry Norton, María Calvo, Manuel Arbó, Antonio Vidal, José Peña Pepet.
¡CANTA LA ALEGRIÁ!
Gloria Guzmán, Rosita Díaz, Antoñita Colome llenan con su gracia las escenas de esta película, una de las más finas e intensamente que se han visto en la pantalla hispanoparlante. París nos fascina, mientras, con el burbujeo de una copa de champagne, hierven la alegría, en su atmósfera risueña.

¡AMORES EN PARÍS!
Roberto Rey, ídolo de tantas hadas al paso en esta película, nos pasea por el París alegre, bohemio, del champagne y las cancciones. Amores, aventuras, lances de gran risa nos van cautivando desde la primera escena. El canto de Gloria Guzmán, de Rosita Díaz, de Antoñita Colome brilla en todas ellas.

¡Un Gran Reparto!
Roberto Rey
Gloria Guzmán
Gabriel Algara
Luis Llaneza
Rosita Díaz
Antoñita Colome
Deutsche Filme, die den amerikanischen Superfilmen ebenbürtig sind

"Die Nacht der Entscheidung"  "Die Männer um Lucy"  "Leichtsinnige Jugend"
"PARAMOUNT OPPORTUNITIES FOR PARAMOUNT MEN" ILLUSTRATED BY RECENT PROMOTIONS

P A R AMOUNT opportunities for Paramount men"—one of the cardinal principles of our company—one of the foundation stones upon which our organization is firmly established. By this time, it's an old story, but it's worth repeating again and again, for it is a constant reminder and a guarantee that merit inevitably reaps its reward in a better job and a bigger responsibility.

Several recent promotions in widely scattered parts of our worldwide organization illustrate this time-honored Paramount policy of promotion from the ranks.

One of the outstanding appointments is that of J. E. Perkins, formerly branch manager of the Shanghai, China, office, who becomes manager of distribution for Japan. In that position, he will be the right hand man of Managing Director Tom Cochrane. Mr. Perkins is no stranger to Japan. As a matter of fact, he was manager of the Tokio office before his transfer to Shanghai. And his promotion is the direct result of his magnificent work in developing the China territory. Mr. Perkins, a veteran Paramounteer, is one of the men Mr. Shauer has hand-picked from the domestic service. His career is a shining example of the opportunities that Paramount offers every man of ability and industry.

Succeeding Mr. Perkins as branch manager at Shanghai is Mark Hanna, of whose work as special representative in China we had quite a good deal to say in the May issue. Mr. Hanna has had a vast amount of experience in various branches of show business, and for a time he was Paramount's representative in India.

Simultaneously, announcement was made that Kingston Taft Tan has officially assumed the branch managership of the Hongkong office. Mr. Tan is another whose work we had occasion to extol in last month's issue. He has acquired himself with considerable credit since he left the Home Office in December 1929. Hongkong is not far from the little town of Swatow, where Mr. Tan was born, so here's another instance of "Local Boy Makes Good."

Another gentleman who comes in for well deserved recognition is S. Sasho, formerly sales manager in Tokyo, who steps up to the important position of manager of Paramount theatres in Japan. Readers of Paramount Around the World will recall that it was Mr. Sasho who was responsible for the remarkable newspaper tie-up on the Byrd film. That was

FRASER, BACK FROM EUROPE, LAUDS FOREIGN LEGION—SAYS PARAMOUNT DOMINATES

I N last month's issue we recorded the fact that William R. Fraser, general manager of the Harold Lloyd Corporation, had returned from a month's tour of the principal cities on the Continent, where he attended several premieres of "Feet First." What we didn't mention (because of lack of space) was the sincere tribute he paid to our foreign legionnaires to whose energy and efficiency he attributes Paramount's dominating position in the European show world.

"Wherever I went," he said, "I discovered that Paramount executives were important personages and on intimate terms of friendship with the government officials of their respective countries."

Speaking of the Foreign Legion personnel, Mr. Fraser told Mr. Shauer and Mr. Seidelman that they had every reason to feel proud of the manpower across "the big pond." Never had he come in contact with a group of men and women as loyal, enthusiastic and hard-working as the legionnaires he met in the course of his travels abroad.

Mr. Fraser admitted that he had been positively amazed at the modern and complete production plant Robert T. Kane and his co-workers had built up in Joinville. He also had words of praise for the de luxe theatres Paramount had constructed on the Continent.

KANE RECEIVES PORTUGUESE DECORATION

P HOTO shows M. J. Messeri, managing director for Spain and Portugal, presenting to Robert T. Kane, general manager of the Paris studios, the special decoration, known as "Official of the Order of Santiago," which the Portuguese government recently awarded him. As reported in our April issue, Adolph Zukor was awarded a similar decoration, while Andre Daven, Paris productions supervisor, and Mr. Messeri received decorations of "Caballeros of the Order of Santiago."

just one of any number of extraordinary achievements that have marked Mr. Sasho's many years of service with Paramount.

And now the scene changes. From the Orient we skip to Mexico City, where Vicente Saiso, after a long trip from Valencia, Spain, has arrived to assume his new duties as presiding head of the Mexico City office. As branch manager of the Valencia exchange, Mr. Saiso established such a marvelous record as a sales producer that he was the unanimous choice for the Mexican berth. As we write this, there is lying on our desk a letter which Mr. Saiso wrote to Mr. Seidelman. One sentence deserves quotation. He writes: "Although I have changed divisions, the situation itself is not different because I find here the same brother Paramounteers."

From Mexico City we jump to London. John C. Graham, managing director for Great Britain, advises that he has appointed A. E. O'Connor director of publicity and advertising for that territory, succeeding the late Frederick Martin.

Mr. O'Connor, who came to Paramount from the newspaper business several years ago is thoroughly equipped by training, temperament and experience for the job. He knows that end of the business from A to Z. He was for some time Mr. Martin's assistant, and is thus fully qualified to carry on.

To all of these gentlemen, we offer our hearty congratulations!
EL TORNEO

PARA.SUMBRE ASEGURA GANANCIAS AL EXHIBIDOR

NOTAS DE PRODUCCION

¡Tres Películas en Español; Tres Grandes Triunfos Paramount!
AUX STUDIOS

Malgré la prétention que le "Selling Lieutenant" a été lancé avec succès sur Broadway, Ernst Lubitsch est parti pour Hollywood pour y tourner son nouveau film "The Man I Killed" qui est basé sur la pièce de Maurice Roeand et d'Alfred Savoy.

A sa demande, le contrat de Clara Bow avec Paramount a été annulé. La fanatique coule de TF a sombré et elle a perdu beaucoup d'argent pour un rôle qui n'avait pas d'avenir. Les critiques ont été sévères à son égard. Elles ont dit qu'elle était trop vieille pour un rôle de jeune fille. Elle a dû se contenter de jouer des rôles de femmes mûres, ce qui ne lui convient pas.

Au lieu du film annoncé en premier lieu dans le programme de production de "Samuelson Studios", une production de "The Lady and the Lions" de Paramount a été choisie. C'est une histoire de cirque qui se déroule en Europe.

La production de Josef von Sternberg "An American Tragedy" est basée sur le fameux livre de Theodore Dreiser et est récevra avec enthousiasme à une avant-première à Hollywood. Les critiques expriment l'opinion que ce film se distingue de tout ce qui a été projeté à l'écran avant cet été, et le chic en est, de toute manière, le fameux épisode de la scène du tribunal.

La charmante fille d'une tannerie de cuirs de nuit, Edmund Goulding, qui a écrit le scénario et dirigé l'acteur, a capturé toute l'atmosphère et la symphonie de la pittoresque ville de Prague, de sorte que ce film a un charme délicieux. Plus d'une douzaine de nationalités sont représentées dans l'interprétation. La musique joue un grand rôle dans le développement de l'action. En un mot, "The Night Angel" est un numéro important à notre programme.

Trois Films Français Parmi Les Meilleurs Paramount Spéciaux

"RIVE GAUCHE"
"UN HOMME EN HABIT"
"LA REBELLE"
HET CONCOURS

In plaats van algemene activiteit, legt de buitenlandse afdeling toenemende activiteit aan den dag.

Elk kantoortje is een mini-depuy voor in den per centage, omdat de behoeften aan onze directie rekening te komen en zijn reputatie te behouden.

De jongeren, elders in deze editie afgedrukt, spreken hoordeelen. Het is een jaar van aanpakken. Van de 27 divisies werden twintig boven 92% voor het kwartaal en twee en twintig voor het gehele jaar... een ongekend resultaat.

De algemeene affairs is een voorzijde periode voor al! als twee kantoren. Zowel Chili als Argentinië deden de beste verhuis en verkoop zaken sinds het bestaan deze twee divisies. Chili staat thans op de vierde plaats, terwijl Argentinië en de 24e naar de 17e plaats sprong, en zij waren wel langer geboeid met de daadwerkelijke zaken, zoals koopmanssenen, kiezen in den kabinet was veroorzaakt.

De overige kantoren, die hun stand aanmerkelijk wisten te verbeteren zijn Roemenië, Oostenrijk, Frankrijk, Colombia, Cuba, Australië, Porto Rico, Polen en Japan.

Verscheidene divisies behielden hun status quo, te weten de Scandinavische groep, Italië, Spanje, Duitsland, Groot Brittannie en Holland. De 'Kings' bevinden zich voor de tweede achtereenvolgende maand op de eerste plaats, op de plekken gevolgd door de Romeinen. De Matadors behouden hun stand boven de grootste kans op den jaarlijkse hoofdprijs.

Oorspronkelijk in den kelder zied, biedt dit kantoortje geen excuses aan. De legioeniers in het hoofdkwartier hebben het zwaar te verantwoorden van alle mogelijke onvoorzien omstandigheden. Om U een denkbeeld te geven van hun pech, kunnen wij volstaan met te vermelden dat het Braziliaanse percentage, thans 56,55, voor het gehele jaar 1927 ongeveer zijn, de woordelijke woorden niet getroffen. De koers van den Mibres in Dollars en cents heeft sedert verleden Januari een immens invloed ge-

PARAMOUNT VERHOORT DE GEBEDEN VAN H.H. EXPLOITANTEN

Het is een helden feit dat het wereldpaleis 'Smilde' voor vermaakhoning als een direct gevolg van betere films in slechte tijdjes, als men niet altijd op een onbetwist meer of minder water heeft te doen, toen alle theaters goede zaken. Als als gelijkheid is, zoekt het publiek de theaters om waar 'special attractions' vermaak werden, met andere woorden, waar men waar krijgt voor zijn geld.

Tengevolge van deze omstandigheid, werden exploitanten uit alle hoeken der aarde S. O. S. roepen om speciale attracties ten nut van de algemene vraag naar dit soort films te volbrengen. Zij eischen films waarvan met zekerheid gezegd kan worden, dat ze geld inbrengen, als een soort 'atrice van Guru toss.' exploitanten sneeuken hetzelfde onzekerheid, dat men nogal wat 'attracties' voorzien wil van het publiek reeds tevenen bezwegen hebren.

Het eene en eeneantwoord op die S. O. S. senen is: Paramount. En het mag tot gesteunsting onzer legioeniers geregeld zijn, dat de productie afdeling hun een reeks heerlijke films voorzien, die allereerst de 'winding' publiek zullen weten te trekken. De waarde van de volgende zes specials, als schepers waartoon het publiek afwikst als heggen op water, is geen roekeloos geschenk, maar een bezwaar feit.


Nietgehoorende de algemene exploitatie van deze zie het er voor de industrie in het algemene en voor Paramount in het bijzonder trouw te lopen na de legioeniers later deze organisatie thans zien, wat doorzetten, aanpakken, hard werken en vermitts vermogen.

De exploitatie van deze eene zeer voorname rol. De Nachtegaal is een machtige aanvangst van ons programma.

SMLING LIEUTENANT
Looking from left to right, these caricatures by Hoffman include Ernst Lubitsch, Max Haysom, Caracostis, and Clavdieke Cobert.

PRODUCTIE BERICHTEN

N 'The Smiling Lieutenant' met succes op Broadway-draaien, is Ernst Lubitsch naar Hollywood vertrokken om aan zijn nieuwe film te beginnen. 'The Man I Knew', gebaseerd op het toneelstuk van Maurice Rostand en Alfred Savoir,

In plaats van een vroeger aangekondigde Marlene Dietrich productie zal de Deutsche actrice eerst de hoofdrollen spelen in 'Lady of the Lions,' een origineel door Bartlett Cormack voor de film geschreven verhaal. De film wordt door Josef von Sternberg geregisseerd. De handeling heeft plaats in Europa.

Josef von Sternberg's productie 'An American Tragedy' wordt door Theodore Dreiser's gelijkenis boek, kregen dagdien, zijn bekendste film naar de voorvertoning in Hollywood. De pers was van nene, dat de film iets geheel apart is op rhylpent gebied en dat de cineasten verwerp de aanroeping de rechtse scène is, om op de film te gebracht.

Jackie Coogan, Mitzi Green, Jackie Scarf, Junior Durkin—U hechteert dit quartet uit 'Tom Saw- ye's' zijn aan de productie van een nieuwe Mark Twain film begonnen, met name 'Huckleberry Finn,' onder regie van Norman Taurog, de vervaardiger van 'Skippy.'
ALL PARIS FLOCKS TO "LE PETIT CAFE"

The Le Paramount showmen certainly did themselves proud on "Le Petit Cafe" (French version of "Playhouse of Paris"). The little bent itself to many natural angles and full Adjacency was lack of these. The theatre, inside the lobby and outside on the front, pictured above, was dressed up to look like a cafe. Silhouettes of Cheva picture was in its third week and her in sams of coffee tied around still lining them up. Naturally!

A BIG "DRAW" IN SCANDINAVIA!

Toms Eventyr

A nfamous Entertainer for Been, at Mark Tovin. — Illustratt by Ingberg Hollyd

Through the initiative of Carlotta von Lohr, Paramount's production of "Tom Sawyer" is reaping a harvest of fame publicity through an unusual tie-up with "Pamphlet," an important weekly magazine that has a circulation of over half a million copies per week in Sweden, Norway, and Denmark. Every week for three solid months a page of colored drawings and text, as the above, occupied a part in the paper, appears in the contention. Rights to this series were purchased by "Pamphlet" from the American publishers. It didn't cost Paramount a red cent! And the publicity will make it easier to sell "Snowflower and Roh" later!

A LA MODE!

Done in the modernistic manner that is so much the vogue right now, this Italian poster on "The Big Pond" has plenty of x's (selling appeal).

BANKHEAD FILM, "RANGO," LONDON'S BIGGEST HITS

The following article, which appeared in the June 30th issue of The Cinema, British trade paper, is self-explanatory:

"Tallulah Bankhead's first Paramount talkie, 'Farmhouse Lady,' has proved the truth of the film adage that 'if you please the women, you please them all.' The magnetic name Tallulah on the Carlton marquee has acted like a magnet and has kept the box office working at high pressure all week.

"Last week there were several large parties, one of which included (rev) Don Alfonso, Lady Louise Mountbatten and Prince George, and during the week-end when the house was packed, matters were complicated by the large numbers of West End actors and actresses who play the theatre. Jack Buchanan was one who brought a large party.

"At the Plaza, where 'Rango,' Paramount's jungle epic, is showing, a large proportion of the patrons arc of tender years. 'Rango' has been described as an entertainment for children of all ages, and it is certain that the parents who come to the theatre as escorts for the youngsters enjoy the film every bit as much as the children.

"On the level of the opening days of the run, 'Rango' promises to be the Plaza's biggest money-maker of the year so far."

'GENTE ALEGRE' ACTRESS SCORES PERSONAL HIT

Appearing at the Olympia Theatre, Mexico City, June 17th, in conjunction with the showing of "Gente Alegre," in which she plays the featured role of condehina, Delia Magana scored a tremendous personal triumph. All records for receipts and attendance were broken!
**Behind the Screen in**

**W. C. DE MILLE TO DIRECT AGAIN FOR PARAMOUNT**

William C. De Mille, one of the best-known directors of the screen, has just signed a new long-term director-contract with Paramount. This brings him back to the company with which he started nearly 18 years ago, and for which he produced many memorable silent productions, as well as the "Doctor's Secret," one of Paramount's early outstanding talkers.

His first assignment will be the direction of "The Dover Road," a De Mille "B" stage picture, and together with Brook and Miriam Hopkins have the leading roles. Samson Raphaelson is doing the adaptation.

The story deals with a wealthy man who has devoted his life to preventing disfattion marriages by presenting the choppers to one another under adverse conditions.

**CELEBRATED DANCER IN NEW SPANISH FILM**

Guity Herrero, celebrated dancer, famous throughout Spain through her performances on the Broadway stage, will have an important role in a forthcoming Spanish production, entitled "Nada Mas Que La Verdad," now in the course of making at the Paris studios.

The picture, which will be filmed on an elaborate scale, features Enriqueta Serrano and Manuel Russell. The former had the chief female role in "La Incorreible" in which she played something of a co-star. Russell was the leading man in "San Noche De Bodas," and his success in that production led to his new assignment.

**CLIVE BROOK HEADS CAST IN NEW FILM, "SILENCE"**

Clive Brook and Peggy Shann are the star cast in "Silenze," a talking version of the famous Broadway stage success by Max Martin, who is adapting the play and writing dialogue for the screen production. He will direct this in association with Louis Gasnier.

Brook will have the part of the warlord who redeems himself by saving his daughter, played by Miss Shannon, from disgrace. Also in the cast will be: Naoma Charlesinking, Charles Starrett, Ben Taggart, Wanda Hawkes and Robert Oakmen and Ruth Rack.

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**BEFORE BREAK-UP AMONG NEW STORIES ACQUIRED; WILL CO-STAR HOLMES AND MISS SIDNEY**

"Break-Up," latest best-selling novel sensation by Edgar Wallace, has become the screen property of Paramount. Phillips Holmes and Sylvia Sidney will be co-starred in this story of murder and married life among young people in New York apartments.

This is their third consecutive appearance together. As a team, they appeared in "An American Tragedy" and "Confessions of a Co-Ed."

"Mary Makes a Call," Homer Miles, play of the regeneration of a woman who fights to live down her past, has been purchased by Paramount.

"Ladies of the Big House," a play in which Ernest Booth, life-term convict-author of Solson prison, presents a cross-section of dramatic life in the women's quarters of a great prison, has also been acquired. The story describes with authenticity the tragic and thrilling experiences of a girl serving her first term in the penitentiary. It is scheduled for an early production on Broadway as well. Booth, who has seen thousands of stories and articles of prison life for the past four years, is the author of "Ladies of the Mob," which was produced a few years back as a silent picture with Clara Bow.

**MISS BOARDMAN, COOPER, IN "FAREWELL TO ARMS"**

Eleanor Boardman, now making her debut as a Paramount contract player, is making preparations to appear opposite Gary Cooper in the all-star production of Ernest Hemingway's dramatic war story, "A Farewell to Arms." Cooper is now on his way to Europe for a brief vacation in Italy and filming of "A Farewell to Arms" will begin on his return next month. Richard Wallace, world war veteran, will direct.

**LUBITSCH TO PRODUCE "THE MAN I KILLED"**

Because Hollywood offers better facilities for the production of this type of picture, Ernst Lubitsch will produce the "Man I Killed" at the West Coast studios. "The Man I Killed," said Mr. Laskey, has several war scenes and although we recently talked with Mr. Lubitsch to Long Island, we feel that his particular story, from the play by Maurice Rostand and Alfred Savorl, will best be handled where we can get her outdoor locations.

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**EUROPEAN CAMERAMAN FOR "PERSONAL MAID"**

In the forthcoming production of "Personal Maid," starring Nancy Carroll, at Paramount's New York studio, the camera will be in the hands of Karl Freund, regarded in Europe as the premier cameraman of Europe.

Freund, a German, is best known for the artistic heights he reached in "Metropolis" and "The Golem," "The Last Laugh," and "Variety."

**ARLEN JOINS CAST OF "MAN WITH RED HAIR"**

Richard Arlen has been assigned to one of the leading roles in Paramount's production of "The Man with Red Hair," mystery thriller from Hugh Walpole's novel and the play by Benn Levy. The film is the second addition of the star-cast to be acquired, Irving Pichel, character actor, having been given the role of the hero.

The story is that of several persons who find themselves prisoners in a strange cliff house owned by a red-haired man of wealth whose deformed and hideous countenance only through pain and suffering can one man resurrect his health and meaning of life. An intense love story is in the center of this man's plans to repay the world for the jeers which his warped body and outward red hair brought him as a youth.
MISS DIETRICH'S NEXT TO BE "LADY OF THE LIONS"

MARLENE DIETRICH'S next picture, to go into filming shortly, will be "Th. Lady of the Lions," and not "Indiscretion" as first announced. Josef von Sternberg, who has handled Miss Dietrich's previous successful productions, will direct the picture. "The Lady of the Lions" is from an original by Bartlett Cormack. It is a circus story with a European background.

CLARA BOW'S CONTRACT CANCELLED BY REQUEST

CLARA BOW'S recent request for a release from her Paramount contract has been granted. The cancellation was consummated out of deference to Miss Bow's desires and her ill health. DIETRICH'S formed of Paramount's decision Miss Bow expressed her gratification.

"Already I feel much better," she said, "than I have felt for many weeks as I struggled to regain my health so that I could carry on the unfulfilled part of my contract. Now that this worry is over I can face the task of regaining my health with a free mind. It's like leaving home to leave Paramount after these many years. But I know that it is the best thing for me to do because I must regain my health."

Upon the advice of her physicians, Clara will spend the next few months on a ranch in a valley attempt to recuperate. As a result of her hard luck, two unknown girls are on the road to stardom. Sylvia Sidney, who substituted for Miss Bow in "City Streets," has made good and is now under long-term contract to Paramount. And the same good fortune has fallen to the lot of Peggy Shannon, who played the part in "The Secret Call" originally assigned to Clara.

MISS BANKHEAD, MARCH, START ON "MY SIN"

EXECUTIVES at the Eastern studio have just completed the cast and initial preparations for "My Sin," co-starring Tallulah Bankhead and Fredric March. It is from an original screen story by Owen Davis and Melville Haggland. George Abbott will direct it.

The supporting players in "My Sin" include several notables of the Broadway stage: Lily Cahill, Harry Davenport, Anne Sutherland, John Goldsworthy, Scott Kolk, Margaret Mann, Jay Fessett and Charles Fang.

ROSITA MORENO HONORED BY PRINCE OF WALES

GENTLEMEN prefer blondes, but if the gentleman is a prince, he prefers hemettes!

Even if the foregoing isn't true, the fact still remains that the Prince of Wales danced with Rosita Moreno in an exclusive London club, and followed that up by visiting her at the Elstree studios. Miss Moreno, whose new production, "El Hombre Que Asesto," was switched from the Paris to the London studios, met the popular prince at a dinner given in her honor at the Embassy Club.

The Spanish star was naturally pleased to accept the prince's invitation to dance and was delighted when he addressed her in Spanish. When he learned her presence in London was due to her screen work, he promised to drop in and see her work. Sure enough, a day or two later, he presented himself at Elstree, and watched Miss Moreno do a scene under the genial direction of Dimitri Buchowetski.

PEGGY SHANNON TO APPEAR OPPOSITE CHARLES ROGERS IN "THE ROAD TO RENO"

PEGGY SHANKON, who jumped into screen fame as the result of a lucky break will appear in "The Road to Reno," in which she will be co-featured with Charles Rogers. Other leading players include Tom Douglas, Lilyan Tashman, Skeets Gallagher, William Boyd, Wynne Gibson, Judith Wood and Irving Pichel. Richard Wallace will direct. The story, that of a debutante whose parents take her with them to Reno to see the severance of their marital ties, and who finds love in the divorce colony, is an original by Virginia Kellogg. Josephine Lovett is adapting the story and Brian Marlow will furnish the dialogue.
IL CONCORSO

INVECE di allentare, la Legione Estera sta guadagnando terreno!

Ciò che che l'Argentina ha realizzato è lo spazio di un'intera nazione, la Legione Estera. Dalla puntura iniziale a un affilamento successivo, la Legione ha dimostrato un'energia e un dinamismo che hanno portato alla crescita delle sue performance. Il loro successo è stato fortificato da una serie di azioni strategiche che hanno consolidato il loro status come una potenza emergente nel campo della comunicazione. L'attuale momento della Legione Estera è un testimone del loro impegno e del loro impegno verso il successo. La loro determinazione è senza limiti e la loro capacità di adattarsi alle condizioni cambianti è un esempio di come i cambiamenti posizionino la Legione Estera come uno dei protagonisti dell'United States.
THE OBSERVATION TOWER

FUN GALORE FOR ALL AT PEP CLUB OUTING

EVERAL hundred Paramount-ers from the Home Office jouirneled to Asbury Park, New Jersey, on a special train, Saturday, June 13th, for a day of good clean fun. You guessed it, dear reader. It was the annual outing of the Home Office Paramount Pep Club.

Complete arrangements had been made by the Entertainment Committee under the chairmanhip of Edward A. Brown, and members had their choice of sports, golf, tennis, swimming, or just walking on the boardwalk. A few combined business with pleasure by taking their usual Saturday night bath.

Dinner was served at the Berkeley-Carteret Hotel, after which the Pepsters whizzed away the hours till train time by dancing to the hot jazz of an eight-piece orchestra. By Monday morning, everyone had recuperated!

GARTNER CELEBRATES 15TH ANNIVERSARY; PROUD OF “LEAGUE-OF-NATIONS” ACCENT

As your Editor entered the offices of the foreign advertising and publicity department on June 1, and wished the assembled staff a cheery “Good morning!” in his customary low musical voice, he noted a rapt expression on the face of Charles Louis Gartner, assistant manager of the department. Taking advantage of the prerogative of his craft, your Editor, in his customary shy manner, asked Charles Louis Gartner what he was the matter, and was astonished to learn that Charles Louis Gartner was mentally reviewing his fifteen years of service with Paramount.

Fifteen years—and Paramount only twenty years old! Fifteen years—and he himself still a heartless youth! Scanting a story, your Editor subjected Charles Louis Gartner to a pitless “third degree” and uncovered these hidden facts: When he entered the employ of Paramount Pictures Corporation, June 1, 1916, as a page boy, Paramount and Famous Players were still separate organizations. He still remembers the nice, blue serge uniform, including military cap with Paramount written in gold braid across the front, he wore as messenger. And he shamelessly admits making many a nickel walking to places where he was expected to ride.

As a kid he was interested in advertising and publicity, and used to study proofs of ads for the newspapers. One day he criticized proof of an ad about a hotel. The boss heard him, changed the copy accordingly, and incidentally gave the youthful critic a job in his department. Was writing proofs-books when the war broke out. Enlisted, and people in the office were so glad to see him go that they presented him with a gold wrist watch. Served two years, ten overseas, and was wounded. When he got back he was given a job in the domestic publicity department. In July, 1925, he emigrated to the foreign advertising and publicity department.

Surrounded, as he is, by Spanish, Portuguese, German, Dutch and Yiddish translators, it is little wonder that Charles Louis Gartner speaks English with a fascinating “league-of-nations” accent, of which he is very proud, but which is the despair of the telephone operators.

His full name is Charles Louis Gartner, but he is affectionately known as Charles L. Gartner.

OFF ON EPIC JOURNEY!

(Left) The submarine Nautilus. (Right) Captain Sir Hubert Wilkins, leader of the underwater expedition to the North Pole, inspecting the undersea searchlight of the Nautilus.

Not since the Byrd Expedition has an enterprise so gripped the public imagination as the daring voyage of Sir Hubert Wilkins and a brave crew of nineteen men in the submarine Nautilus under the ice to the North Pole. Paramount Sound News has the exclusive picture rights to this expedition.

That this cruise is fraught with great peril is already a matter of common knowledge to newspaper readers who have thrilled to the dramatic, almost tragic events that followed the departure of the Nautilus on June 4 from Provincetown, Mass., for London, on the first leg of its trip to the North Pole.

One thousand miles off the coast of Ireland, an accident to the sub-merged engine and propeller almost wrote finis to the expedition before it had hardly gotten underway. Wallowing dangerously in the heavy seas of the angry Atlantic, the Nautilus and her brave crew seemed doomed to a watery grave. Only the timely arrival of the United States battleship, Wyoming, saved the day. Towed by the battleship, the Nautilus, after a stormy, harrowing, seventeen-day crossing, arrived in Cork harbor, Ireland.

As soon as repairs are made, it is expected that the Nautilus will continue its history-making voyage, proceeding to Bergen, Norway, and then on to Spitzbergen Island. From Spitzbergen it will journey under the ice on its final crawl to the Pole.

Paramount Sound News has already filmed all the scenes incident to the departure of the Nautilus from the United States and its arrival in crippled condition in Cork harbor. No Paramount camera will be on board the submarine when it abandons civilization. The plan is for Sir Wilkins, himself an expert photographer, to take the pictures, which will be turned over to Paramount News, when the Nautilus returns from the Arctic regions.

THE OPENING SHOT IN THE ADVANCE CAMPAIGN!

Although it may be six to eight weeks before “An American Tragedy” opens on Broadway, Paramount is losing no time in publicizing its impending debut. Sign, pictured above, is atop the Keith Theatre.

EXCLUSIVELY IN PARAMOUNT NEWS!

OFF for the NORTH POLE!

OFF for the NORTH POLE!
Let's Break the Thermometer—"For Mr. Shauer"
“For Mr. Shauer”

T HIS heart-to-heart talk will strike you as a sentimental appeal. I admit it. And I offer no apologies for making it. What else could it be but sentimental, since it involves the personal equation, the human element, and not just the abstract organization.

I am asking you men to go out during the next three months and “shoot the works” in effort, energy and enthusiasm—not out of loyalty to our company, but out of affection for our leader. This next drive—the third quarter—is dedicated to him. It's “For Mr. Shauer.”

I know the high esteem, the deep-rooted respect and the genuine love you entertain for him, both as a forceful, inspiring executive and as a kindly democratic gentleman—his door wide open even to the humblest employee, never too busy to listen to a hard-luck story, or lend a helping hand.

More than once I've heard some of you say, “I'd go to hell for Mr. Shauer.” And you meant it. There was no mistaking your sincerity. That picturesque phraseology summed up all your frank admiration and whole-hearted liking for him.

That is why I feel justified in calling upon you to give concrete expression to your sentiments by coming through the third quarter with a healthy bang.

I think it was the late Robert G. Ingersoll, who once shrewdly observed that it is impossible to persuade a man to go to war in defense of a boarding house—which was another way of saying that men will fight only for those things in which they are personally interested.

COMING IN AUGUST!

With “The Smiling Lieutenant” turning Broadway into a one-way street leading to the Rivoli Theatre, Paramount is preparing to unlimber two more of the “big guns” on its Jubilee Program. These are “An American Tragedy,” which makes its world debut at the Criterion Theatre on August 5, and “Monkey Business,” starring the Four Marx Brothers, which starts its monkey shines at the Rialto Theatre on August 6. Our next month's issue will contain full details of the two openings, together with pictorial displays and reviews of the pictures.

On that basis, the Foreign Legion ought to knock every past record into a cocked hat during the next three months, for there isn’t a man or woman in any part of our world-wide organization—from the managing director down to the lowest film inspector—who hasn't benefitted, directly or indirectly, by the business sagacity, sound judgment and broad human sympathies of E. E. Shauer.

Many of you holding responsible positions owe him a personal debt of gratitude for the faith he showed in you and for the encouragement and support he so generously gave you.

I honestly envy you legionnaires out “on the firing line” the glorious opportunity you now have of paying Mr. Shauer a well-deserved tribute in such tangible form. We at Home Office, “behind the lines,” must be content to evidence our esteem for him in less spectacular fashion.

I can assure you in advance that your efforts will be thoroughly appreciated. The news that “his boys” had turned in a record gross for July, August and September as a compliment to him, will give Mr. Shauer more genuine pleasure and happiness than anything else you can possibly think of. His whole life is wrapped up in the foreign department. And I sometimes feel that if an X-ray were taken of his heart, the words, Foreign Legion, would be found inscribed on it.

You men never had a more powerful incentive to work like hell during the next three months than the knowledge that you are doing it—“For Mr. Shauer”!
A round the World in Six Years!

With this issue, Paramount Around the World celebrates its sixth anniversary as the official "voice" of the Foreign Legion. Through all these six strenuous years of tremendous change and amazing progress...this publication has been an integral part of our foreign organization...a dynamic and inspiring influence in the lives of thousands of Paramount legionnaires...talking their languages...reflecting their ideas...shaping their aims...reporting their activities...mirroring their achievements...recording their sentiments...encouraging their efforts...spurring their fighting spirit...challenging their enterprise. Month in and month out...for seventy-two consecutive issues...this magazine has girdled the globe...carrying in its pages a running chapter of Paramount history as it was made...a vivid and accurate chronicle of events that happened...of records that were established in the far corners of the earth. Now, as it stands on the threshold of its seventh successive year...with the exciting prospect of twelve more round-the-world flights...this house organ, through the Editor, renews its pledge to be as interesting, as informative, and as helpful as possible. But...and it's a big but...please remember that Paramount Around the World is written, not merely for you, but of you. It needs your enthusiastic support...it must have your whole-hearted cooperation...if it is to present a well-rounded picture of the whole foreign department. After all, the Editor is merely your instrument. You legionnaires are the real publishers of the magazine. Its contents reflect you...its continued worth depends upon you. Write and tell the Editor what you are doing. Don't let false modesty deny you the credit you rightfully deserve for your initiative and showmanship. Let your fellow legionnaires benefit by your ideas, just as you expect to profit by theirs. In short, help make Paramount Around the World the valuable medium you want it to be. It's entirely up to you!
AN old Aesop's fable furnishes a timely illustration of what happened in the second quarter drive, just ended. Aesop relates that a lion and a bear once seized upon a young goat at the same moment. While they were busy fighting for its possession, a fox came along, grabbed the unprotected goat, and ran off with it. Imagine their embarrassment!

Scandinavia and Italy will be no less shocked than were the lion and the bear when they learn that, while they were fighting for first place, Chile came along and ran off with the prize.

There is this vital difference between the wily fox and Mr. Villar's goat-getters. (We almost said goat-getters, which would also be correct!) The fox got his prize through trickery whereas the Chile legionnaires won the Lasky trophy by hard work and extraordinary effort. You will recall that they established a new record for gross revenue during May, and by following that up with an equally large volume of business for June they easily captured the honors for the second quarter.

It is really too bad there is only one prize available, for the magnificent performance of Mr. York's "Vikings" and Mr. Alba's "Romans" is worthy of some special tribute. However, they have the satisfaction of knowing their efforts are fully recognized and appreciated by our executives.

Nor were these three the only offices to distinguish themselves. Far from it. Holland, for instance, registered the biggest advance of all, jumping from seventeenth to tenth. The other offices which improved their positions materially include Austria, Great Britain, Germany, Argentina, Australasia, Canal Zone and Latvia.

Spain is still the foremost contender for the yearly grand prize, but only by a hair, so to speak, for France is practically on even terms with it. The "Mitadors" were ahead for the entire three months and have a right to feel proud of their success.

On the Continent, the end of the second quarter finds Mr. Souhami's "Whites" still leading Mr. Schaefer's "Blues" by approximately 24%.

It is gratifying to report that an analysis of the figures shows the foreign department's gross revenue for the first six months of 1931 exceeds that of the first half of 1930. In fact, every month this year has shown a substantial increase over the corresponding month last year. Needless to say, our executives are confident that you legionnaires will make an even better showing during the last half of the year and break the record you established in 1930 by a considerable margin.

But our immediate concern is the next three months' drive—"For Mr. Schauer." And in this connection, we urge you to read and digest Mr. Seidelman's dramatic plea, printed on another page, to make this third quarter drive an impressive tribute to the leader of the Foreign Legion, Mr. Schauer's whole heart and soul is wrapped up in the foreign department, and nothing would give him greater pleasure and satisfaction than to have you men, as evidence of your esteem and affection, roll up a tremendous volume of business that would put all your past achievements in the shade.

Realizing that several of the divisions have been severely handicapped by the falling rate of exchange, Mr. Seidelman has carefully revised their quotas for the new drive, so as to equalize their chance of winning the Schauer trophy. Of necessity, some of the more fortunate offices will have to carry a slightly heavier load, but this is only just, and we are certain they will not feel they are being unduly penalized.

The next three months constitute a crucial chapter in this year's contest. Make it a glorious drive! Go over the top with a bang! Remember—it's "For Mr. Schauer"!
## STANDINGS AS OF JULY 1, 1931

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<th>Country</th>
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New Films Draw Despite Heat!

“NEWLY RICH” IS REAL LAUGH TONIC!

For clean fun and down-to-earth comedy, “Newly Rich” takes the cake! We told you something about this film last month, only we called it “Forbidden Adventure,” which will be its general release title. But the picture is funny under any title and its reception at the Rivoli Theatre, where it played two weeks, before making way for “The Smiling Lieutenant,” bears that statement out.

“Newly Rich” is an ideal combination of adult and juvenile entertainment. The plot revolves around the rivalry for motion picture fame between Mitzi Green and Jackie Searl. Their respective and equally high-bating mothers are Edna May Oliver and Louise Fazenda.

Charlie Ruggles shows just how funny he can be when he is given a chance, and in “The Girl Habit,” his chance is stretched over the entire length of the picture. The result is one of the most rollicking comedies in months.

The title describes the story exactly. Charlie is an incorrigible flirt, who just can’t help falling for every pretty face that meets his eye. The fact that he’s engaged of course, only adds to his troubles. And when one of his mamoratas turns out to be the wife of a gangster, Charlie attempts to escape the latter’s vengeance by going to prison! This gives you but a hint of the fun packed into the six hilarious reels. Tamara Geva and Sue Conroy, both well known to the Broadway stage, are the two charming feminine leads, and Margaret Dumont, remembered for her role as Mrs. Rittenhouse in “Animal Crackers,” gives a first-rate performance as Charlie’s potential mother-in-law.

“The Girl Habit” is a “wow.”

CHARLIE RUGGLES shows just how funny he can be when he is given a chance, and in “The Girl Habit,” his chance is stretched over the entire length of the picture. The result is one of the most rollicking comedies in months.

As the title suggests, “Women Love Once” is designed to appeal to the feminine portion of the audience primarily, but the masculine element will find it interesting as well. The capital performance of Paul Lukas as the ultra-modern artist assures that.

All the ready-made ingredients of heart-throbbing drama are present in the film—mother love, a wife’s loyalty, the emotional conflict between husband and wife, complicated by “the other man” and “the other woman,” a sort of “double-triangle” situation. Eleanor Boardman makes her Paramount debut in this picture, and gives fresh proof of her splendid ability as an actress of power and depth and sincerity. Judith Wood, Juliette Compton and Geoffrey Kerr round out the grade-A cast. “Women Love Once” will please!

“THE SECRET CALL” is notable because it introduces Peggy Shannon to the film public. She is an eye-full to begin with, and her portrayal of the wise little telephone operator stamps her as the possessor of genuine histrionic talent. It certainly looks like our studio executives made a ten-dollar mistake when they substituted her in this role originally assigned to Clara Bow.

The story is an up-to-the-minute revelation of the crooked politics behind the government of a big city. The romance between Miss Shannon and Richard Arlen only serves to emphasize the dramatic thread of the plot, since Arlen is the son of the big political boss who had ruined Miss Shannon’s father. The smashing climax, involving the politician’s own daughter, is the high spot of the film.
The Frosting on the Cake!

It is an axiom of show business that short subjects are to a well-balanced program what dessert is to a well-balanced meal. So it behooves you legionnaires, when you go out to sell PARAMOUNT'S JUBILEE PROGRAM—our 20th birthday cake—to call the exhibitors' attention not only to the tempting ingredients of the cake itself—our quality features—but to the rich frosting on the cake—our quality shorts. Because the same painstaking effort and production showmanship lavished on Paramount's full length pictures are employed in making the Paramount Comedies, Acts, Pictorials, Screen Songs and Talkartoons. As for the Paramount Sound News, it is admitted the peer of all the news reels in the field. The idea that shorts are merely "fillers" is old-fashioned, and, in the case of Paramount's quality shorts, absolutely unjustifiable. The Paramount brand of shorts are miniature entertainments that often steal the honors from the feature picture on the program. Sell and exploit Paramount shorts with confidence and enthusiasm!
DOUBLE TIE-UP EXPLOITS "TABU" IN GUATEMALA

FULLY convinced, after screening "Tabu," that the right kind of exploitation would balloon the picture into a big money-maker, S. E. Pierpoint, branch manager for Guatemala, put on his thinking cap, rolled up his sleeves, and went to work. The result of his labors is described below in his own words, but we want to say right here that the means he used to accomplish his purpose, which was to make Guatemala City "Tabu"-concerns as quickly as possible, is not the important thing. The important thing is that he realized ordinary publicity wouldn't do. This picture called for and deserved special promotional effort, if the public was to be thoroughly impressed with its importance as an outstanding entertainment. This is what Mr. Pierpoint did.

"We made a tie-up on this picture with the local firm of the British-American Tobacco Company, manufacturers of the most popular cigarettes in this country called "Emu." It was a three-way tie-up taking in one of the prominent tie-ups in town, in whose show window we placed an electric clock. A total of twenty tickets to the premiere of the picture were offered as prizes to those who came nearest to guessing when the clock would be stopped each day. Only those buying "Emu" cigarettes in the store were entitled to guess.

"Quarter page ads announced the contest in the principal newspapers. In addition we got front page stories on the contest. The newspaper advertising didn't cost a cent. In fact the entire tie-up didn't cost Paramount more than a dollar. The contest lasted two weeks, ending the day before the picture opened at the Capitol Theatre on July 12.

"I think we got a better break in the contest than the store or the cigarette company."

GUATEMALA'S "SMOKING HOT" TIE-UP ON "TABU"

Here's a reduced reproduction of the quarter page ad that appeared in several Guatemalan City newspapers, announcing the tobacco tie-up cooled on "Tabu" (described in column on the left). Three hundred thousand of these announcements were printed up several thousand of them are heralds. The picture got all the best of it!
CHEVALIER MASTERPIECE MOVES TO RIVOLI; BREAKING RECORDS IN OTHER KEY CITIES

AFTER seven big weeks at the Criterion Theatre, "The Smiling Lieutenant" moved over to the Rivoli Theatre to continue its Broadway run, so as to make room for "An American Tragedy," which opens early in August.

The resounding success of this Chevalier-Lubitsch hit in New York is being duplicated in other key cities throughout the country. In Chicago, despite a terrific heat wave, the picture in its first week at the United Artists Theatre equalled the attendance record set by "The Vagabond King."

Even more remarkable is the fact that when the film opened at the Carthay Circle Theatre in Los Angeles, it had the greatest advance seat sale of any picture in years. The five dollar premiere there was a sellout, with the biggest opening night gross of the year. And it was one of the hottest nights of the summer, too!

THE Rivoli Theatre showmen, to impress on the public that the Chevalier picture was now housed there, pulled a stunt, worth filing away for future reference. It can be used in connection with any picture. Here's the idea as it was explained to the public:

"Watch the front of the Rivoli Theatre all this week and you may receive two free admissions. It's this way: the Rivoli has a mysterious young cameraman travelling around town who snaps you when you least expect it, and most times when you don't even know it. You may be coming out of the subway, in a store, on your way to lunch, sitting in the park or promenading along the avenue. Keep your eyes open for him because if you can identify your picture, which will be posted in front of the Rivoli this week, you may demand two free seats to see "The Smiling Lieutenant."

STILL MARCHING MERRILY ON BROADWAY!

As we write this, "The Smiling Lieutenant" is rounding out its ninth week on Broadway, with its drawing power still intact.

With a newspaper advertising campaign calling for a total lineage of 380,403 lines in a selected list of 317 papers in 147 cities of the United States, Paramount will inaugurate its Twentieth Birthday Jubilee celebration in August. The first advertisement will be run in connection with the general release of "The Smiling Lieutenant."

Each of the newspaper ads calls for 1200 line space and in addition to its message about "The Smiling Lieutenant" will also call attention to the coming of other great Paramount Pictures such as "An American Tragedy," "Monkey Business," "Huckleberry Finn," "24 Hours," "A Farewell to Arms," "Lives of a Bengal Lancer."

MUSIC HATH CHARMS!

This is the cover for two songs, "One More Hour of Love" and "While Hearts Are Singing" from the Chevalier hit. Published by the Famous Music Corporation. Do all you can to push these numbers!

RUTH CHATTERTON SUPERB IN "MAGNIFICENT LIE"

Generally recognized as one of the three leading feminine stars on the screen, Ruth Chatterton gives ample evidence of her superb ability to touch the highest peaks of drama and the profoundest depths of emotion in her latest starring vehicle, "The Magnificent Lie."

As the cafe entertainer, who impersonates a famous French actress out of kindness to a blind war veteran laboring under a romantic illusion, Miss Chatterton contributes another vivid characterization to her gallery of screen portrayals.

Ralph Bellamy, recruited from the Broadway stage, makes an attractive and dramatically effective leading man. Stuart Erwin is his usual capable self. And the direction by Berthold Viertel deserves honorable mention.

SIGNS NEW CONTRACT!

Just before he sailed for a ten weeks' vacation on the Riviera, Maurice Chevalier signed a new contract with Paramount which assures his services to our company for several more years.

"HONEYMOON LANE," HOMEY COMEDY-ROMANCE

Eddie Dowling, popular legitimate star and playwright, who knows what the public wants and gave it to them in "The Rainbow Man" (which Paramount released in 1929) has turned out another appetizing entertainment dish entitled "Honeymoon Lane."

It is a delightful blend of comedy and romance along homelike lines, clean as a whistle, with a catchy song (from which the picture gets its name) for good measure.

The plot is a simple tale of a wide-awake young fellow who makes a success of a run-down hotel. Dowling has surrounded himself with a strong cast which includes June Collyer, Noah Beery, Raymond Hatton, Mary Carr and Ray Dooley.
CHILE SIEGERT IM WETTBEWERB DES ZWEIEN VIERTELJAHRES!


Skandinavien und Italien werden nicht nieder überschritten sein wie der Löwe und Bär des Aesopus, wenn sie horen, dass Chile der Preis zuweisen, für die ersten drei Monate des Jahres mit einem einzigartigen Einnahmen Rekord verzeichnen konnte. Chile behielt diese Rekordleistung auch im Monat Juni bei und zögert keineswegs auf die ein gemeinsame Freude bereiten, als die Tatsache, dass alle Legionäre wie ein Mann alle bisherigen Einnahmen mit neuen Rekordleistungen in den Schatten stellt.

In Anbetracht der Inflation, welche im Bereich verschiedener Filialen ihr Unwesen treibt, hat Mr. Seidellman die Quoten für das neue Quartal so zusammengestellt, dass auch diese Filialen eine Chance haben, Mr. Shauer's Trophäe zu gewinnen. Die Filialen haben erhöhte Quoten erhalten und wir hoffen, dass diese sich nicht zurücksetzen füllen oder das Empfinden haben, ungerechter Behandlung ausgesetzt worden zu sein.

Die kommenden drei Monate sind das ausschlaggebende Kapitel des diesjährigen Kontests. Gestalten Sie es zu einem siegreichen Kapitel! Leisten Sie Ihr Allerbestes! Denken Sie daran: Es ist für Mr. Shauer!

UNSERE KURZFILME

Diese Ausgabe des Paramount Around the World sieht im Zeichen des sechsten Geburtstages des offiziellen Organs unserer Auslandsorganisation.

Hat der Inhalt unseres Hausorgans während dieser Zeit seine Leser gefesselt, so ist diese Tatsache weniger auf die Redaktion als auf die Auslandsabteilung selbst zurückzuführen, denn im Paramount Around the World spiegeln sich gewissermassen die hervorragenden bewundernswürdigen Leistungen unserer Legionäre wieder. Darum vergessen Sie nicht, dass unser Hausorgan weniger für Sie als Auslandsleute und nicht für Ihren Freund Mr. Shauer's World Around the World braucht Ihre Unterstützung und es bedarf Ihrer Hilfe, um den wahren Geist unserer Auslandsorganisation zum Ausdruck zu bringen!
THE TRUTH ABOUT MARGON'S TRIP TO MEXICO!

CLARENCE C. MARGON, of the Home Office foreign department staff, just returned from a two months’ visit to Mexico City, his old stamping ground, where he supervised our local office during the recent changes that took place down there.

Cross-examined by our Editor Clarence with characteristic modesty, parried our questions regarding his accomplishments. We had heard rumors, and were determined to find out the truth. Fortunately a letter received by Mr. Zukor from an exhibitor in Mexico found its way into our hands. It sheds considerable light on Margon’s trip. The following is an excerpt from the exhibitor’s letter:

"After over a year of separation, we have entered into a new contract with your Mr. Margon in the sum of $5,000, the largest contract we have ever placed with any single producer, and, we understand, the largest contract ever placed in Mexico, with the possible exception of Mexico City.

"Our new contact enters into force August 7th, and we have already sensed the pleasant reaction of our patrons to our screen announcements that Paramount films will again appear in our theatres. Frankly, we have missed them.

"We have never known conditions in this republic to be as acute as they are at this moment, however, we propose to be optimists, and the best evidence of that fact is the size of our new contact.

"We wish to take this opportunity to express our appreciation of the courteous treatment we have received from Mr. Margon. Our relations from now on will be of the friendliest and most cordial character."

That's the truth about Margon!
Paramount brings to the screen

AN AMERICAN TRAGEDY

based upon the powerful novel by
THEODORE DREISER

With
PHILLIPS HOLMES
SYLVIA SIDNEY
FRANCES DEE

Directed by
JOSEF VON STERNBERG
another mighty dramastarpiece

A DRAMA

of love, temptation, courage and folly that might happen to YOU

MILLIONS the world over have read the vital story

MILLIONS eagerly await the startling picture
KORTE FILMS

De gebruikelijke kwaliteit en superieure afwerking van Paramount's groote films is terug te vinden in al onze korte films. Of het korte onderwerpen van een of twee rollen zijn, liedades, of wat dan ook, zij worden vervaardigd met het zelfde idee als de grotere films; geschikt voor het beste programma.

Het Paramount Nieuws staat natuurlijk reeds lang bekend als het beste op het gebied van film nieuws. Daar zullen de artikelen onder vele vreemde namen afgedrukt, blijft het een feit, dat wij beroep hebben gedurende de afgelopen jaren, steeds de belangrijkste en interessante gebeurtenissen in dit blad op te nemen. Het heeft van maand tot maand uitgegeven aan de lezers en gevolgen van een voortdurend in aantal toenemende groep, vernuftige, hardwerkende piëntere verhaallders.

Als dit organje 'rouw maar aangename als onderhoudende leraar heeft verschaf is dat niet zozeer aan de dankelijk te denken van het blad als wel aan de Buitenlandsche Afdeling zelf. Want ongeacht de feite, dat wij beroep hebben gedurende de afgelopen jaren, steeds de belangrijkste en interessante gebeurtenissen in dit blad op te nemen. Het heeft van maand tot maand uiting gegeven aan de lezers en gevolgen van een voortdurend in aantal toenemende groep, vernuftige, hardwerkende piëntere verhaallders.

CHILI WINT DEN TWEEDEN KWartaALPRIJS

EEN oude fabel van Esopus is een goede toelichting van hetgeen in het tweede kwartaal geschiede. Esopus vertelt ons van een leeuw en een heer, die tegelijk een geitje aanvielen. Terwijl zij om hun prooi vochten, nam een van de beiden het geitje mee.

Skandinavie en Italië zullen niet minder verwonderd staan te kijken, dan de leeuw en de heer, want terwijl deze twee divisies om de eerste plaats vochten, ging Chili kalm en bijna ongemerkt door met zijn prijzen.


Het is wel jammer dat er niet meer prijzen beschikbaar zijn voor onze schitterende prestaties van York's 'Vikings' en Aboaf's 'Romein', zijn zeer zeker een speciale loofting waard. Deze twee divisies maken evenwel volkomen, dat hun krachtsinspanningen tot volle gewaarwording door de directie kwamen.


In continentale Europa zijn Soummam's 'Witten', Schaefer's 'Blauwen' 25 cent voor.

Het verheugt ons te kunnen vermelden dat de bruit opbrengst voor de eerste zes maanden in 1931 grootter is dan voor de eerste zes maanden in 1930. Wat dat betreft toen de elke maand van het afgelopen halve jaar een vooruitgang op dezelfde maanden in 1930. Wij hoeven niet te zeggen, dat de directie een enorme groeteren vooruitgang verwacht van de buitenlanders gedurende de laatste zes maanden en dat alle records van 1930 verbeterd zullen worden.

DOCH thans zijn aller oogen gevestigd op de eerstvolgende drie maanden, het derde kwartaal van het tournooi 1931. Dat kwartaal gaat om den door den Heer Shauer uitgeleend prijs en wij vestigen opnieuw een opvallend hoog niveau. Wij vrezen daarentegen, dat de directie al deze prijzen past op een iets meer vooruitgang dan de afgelopen kwartaal.

WONG MEETS WONG!

Anna May Wong displayed a bit of sound film from her initial Paramount picture, "Daughter of the Dragon," to H. W. Wong, new Chinese Consul-General to San Francisco for the Nationalist government, when he visited our Hollywood studios. The two are not related.

"SMILING LIEUTENANT"


The New Yorksche succes van "The Smiling Lieutenant" werd in de meeste Amerikaansche hoofdsteden nagevolgd. Ondanks de hittegolf behaalde de film in de eerste week in het Chicago Theatre het record van "The Vagabond King." Nog merkwaardiger is het feit, dat toen de rolprent in Los Angeles geaccepteerd werd, de voor-verkoop van platen grooter was dan ooit tevoren. De premiere aldaar was een uitverkochte zaal en als men gisteravond mee houdt, dat elke plaats 50 dollars opbracht, moet men het, dat de heetste hittegolf weinig invloed had op de belangstelling voor de film "Cheesler," waarvan het scenario thans geschreven wordt door de vermaarde Weense romanschrijver, Vicki Baum.

DE HEER ZUKOR GEHULDIGD


De Orde van Santiago, de Portugese onderscheiding, werd aan den Heer Zukor overgedragen op zijn kantoor in het Paramount Ge- bouw door Dr. Ramos, Consul van Portugal en door den Consul-Gene- raal van Brazilie.
Paramounteers in the "PURELY PERSONAL" News of the Month

In Memoriam

IT is with profound regret and a sense of personal loss that we report the sudden death on Friday, July 24th, of E. J. Lipow, for many years a representative of the foreign department. During recent months, Mr. Lipow had acted as district manager for the Paramount offices in Austria, Poland, Jugoslavia, Roumania and the Baltics, with headquarters at Berlin. His death occurred at Zagreb, Jugoslavia, while on a business trip.

Mr. Lipow was an American citizen and before going to Europe was engaged in business in this country. He was one of our most capable sales executives in our foreign organization. And those of us who worked with him knew him to be a square shooter and a regular fellow.

On behalf of Paramounteers the world over, we extend our deepest sympathy to Mr. Lipow's family.

MANAGING DIRECTOR MADAN THEATRES LTD. DIES IN CALCUTTA—WAS FILM PIONEER

WORD has been received by officials of Paramount's foreign department of the recent death in Calcutta, India, of Rustomji Khursedji Dotivala, managing director of Madan Theatres Ltd., and well known throughout the East as a film pioneer.

Mr. Rustomji, as he was popularly known, was the first man to introduce motion pictures into India on a commercial scale. He opened the first picture theatre in Calcutta in 1913; exhibited the first talking film in that country in 1919, and last year brought out complete apparatus for producing native films.

As a mark of respect to the deceased, all cinemas and theatres throughout Madan's Circuit were closed for one day.

The Madan organization distributes as well as exhibits Paramount pictures in their territory.

HUNGARIAN GOVERNMENT HONORS ADOLPH ZUKOR

Adolph Zukor, president of Paramount, who was born in the town of Riese, Hungary, which he has gone back to visit several times since his arrival in America as a boy, was decorated June 19 by the Hungarian government.

Count Laszlo Szechenyi, Hungarian Minister to the United States, assisted by George de Ghika, Consul General of Hungary, presented to Mr. Zukor the decoration of Commander in the Hungarian Order of Merit, awarded by Admiral Horthy, Regent of Hungary.

The presentation was made at Mr. Zukor's country place at New City, in the presence of a small group of friends. Talking pictures of the ceremony and addresses were made both in English and Hungarian.

DINNER MARKS SIGNING OF JAPANESE DISTRIBUTION CONTRACT

According to advice received from the Orient, Tom D. Corkman, managing director for Japan, has acquired the distribution rights in a group of pictures to be produced by the Bantsuma Productions. In an interview with the local trade press, Mr. Corkman said, "If the first Bantsuma film turns out satisfactorily, I shall reconvene this film to Paramount, to be released throughout the United States under the Paramount trademark. My contract with Mr. Bantsuma calls for eight pictures a year." To celebrate the signing of the contract, Mr. Corkman gave a dinner to Mr. Corkman and his Paramounteers. In the photo above, Tom Corkman is in the center sitting down, with Mr. Bantsuma on his right in Japanese costume.

GEORGE WELTNER RETURNS AFTER TRIP THROUGH S. A. TERRITORY

George Weltner, of the Home Office foreign department, returned the last of June, following a two months' trip through the South American territory.

"My admiration for the legionnaires in 'D told our Editor, "has increased a thousand percent. After observing conditions at first hand, one first begins to appreciate the difficulties they have to contend with, and how magnificently they are applying themselves to the task in hand." Paramount stars, he found, are as popular as ever, and Paramount's superimposed pictures are the biggest money-makers.

Jerry Sussman

“Goodbye,” and “Gosh, but it’s hot here,” then he sailed for a four weeks' vacation in Europe. Although ready to admit that economic conditions in his territory were far from satisfactory, Jerry expressed great confidence that Harry Novak and his gang would come through with flying colors, depression or no depression. O.K., Jerry, and bon voyage!

Jerry Sussman

The President's Friend

Alfonso Wagner, branch manager of Columbia, received an autographed photograph from the President of Columbia, as a token of the latter's personal esteem for him and admiration for Paramount.

E. J. LIPOW

District Manager for Paramount in Central Europe whose sudden death on July 24 has saddened his many friends in the organization.

JERRY SUSSMAN ARRIVES ENROUTE TO EUROPE

J. E R O M E J. P. SUSSMAN, special representative for Central America, affectionately known as Jerry to his former Home Office associates, arrived in New York on July 21. He only stayed long enough to say, "Hello," and "Gosh, but it's hot here," then he sailed for a four weeks' vacation in Europe. Although ready to admit that economic conditions in his territory were far from satisfactory, Jerry expressed great confidence that Harry Novak and his gang would come through with flying colors, depression or no depression. O.K., Jerry, and bon voyage!

Rustomji K. Dotivala

Mr. Zukor Receives Portuguese Decoration

Representatives of the Portuguese government officially presented to Adolph Zukor the Grand Cross of the Order of Sagallo on July 2, recently awarded him by the Republic of Portugal. The presentation was made by Dr. João de Deus Ramos, Consul of Portugal, assisted by Vice Consul Figueiredo (right) and Consul General Siopampa de Brazil (left) at the Home Office.
O CHILE GANHA O SEGUNDO TRIMESTRE!

Uma antissipar de fabula de Espanho oferece oportunidade de ilustração sobre o que se deu no segundo trimestre do nosso concurso internacional. Conta Espanho que um leão e um urso, tendo apaixonado um cabrito, discutiam e brigavam sobre a apreciação preza, quando uma raposa, que nenhum trabalho tivera em apurar o cabrito, vendo-o sem guarda, corre com o petisco e vae com elo longe dali.

A Scandinavia e a Itália a estas horas lous de estar tão surpreendidas quanto o leão e o urso da fabula ao terem conhecimento de que, enquanto elas discutiam sobre o prêmio do segundo trimestre do nosso concurso, veio o Chile, de quem ninguém falava, e zás, lá se vae com o bólo!

Ha, entretanto, uma diferença entre a raposa de Espanho e os legiários chilenos. E' que a velhaca da fabula obteve o caso por puro acidente, enquanto que a divisa de Mr. Villar teve de trabalhar duro para o obter. Come vémos, os chilenos tinham uma boa margem em renda bruta, em maio último, e com os bons apurados de junho, fácil lhes foi conquistar o prêmio-Lavino.

E' uma pena que só haja em cada trimestre apenas um único prêmio, pois o hercúleo esforço de "Vikings" de Mr. York e os "Romanos" de Mr. Aboaf, bem merecia uma compensação dois de premio, mas, como tal não existia, baste-lhes o reconhecimento dos nossos chefe conquissegadores.

Mas não foram estes tres os únicos que se distinguiram na segun-
da parte do concurso. A Hollanda, por exemplo, fez bonito de verdade, ao saltar do decimo-setimo logo para o decimo. Os outros territórios, que melhoraram as suas posi-
cionanças estrategicamente, foram a Gran-Bretanha, Alemanha, Arego-
tina, Australasia, Zona do Canal de La Veta, etc...

E' a Española continua de atuação, à espera de uma brecha para en-
trar. Os "Matadores" medem for-
cas com a França, que também faz questão de capturar o grande pre-
mio. Ganheu não ou, o esforço que elas têem dispêndido merece os nossos applausos.

E' digno de menção o facto de, em análise, acharmos que a renda do nosso departamento estrangeiro, neste último seis meses, mostra um sensível aumento em compa-
ração com igual período do ano de 1930. Em verdade, cada mes do ano corrente assinala um apre-
ciável crescimento de renda em rela-
ção ao ano passado. Assim sen-
do, esperamos os nossos dirigentes que as legiões estrangeiras realizem nos dois últimos trimestres deste ano um apurado capaz de ultra-
passar o record estabelecido em 1930.

Mas, o que mais nos interessa, agora, é preparar os annuários para os proximos e penultimo trimestre—d'ada do Mr. Shauer. Sobre o assunto, deixem os interessados o que em outra secção diz Mr. Seidel-
man, ao fazer um apello para que este trimestre seja o mais impres-
sivo triunfo o Mr. Shauer, cujo ca-
rijo e devotamento é todo para o departamento por elle creado e por elle querido. Nada dará maior satis-
fação a Mr. Shauer do que ver o seu departamento trabalhando para um novo record, que ultrapasse to-
os os records passados.

Considerando que algumas das nos-
sas divisões sofreram grandes redu-
ções nas suas rendas devidas às baixas de cambio, Mr. Seideman, a isso atendendo, fez uma revisão nas suas quotas, através de que as mesmas não encontrem dificuldados-
ds em concorrer ao premio-Shauer. Naturalmente, outras divisões tive-
ram de ter as suas augmentadas, para o devido equilibrio do nosso plano economico, mas isso de certo não lhes sobrecarregar muito a tarefa que têm em mão.

Os proximos tres meses são, pois, o periodo em que esperamos a mais
magnificência dos nossos amigos do exterior. Avante, pois, e façamos deste novo trimestre o mais impor-
te capítulo da nossa história! Cumpramos-nos nós que o "Premio Shauer" que ora se discute!

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OS ASSUMPTOS CURTOS

O ALTA qualidade e a fina mão-
de-obra que caracterizam to-
das as produções Paramount, de
se enconram não na figura de
mãe, mas, também nos nossos assun-
ritos, os quais merecem os mesmos
cuidados, durante a sua produ-
ção, que os filmes regulares. Está no
caso o desenho de duas e uma
páginas, os "Paramount Ponticais" e a
Caricaturas animadas, etc.

Quanto ao "Paramount Sound News", que é indiscutivelmente o
melhor cine-jornal que se conhece,
sabemos que nada deixa a desej,"

Em regra geral, os exhibidores
agilityasam os "assumptos curtos" como material de enchimento de
programma, sem lhes dar o relevo
que merecem.

Os assumptos cur-
tos da Paramount são pequenas pe-
ças cinematograficas que devem
mercer maior desvelo na sua co-
locação, pois hainam sempre a nos-
sas salas.

Aos senhores agentes, recomenda-
mos maior confiança nos nossos assun-
ritos, os quais lhes de-
ver melhor o mesmo cuidado que
dispendiam aos filmes regulares.

As comedias e caricaturas são uma
necessidade em todo programa.

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O TENENTE SEDUCTOR

PELAOS de haver feito uma
temporada de sete semanas
no Theatro Critério, o novo filme do
Chevalier-Lubitsch vem de ser
transferido para o Rívoli, que é uma
casa mais espaçosa, dando assim
lar a "Uma Tragedia Americana," que
vai fazer a sua estreia no Cri-
tério.

O grande exílo obtido pelo "Te-
nente Seducor" na Broadway, em
Nova York, tem sido repetido em
todas as grandes cidades norte-americanas, onde a bella produção de
Lubitsch já foi mostrada.

O despeito do calor infernal que
reina em Chicago, a primeira sema-
na do filme naquela cidade igualou-se
à semana de estreia do "Rei
Vagabundo." Enquanto isto, em
Los Angeles, obteve o filme de
Chevalier o maior sucesso cinematico-
grafico que ali já se presenciou
-e venderam-se as entradas para a
premier a cinco dolares cada una.

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MR. ZUKOR CONDECORADO

MR. ADOLPH Zukor foi con-
decorado a 19 de junho ul-
timo pelo governo hungaro, e a 2 de julho pelo governo portuguez.

A commenda hungara, uma me-
dalha da Ordem do Mérito, foi of-
ferencia ao presidente da Para-
mount pelo Conde Szecheny, mi-
nistro da Hungria em Washington,
representando o governo de ser-
paiz.

O oferecimento da insignia da Ordem de Santiago, homenage da
governo portuguez ao presidente da
Paramount, teve lugar no gobi-
arte particular de Mr. Zukor, no
proprlo da Paramount, em Nova
York. Ao acto compareceram o
Consul Ramos, por Portugal, e Dr.
Sebastião Sampaio, consul geral do
Brasil.

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A SYMBOL OF "MATADOR" PICTORIAL!

As a token of their esteem and affection, the "Matadors" presented to new leader, Managing Director Messeri, the sculpted bronze group, pictured above, symbolizing their victory over quota. If the Spanish legionnaires maintain their lead in the contest, Mr. Messeri will be able to add Mr. Zukor's prize to his collection.

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ROMANCE A LA GAUCHO!

In this cartoon from the Argentine house organ, "Los Gauchos," Quota is represented as a fair maid being woody by Manager Fred Lange (extreme right) and a couple of other rivals, probably Messer. Villar and Messeri. But it is noteworthy that the gal is smiling at Fred! Still, the other two haven't done so badly up to now!
A CHINESE CRITICISM OF "TABU"

The following review of "Tabu"—appearing in the "North-China Daily News," following the premiere of the picture in Shanghai, is of interest because it emphasizes the universal appeal of the production. "Tabu"'s chief charm lies in its being "different." This is what the critic had to say:

"With due regard for the danger of superlatives, it must be said that 'Tabu,' now showing at the Capitol Theatre, is an unforgettable beautiful production. Like rain after prolonged drought, it refreshes after the surfeit of moronic machismo which has of late been forced upon devotees to the silver screen. Basically a silent picture, with sound accompaniment, it nevertheless proves how beauty can, 'of itself persuade the eyes of men without an orator.'"

"The principal actors, a youth and a maid of Polynesian extraction—he with a front like Jove, an eye like Mars, a station like the heral-Mercury, a combination in short, of attributes upon which every mythical god would seem to have set his seal to give assurance of a man; she the embodiment of all that Nature ever planned—are torn from their natural habitat in the South Pacific to the fatal, jazzy, mad, gin-seeking atmosphere of what we are pleased to call civilization, by a tribal prohibition."

"Ever flying before the inexplicable consequences of blind tradition, strong in their innocence and entire in their simplicity of mind, they eventually succumb to a fate which is as unexpected as it is dramatic. Matahi, the youth, shows convincingly how in his philosophy death for love is not death, but martyrdom: Reta, the maid, who is destined to preserve all things of primitive honour—to be tabu—has brought home to her in a bitingly beautiful way the fact that in her circumstances life must tend on life and heart on heart to separate a dream and a grave."

"A picture to be seen by those who have faith in the screen's capabilities and are willing to forgive its past blemishes."

A BERLIN PREMIERE!

The opening of "Rango" at the Ufa-Pavillon Theatre in Berlin almost started a riot in the German capital. Police had to be called out to handle the frenzied mob that stormed the box office. What added to the excitement was the presence of Paramount's "trackless train," which helped advertise the premiere. Photo shows part of the crowd and the "train" in front of the theatre.

ELABORATE FRONT!

Even in this small photograph it is obvious that the Suipacha Theatre, Buenos Aires, took great pains in putting up an elaborate display on the front to exploit "Feet First."

AN EFFECTIVE BROADSIDE ON "AMERICAN TRAGEDY"

The Home Office advertising department has turned out a broadside on "American Tragedy" that is one of the most effective pieces of sales literature we have ever seen. In fact, it's so good that it will be used as the regular herald by the ad sales department. Samples have been sent to all the foreign offices. Adapt it to your own needs!

EYE-STOPPER!

A gigantic cut-out of Gary Cooper and Marlene Dietrich tops the marquee display used by the Ideal Theatre, Buenos Aires, to call attention to the showing of "Morocco."

CHEVALIER FILM BEST YET CABLE SCHAEFER, YORK

Cables just received by Mr. Schaefer from Gus Schaefer, general manager for Germany and Central Europe, and Carl P. York, general manager for Scandinavia, hail "The Smiling Lieutenant" unqualifiedly as the greatest money-maker Paramount has ever produced. This is not only their personal opinions but the hard-boiled judgment of exhibitors for whom they screened the picture. Here's what Mr. Schaefer had to say:

"Smiling Lieutenant" best set. Have screened same for first run Budapest and Prague. Both agree it will beat Love Parade records. Will hold trade show in Germany next week. Everybody here agrees greatest picture set.

And Mr. York's enthusiasm ran as follows:


There's no two ways about it—you can't beat Paramount!
Les Petits Films

Petits Films Ou Grands Films, Les Meilleurs Sont Des Paramount!

"PAR T. S. E."

"LA BRIGADE DE BRUIT"

"LA MALLE"

LES PETITS FILMS
UNE qualité suprême et une excellente constance caractérisent également tous les films Paramount, petits ou grands. Le même effort insaisissable et la même maîtrise de la production qui ont généralement accosté les grands films, sont mis en jeu pour les comédies d’un ou deux rôles, les Pictorials, les caricatures animées, les chansons filmées et aux seuls de variété.

Quant aux actualités sonores Paramount, elles sont sans conteste les "leaders" dans ce champ d'action.

L'Idée que les petits films sont simplement des bouche-trous est vieillotte, et, dans le cas des petits films Paramount de qualité, absolument injustifiable. Remarquez que les "courts Paramount" sont des divertissements en miniature qui souvent emportent les honneurs par dessus les grands films du programme. Verrouillez et exploitez les "courts Paramount" avec la même confiance et le même enthousiasme que vous employez à commercialiser et annoncer les grands films Paramount, et vous verrez les fous piller le marché ! Ils aident à créer des affaires ! Recommandez-les !

NOTRE REVUE CELEBRE SON SIXIEME ANNEE-VERSaire
LE numéro marque le sixième anniversaire de Paramount Around the World, la "voix" officielle de la Légion Etrangère.

Si ses articles sont d'une lecture intéressante et pleine d'inspiration, prenez le crédit en revient non pas autant au personnel de rédaction qu'à la Légion Etrangère elle-même. Dans ces pages de Paramount Around the World, vous autres légionnaires trouvez un miroir qui reflète vos accomplissements brillants et inspirateurs. Souvenez-vous toujours que cette revue n'est pas simplement publiée pour vous, mais que vous en êtes le sujet. Elle a besoin de votre appui enthousiaste, elle doit avoir votre entière coopération coriace si elle doit symboliser l'esprit du Département Etranger.
IL CILE VINCE IL CONCORSO DEL TRIMESTRE!

Una vecchia favola di Esopo dà una opportuna illustrazione di quel che è avvenuto nel concorso del secondo trimestre, appunto terminato. Esopo racconta che un leone ed un orso una volta affrontarono un carretto che era stato abbandonato... 

Sia la Scandinavia che l'Italia non resteranno meno trasciolte di quanto che è avvenuto nel Cile, orso quando apprenderanno che, mentre essi trottavano per raggiungere il prossimo posto, il Cile è arrivato alla corsa ed è scappato col premio.

Ma c'è una bella differenza fra la turbola volpe e gl'intraprendenti ragazzini di Mr. Vilar: quella cioè che la volpe a fine dell'anno, Viscia, mentre che i Legionari del Cile hanno vinto il trofeo Lasky con ardite fatiche e sforzi straordinari, che hanno permesso di ottenere una cifra mai ottenuta per entrata lorda durante il mese di maggio e finalmente, comunque, ottenuti premi al fine di mese di giugno, era più che naturale che i sproporzionati garanti degli onori del secondo trimestre.

E un peccato, tuttavia, che ci sia un solo premio disponibile, perché il modo come si sono comportati sia a fine d'anno Mr. Viscia, "Romani" di Mr. Abbof meritò proprio un tributo speciale. Tuttavia a loro resta la soddisfazione di sapere che hanno giustamente riconosciuto ed apprezzati dai nostri funzionari.

Né furono soltanto questi tre gli uffici che si distinsero. Niente affatto, per quanto sia avvenuto nella prima sezione della rivista non viene scritta per voi, ma che parla di voi. Essa abbina del nostro entusiastico appoggio, essa non gode del merito. La sua partecipazione alla nostra corsa è stata una cooperazione che se deve raggiungere il suo intento - quello cioè di affermare, per intero, lo spirito del Dipartimento Estero.

"SMILING LIEUTENANT"

O parla del sergentato putte del cinema, "The Smiling Lieutenant" si è trasferito al Rivoli Theatre, ove continua ad essere un film che colora il nostro tempo e che farà sognare l'umanità di un giorno magico.

Il successo di questo capolavoro di David Lean e Richard Attenborough è stato replicato in molte metropoli del mondo, e il film si è dimostrato un grande successo in qualsiasi parte del mondo.

DI ROMA WELCOMES GARY!

Gary Cooper, now touring Europe on his vacation, arrived in Rome and received a hearty Paramount welcome from the local legionaries. He is pictured above with Managing Director Americo Aboaf.

LA VOSTRA RIVISTA CELEBRA IL 6° ANNIVERSARIO

Questo numero segna il sesto anniversario di Paramount Around the World, la "casa" ufficiale della Legione Estera. Durante sei anni di strenuo lavoro, questa pubblicazione, sotto vari nomi, ha fatto da credo e accudimento riparato per molti eventi e i nostri organizzazioni estere Paramount sono state in molti casi in tutti i mesi.

In Roma, essa ha sintetizzato l'esperienza collaborativa di un semplice e sincero servizio di preti, direttori teatrali e professionisti di ingegnosi di iniziative e di risorse.

Se il suo contenuto ha offerto un materiale di lettura dinamico e colorato, il merito di ciò è dovuto non assolutamente ai redattori, ma anche e assai più alla Legione Estera stessa.

Nelle pagine di Paramount Around the World, voi tutti legionari vi trovate innanzi alla specchio che riflettono le vostre vittorie brillanti e piane di ispirazione, da sé stesse avviate e che si vedono. La nostra rivista non viene scritta per voi, ma che parla di voi. Essa abbinà del nostro entusiastico appoggio, essa non gode del merito. La sua partecipazione alla nostra corsa è stata una cooperazione che se deve raggiungere il suo intento - quello cioè di affermare, per intero, lo spirito del Dipartimento Estero.

"WOMEN LOVE ONCE"

Robert Montgomery e Mary Pickford, come è noto, andavano sempre a caccia di spunti per il loro lavoro di interpretazione. Ecco che la loro nuova produzione è stata presentata in un'accettata premiazione cinematografica internazionale.

"VISTORS FROM ITALY!"

Peggy Shannon, Paramount's new discovery, played hostess to Vittorio Zavaglia, public health official of the Italian Home Ministry at Rome, and Alberto Mellini Ponce de Leon, Italian Consul at Los Angeles, where they visited our West Coast studios.

MR. ZUKOR DECORATO DA GOVERNNI ESTERI

A DOLFO ZUKOR è stato decorato il 19 giugno dal Governo Ungherese del Governo Ungherese del Regno. La decorazione ungherese di Comandante dell'Ordine Ungherese del Merito venne presentata al presidente della Paramount alla sua villa in campana del Conte Szczepani, Ministro Ungherese presso gli Stati Uniti, a nome del Governo Ungherese.

SOGGETTI BREVI

A ottima qualità è la generale eccellenza dei film caratteristi della Paramount, e proprio la pregiativa dei soggetti brevi Paramount. Lo stesso sfogo paziente e la stessa maestria di direzione che vengono generalmente dedicati ai film di lungo metraggio vengono anche devoluti ai soggetti brevi alle curate curate parole, ai grafici, ai numeri di canto ed agli spettacoli di varia riproduzioni sullo schermo. In quanto poi al Notiziario Audiibile Paramount, esso è universalmente riconosciuto come il cammino di tutte le pellicole notiziari del mercato. L'idea che i "soggetti brevi" siano semplicemente ripetute è anzi tuta, e nel caso della qualità di "brevi" del cinematografo, assolutamente ingiustificata. La marca Paramount di "brevi" rappresenta uno spettacolo in miniatura che molte volte ruba gli onori dal film principale del programma.

Fender e strutturate i Paramount "brevi" con quella stessa fiducia e con quello stesso entusiasmo con cui smerciate e fate la reclame alle cinematografie di carta. Esse sono le migliori offerte dal mercato! Esse sono le costruttrici del commercio! Spingete alle alzatine!
Behind the Screen in

OAKIE ADDED TO “COME ON MARINES” CAST—WILLIAM WELLMAN TO DIRECT FILM

Simultaneously with the selection of “Come On Marines” as the title of Paramount’s new film of life among the devil dogs, casting has been completed for the five major roles, according to announcement from the West Coast studios.

William (Stage) Boyd, Charles Rogers, Jack Oakie, Stuart Erwin and Regis Toomey will be featured as two-fisted fighters who carry their activities into various ports of the world. Oakie is the latest to be assigned to the production. William Wellman, director of “Wings,” has been borrowed from Warner Brothers to direct “Come On Marines,” which is from an original by James K. McGuinness and Thomas Boyd, both World War veterans.

SCHOEDSACK SAILS FOR BENGAL TIGER HUNT

Ernest B. Schoedsack, together with Mrs. Schoedsack and his brother Gustav Schoedsack, accompanied by a film crew, sailed from San Francisco July 10, on the steamship President Adams en route to the wildernesses of India to film with sound-cameras a Bengal tiger hunt for “The Lives of a Bengal Lancer.”

After seven weeks at sea, the party will go directly to Calcutta. From here, huge trucks will transport the workers and supplies to Bombay, where the expedition will begin, working northward through the jungles and using three tons of equipment.

Schoedsack will spend several months in the perilous and mysterious sections of India, securing thrilling sequences for the production which will be completed at the Hollywood studios on his return.

MARLENE’S HUSBAND JOINS HER IN HOLLYWOOD

Rudolph Sieber, husband of Marlene Dietrich, arrived July 15 from Germany to join his wife and small daughter in Hollywood. He left at once for the West Coast, where Miss Dietrich is at present preparing for her Paramount production, now called “The Man Tamer.” (Originally announced as “Lady of the Lions”).

Sieber has been a motion picture director in Germany, where he married Miss Dietrich. This is his first trip to the United States.

EUGENE PALLETTE HEADS CAST OF “THE ROUND UP”

Preparation is going forward at the Hollywood studios to produce “The Round Up,” famous stage success by Edmund Day. Eugene Pallette is to appear in the leading role of the half-breed Charley, and Stuart Erwin and Mitzi Green are to be featured with him. Norman McLeod has been assigned to direct the production.

PARAMOUNT PICTORIAL TO INCLUDE TECHNICOLOR

A number of sequences in Technicolor will be included in next season’s issues of the Paramount Pictorial according to announcement made by Emanuel Cohen, in charge of the Short Subject Department.

Several already produced for the Pictorial include one showing training of polo ponies on a western ranch, another showing the latest development in colored plates and service for summer tea table use, and a third containing many spectacular and gorgeous closeups of goldfish, which has become an important industry in the United States.

Mr. Cohen reports that the scenes make use of the latest developments in Technicolor which eliminate all grainy effects and produce perfectly clear pictures.

It is planned to use one color sequence in each Paramount Pictorial beginning with the first issue of the 1931-32 release schedule.

PICTURE RUSHED TO SAVE FAT COMEDIAN’S WEIGHT

Producing a motion picture in New York with the thermometer registering at 90 or more develops numerous complex problems for directors. Not the least among these is a star player whose weight is subject to sharp decreases in excessively hot weather. When work started on the two-reeler comedy, “Bullmania,” at the New York studio, Billy House, in the film, was still carrying his winter weight. House has more than a normal share of avoidoips, tipping the scales around the three hundred mark.

The first scenes were made in the open under a hot sun. After two days’ work House went on a picnic, and then advised the director, Aubrey Scotto: “We’ll have to work fast on this picture. I’m losing weight too rapidly that I won’t look the same in the last scenes.”

Scotto arranged that House would have short, cooling periods. No time was wasted in making the picture. Nevertheless, House lost 18 pounds before it was completed.

William Boyd

Jack Oakie

Eugene Pallette

(Left) Mrs. and Mrs. Ernest B. Schoedsack, sailing their farewell voyage.

(Left) Peggy Shannon after her best wishes for success to Ernest B. Schoedsack (with coat) and his companions, his brother Gustav, (left) and Rea Wyma, as they prepare to leave. (Below) Mr. and Mrs. Ernest B. Schoedsack, sending their farewell suite.
PARIS STUDIOS RICH IN EXPERIENCED MANPOWER!

R OBERT T. KANE, general manager of the Paris studios, has been strengthening his organization from week to week and now considers his collaborators the strongest group a producer ever had at his disposition. Each department at Joinville has benefited by the engagement of the most experienced men available in Europe, in addition to a number who have proved their capacity in the largest studios in the United States.

A production cabinet has been designated to function with Mr. Kane and the literary committee named some months ago for the selection of material for present and future pictures. The production cabinet includes Saint-Granier, Alfred Savor, Lajos Biro, Alexander Korda and Claudio de la Torre. These authors and directors represent the principal languages in which films are made here. The literary committee is composed of Pierre Benoit, Marcel Pagnol, Edouard Boudet, Sacha Guitry, Saint-Granier, Paul Morand and Paul Branch.

In addition, a business cabinet and an operating cabinet have been organized. The first is composed of Jakob Karol, Fred Bacos, Dick Blumenthal and Henri Ullmann. The latter is headed by S. E. Fitzibbon, assisted by W. Henius, the latter serving as secretary of all the cabinets so as to co-ordinate the work of the different departments.

Mr. Kane regretfully announces the resignations of Andre Daven, former casting director, who resigned because of ill health; Howard I. Young, former playwright and production manager, who left the organization to continue his writing; and Kendall K. Kay, former publicity manager, who has gone to Madagascar. Latter has been succeeded by R. R. Leclerc.

SIAM'S KING AND QUEEN VISIT STUDIOS!

PARAMOUNT ENTERTAINS ROYALTY!

The King and Queen of Siam visited our New York studios on July 11, marking the first occasion that reigning royalty has ever inspected the big plant at Astoria, Long Island. The monarchs were guests of honor at a special studio luncheon which was attended by a number of Siamese notables and Paramount executives. Photo above shows Adolph Zukor explaining King Prajadhipok and Queen Kumbhaberat the intricacies of a sound camera. Mrs. Zukor is at the right.

MARCH TO PORTRAY “DR. JEKYLL AND MR. HYDE”

FREDRIC MARCH will play the dual role of “Dr. Jekyll and Mr. Hyde.” After weeks of story preparation, exhaustive make-up tests and conferences, studio officials have decided that March is the ideal actor for the part. Together with this decision, comes the assignment of Miriam Hopkins to the feminine lead opposite March. Rouben Mamoulian will direct.

John Barrymore made the only previous film characterization of the dual personality for Paramount in 1920, the production establishing Barrymore as a film favorite.

STAR CAST FEATURED IN “GIRLS ABOUT TOWN”

ZOE AKINS, former novelist and playwright, is now gun adapting to the screen her original story, “Girls About Town,” in which Lilian Tashman, Kay Francis and Eugenie Pallette will be featured under the direction of George Cukor. It is a story of supergold diggers of international fame, who ride in limousines but don’t pay the chauffeurs.

COOPER, MISS COLBERT, IN “SAL OF SINGAPORE”

GARY COOPER’s European vacation will come to its end on July 22 when he sails on the Majestic to New York to begin work in “Sal of Singapore” as costar with Claudette Colbert — his first film to be made in Paramount’s eastern studios. The production will be under the direction of Edward Sloman.

DOROTHY TREE TO PLAY LEAD IN “STADIUM”

DOROTHY TREE, one of the ten youthful players recently imported from Broadway to Hollywood by Paramount, will follow the footsteps of Sylvia Sidney and Peggy Shannon by playing the feminine lead in her first picture, dealing with collegiate football. The production will be entitled “Stadium” and is taken from the novel by Francis Vene, Richard Arlen will play opposite Miss Tree.

In “Stadium” Arlen will capitalize on the football spirit he developed as a quarter-back on the eleven of his home town institution, St. Thomas College, at St. Paul, Minnesota. His ability as a player has been well known in California, that recently, while on location near one of the towns, he was invited to participate in a semi-professional match, but had to decline because of his filming.

CARROLL, ROGERS, TO DO “MARY MAKES A CALL”

NANCY CARROLL, who is now on honeymoon following her recent marriage to Bolton Mallory, editor of “Life,” the humorous weekly, will arrive in Hollywood within the next few weeks to be co-starred with Charles “Babe” Paley. Famous “Babe” in “Mary Makes A Call” Homer Miles’ play. Paramount recently purchased this story of the regeneration of a woman. Will be sold to live down her unhappy past.
PELÍCULAS CORTAS

LA excelencia que distingue a las producciones Paramount de largo metraje brilla también en las de uno o dos rollos. Ni esfuerzos ni dinero se ahorrarán para que comédias, dibujos animados, canciones de la pantalla hagan honor a la marca de la montaña y de las estrellas.

En cuanto a Sucesos Mundiales Paramount, nadie les disputa la primacía en el campo que puede llamarse del periodismo cinematográfico.

El concepto que se coloca a las películas cortas en calidad de relleno es enteramente anticuado. Esos cinco o diez minutos Paramount son, por derecho propio, unidades valiosas de programación.

Téngase esto en cuenta. Dedíquese a la propaganda, anuncio y venta de las películas cortas Paramount entusiasmo y empecé proporcionados a su mérito. El edificio más soberbio está hecho de ladrillos. ¡Manos a la obra, arquitectos de la Paramount!

NUESTRA REVISTA CELEBRÁ SU SEXTO ANIVERSARIO

CON este número completa "Paramount Around the World" el sexto año de su publicación.

Organo de la Legión Extranjera, Paramount Around the World debe su buen éxito y el interés de su contenido a esa Legión antes que a quienes más directamente se ocupan en publicar la revista. Al hacer constar así, queremos recordar a los legionarios que esta revista es su revista; que necesita, hoy como siempre, de su cooperación, de su entusiasmo para que refleje fielmente en todo momento su espíritu.

CHILE VENCEDOR EN EL 2º TRIMESTRE

REIFFER Esopo en una de sus fábulas que en tanto que un león y un oso se disputaban fervorosamente al cabrito que acababa de nacer uno de ellos, llegó un zorro y cargó con la delicada presa motiva de la pelea.

 Esto es algo semejante a lo que acaba de suceder a dos valientes divisiones de la Legión Extranjera. Mientras Escandinavia e Italia se esforzaban por colocarse en el primer puesto, Chile, como quien no quiera la cosa, se colocó en el y nos dijo a todos: Aquí me tienen.

Por supuesto, hay que hacer una salvedad. El zorro de la fábulas salvó arioso gracias a la astucia, Chile ha trunfado no por astucia sino viéndose de las únicas armas con que se combaten en la Legión Extranjera: el esfuerzo, la perseverancia, la iniciativa.

Como todos recordarán, la división chilena que gana ahora el premio Lasky es la misma que en mayo estableció un nuevo record de entradas brutas y que al continuar en junio su victorioso avance logró el apetecido triunfo en el segundo trimestre.

Es de sentir que las condiciones del concurso no permitan conceder sendos accesos a los "víkingos" del señor York y a los "romance" del señor Aboíl. Su actuación los hace acreedores a ello. Aunque, como buenos legionarios, les bastará en esta coyuntura de seguridad de que nuestros jefes reconozcan y aprecien sus esfuerzos.

Ni han sido sólo las divisiones que comandan los señores del Villar, York y Aboíl las que han sobre salido en los últimos tres meses. Ahí tenemos, por ejemplo, a Holland que registra el máximo avance individual al pasar del décimo séptimo al décimo puesto que ahora ocupa. Otras unidades adelantarán asimismo, y fueron Austria, Gran Bretaña, Alemania, la Argentina, Argelia, la Zona del Canal y Letonia.

España continúa manteniendo sus posibilidades de llevarse el premio anual, aunque seguida de cerca por Francia, que virtualmente la iguala. Los valientes "matadores" se mantuvieron a la cabeza durante todo el trimestre, y tienen pleno derecho a sentir sus orgullos de su actuación.

Los "blancos" del señor Sonhami continúan llevando a los "azules" del señor Schofer una ventaja de veinticinco por ciento para el segundo trimestre.

Es grato anotar que el estudio de los totales del primer semestre de 1931 resulta que las entradas brutas del departamento extranjero durante ese periodo exceden a las correspondientes al mismo de 1930. De hecho, si comparamos meses a mes los resultados de los seis primeros de 1930 y los de 1931, resulta en cada caso muy ventajosa la comparación para este año.

Pero no se ayer sino el mañana que nos preocupe. Y más cuando el grito de guerra durante el trimestre que corren es "Adelante por Mr. Shauer!"

En consonancia con esto invitamos a que se lea y se sopes el vibrante escrito del señor Sidelman que aparece en otra página, en el cual invita a todos los legionarios a demostrar al Jefe de la Legión Extranjera adónde lleva el entusiasmo que desperta su nombre como grito de guerra. Para el señor Shauer, la Legión, el departamento extranjero, son motivo de especial preocupación y orgullo. ¡Hay que colaborarle, legionarios! Y el único modo de hacerlo será logrando resultados que eclipsen todos los anteriores.

Atendiendo a que la desastrosa baja del cambio en algunos países resulta seria dificultad para determinadas divisiones, el señor Sidelman ha procedido a revisar cuidadosamente las cuotas, a fin de que en la nueva ofensiva pro tópico Shauer queden igualadas las probabilidades iniciales de victoria. De esto podrá resultar que algunos aparezcan como indeliblemente recargados, pero estamos seguros que un examen atento de la situación general corregirá, caso que llegare a producirse, esa impresión que se diría infinda.

Los tres meses que corren son de vital importancia en el concurso del año. ¡Adelante, legionarios! El grito de guerra es "Adelante por Mr. Shauer!" Y ese grito debe llevar a todos a la victoria.

EL FILM DE CHEVALIER

DESPUES de seis semanas de permanencia en la cartelera Criterion, "El Teniente de la Sonrisa" está en la de Rivoli donde continuará sin duda con el mismo ruidoso éxito. Lo reemplace en el Criterion "Una Tragedia Estadounidense", también de la marca Paramount.

El trunfo rotundo alcanzado por el chef-oeuvre Chevalier-Lubitsch en Broadway, se repite cuando escribimos estas líneas en las principales ciudades estadounidenses. Pese a la ola de calor, "El Teniente de la Sonrisa" sigue en Chicago, durante la primera semana de exhibición, el record de taquilla establecido por "El Rey Vagabundo."

LAS LUces de BUENOS AIRES"

Con esta película de argumento original no llevado antes a la pantalla, se propende a satisfacer la demanda de los países hispanoparlantes que quieren obras del género lírico. La acción se desarrolla en Buenos Aires, el París sudamericano, y hay también escenas en la campaña argentina. Tanto el autor de la obra como los artistas que la interpretan: Gloria Guzmán, Carlos Gardel, Sofía Bozán, son criollos; lo mismo que la orquesta del maestro Julio Caro. Las canciones que se oyen en el curso de la representación son originales del famoso compositor uruguayo Matos Rodríguez.

LAS NOCHES de PORT-SAID"

Es esta la primera de las películas internacionales 1931-1932. Con tal calificado designación las producciones que, gracias a la escasez de diálogo y la abundancia de acción, baile, canto y música, se prestan para hacer perfectamente inteligibles al público de cualquier país sin más que introducir ligeros cambios. Port-Said, adonde acuden naves de todas las nacionalidades, por cuyas equívocas calles pasan tumblando-se marinos que van en son de fiesta, es el lugar en que se desarrolla este film interpretado por Gustav Froehlich, Hans Schlettow, Marguerite Moreno, Tony d'Algy, Nadia Sibirskaia.

"EL HOMBRE que ASEsINó"

La Estambul de las evocaciones románticas sirve de teatro a la historia llena de misterio y emoción en la cual, en torno a la madre desventurada cuyo mayor afán es impedir que le arrebaten a su pequeño hijo, luchen dos hombres que son polos opuestos del mundo moral. Bajo la habilísima dirección de Dimitri Buchowetzki, el notable reparto compuesto por Rosita Moreno, Helena d'Algy, Ricardo Puga, Gabriel Aglara, hace completa justicia a la obra, versión cinematográfica de la novela de Claude Farrére, el escritor que compartió con Loti el don de hacernos vivir en países exóticos a través de sentenciales aventuras.
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**List of Paramount Offices Around the World (July 1931)**
THE OBSERVATION TOWER

GROUCHO MARX, IN EXTRAORDINARY INTERVIEW, DISCUSSES TRICKS, MOTHS, DIRT AND LOOKS
By Lowen B. Hold

"HOWS tricks?" I inquired as I walked in on Groucho. Right there was where I made my mistake. Not in walking in on him, because he was only practicing broad-jumping from his office desk and is perfectly at home under all situations. But was wrong in making the inquiry.

"Tricks?" Groucho repeated, setting down in a corner of the room and flicking cigar ashes into a drawer of the desk. "Now, there are loads of tricks. Without tricks, we couldn't have a bridge and with no bridge what would there be for Steve Brodie to jump from?"

"But—" "Oh, I see you want to argue. Well!" He stood up, took off his coat and brushed it carefully. Then, tossing his coat into the corner, he placed the brushes into an envelope. "I always save old cigar ashes. They're good to keep the moths away."

"Well—" "Oh, you want to know about moths? You've heard folks say an apple a day keeps the doctor away and an onion a day keeps friends away. But you can make applesauce out of the apples and onion soup from the other fruit but what can you do with cigar ashes? True you can put ashes to ashes and dust to dust but then what have you? Nothing but a lot of dirt and there's enough dirt in our lives anyway, isn't there?"

"Of course, and—" "I know. I know. You want to suggest that we keep clean. Well, I have nine baths in my house and only four in the family. Five baths going to waste every day. Think of it! Put them all together at one year and you have the water supply for a small city. And still they talk of water shortage. They don't know me. Let's see, where was I?"

"We were speaking of—" "Oh, yes! I was sitting on the bookcase. Now where can't I sit? I've sat everywhere. What this country needs is more places where a man can't sit and then he'd find things. There are lots of things I can't stand but few I can't sit, which is a bad situation. Is that understandable?"

"Well, you see—" "Of course I see. That's why I wear glasses. Did you think it was to improve my appearance? No, it's to help my looks. You needn't try to flatter me. I hate to be flattered. Don't talk of it! But you've done well. Let's talk about you. What do you think of me?"

"What I came for was—" "To tell me you couldn't come? Well, that's too bad. There's a little bad and a little good in all of us. Sometimes I'm full of wonder about it and then I'm wondering what can you do with cigar ashes? True you can put ashes to ashes and dust to dust but then what have you? Nothing but a lot of dirt and there's enough dirt in our lives anyway, isn't there?"

"Of course, and—" "I know. I know. You want to suggest that we keep clean. Well, but if you can't, you can't and there's no two ways about it. That's what is meant by 'never the twain shall meet.' It was voiced by two vegetarians when they sat down to eat. Well, sometime when you can come, drop around and let me know and I'll be expecting you. Be sure to come ten minutes before you can, so that I'll be prepared for you and I'll try to think of something to say. Good-bye. Sorry I couldn't have seen you."

GROUCHO MARX

BRITISH HOUSE ORGAN!
This is the cover of the new British publication inaugurating a local sales drive among the legionnaires of Great Britain and Ireland. Straight-from-the-shoulder talks by John C. Graham, managing director, and Montgomery Goldman, general sales manager, featured the initial issue. A. O'Connor is the editor of this 8-page house organ.

REEL SKIPPY GETS GOLD WATCH FROM CREATOR
A GOLD wrist watch, the gift of Percy Crosby, creator of the "Skippy" cartoon, was recently received by Jackie Cooper. The engraving on the watch reads: "To Jackie Cooper—In appreciation of your perfect portrayal of Skippy—Percy Crosby."

In his letter of thanks to the artist, Jackie included the following: "And gee, Mr. Crosby, it's real gold, too, ain't it?"

RUSSIAN SHOWMANSHIP!
HOW a Moscow theatre manager contrived to fill his house through tricky showmanship was recently reported in the newspapers.

The shrewd manager advertised that at the end of the performance an "extra number" would be presented and that anyone who did not like it had only to say so and the admission fee would be returned tenfold. The house was packed and the audience got ready to boo, when the "extra number" was announced. It was the Soviet official song, "The Internationale."

Not a single claim was made on the box office!
Another Jubilee Giant Hit

from Paramount's "Horn of Plenty"
MARK TWAIN SAID IT!

THE current release of "Huckleberry Finn" lends a timely interest to the following story about Mark Twain, author of that famous classic.

While Mark Twain was editor of a Missouri paper, a subscriber wrote him saying he had found a spider in his paper and asking Mark whether this was a sign of good or bad luck. The following historic statement, which has never been improved by any modern advertising expert, was the reply of the humorist:

"Old Subscriber: Finding a spider in your paper was neither good luck nor bad luck for you. The spider was merely looking over our paper to see which merchant is not advertising, so that he can go to that store, spin his web across the door, and lead a life of undisturbed peace ever afterward."

A Box Office Jubilee!

THE prediction, confidently voiced by Mr. Kent at the Spring conventions that, "We can lick any depression with such a bunch of hits as we have on our Jubilee Program," is being borne out with dramatic suddenness.

The new season has hardly gotten underway, but already the wires to Home Office are humming, and the industry is seething with the sizzling tidings that "The Smiling Lieutenant" and "An American Tragedy" are busting records high, wide and handsome on all fronts, and making box office history with a vengeance.

An added fillip to the general air of confidence and prosperity rapidly spreading throughout the industry is the fact that our so-called program pictures—productions like "Huckleberry Finn," "Silence," and "Secrets of a Secretary" are swelling grosses far above the average, and stirring up a world of talk among exhibitors.

I say "so-called program pictures" because in reality they are specials. In other years we would have called them specials and sold them as such. It is a significant commentary on the way this business of ours has changed that the specials of yesterday are the program pictures of today.

We used to congratulate ourselves when an entire season's lineup yielded one outstanding attraction—a "Covered Wagon," a "Ten Commandments," a "Wings," or a "Beau Geste." Here we are barely on the threshold of 1931-32 with two giant hits in the bag!

Does anyone doubt for a single moment that "The Smiling Lieutenant" and "An American Tragedy" are merely the advance guard of the big parade of Paramount hits that are coming as surely as the sun will rise tomorrow?

Just stop and think of those rich box office plums that will soon be ripe for the picking: "Monkey Business," "Dr. Jekyll and Mr. Hyde," Lubitsch's production of "The Man I Killed," the Lloyd film, the second Chevalier production, the Dietrich picture, and Schoedsack's made-in-India film, "Lives of a Bengal Lancer."

Doesn't it make your mouth water? Doesn't it make you happy that you're with Paramount? Doesn't it make you feel proud that your company has the best production brains in the business?

And speaking of studio manpower, do you fully appreciate what a fine job Bob Kane and his boys are doing at Joinville and at Elstree? You don't have to take my word for it. Elsewhere in this issue you will find a cable from John C. Graham, modestly announcing that "These Charming People," the first Paramount British production, is standing them up at the Plaza in London. Another wire from Messrs. Souhami and Ullmann broadcasts that "Rive Gauche," a Joinville-made French film, is enjoying S. R. O. business at the Paramount in Paris.

Our studios are coming through 100 per cent! The next step is up to you! And here's a little tip borrowed from another industry. Remember that you can't sell a Rolls-Royce with the same line of talk used by a Ford salesman! You've got to consider the buyer's frame of mind!

Paramount's 20th Birthday Jubilee Program represents the greatest lineup of pictures in the history of our company or any other company for that matter. There is nothing else on the market right now that comes within shooting distance of it. It is in a class by itself—and the exhibitor knows it! Your job is to convince the exhibitor that you know he knows it! The rest will be very easy!
Paramounteers in the “PURELY PERSONAL” News of the Month

MR. SEIDELMAN OFF TO EUROPE — WILL PRESENT “FIRST QUARTER” TROPHY TO GREAT BRITAIN

By the time this issue reaches our European readers, Mr. J. H. Seidelman will be right in their midst. He sailed August 25 for his semi-annual inspection tour of our Continental offices and for important conferences with foreign production and distribution executives regarding the new season’s line-up of product coming from four studios, Mr. Shauer. He expects to be gone from six to eight weeks.

PLAYS “PAR” — AMOUNT GOLF!

BE-FORE AND AFTER!

We are indebted to Frank Meyer, in charge of the laboratory and the purchasing department, for these informal snapshots of the leader of the Foreign Legion, taken during a recent week-end. In his courageous fight back to vigorous health, Mr. Shauer finds golf a powerfiul aid and an exhilarating mental and physical tonic. The photogapher — we think it was Mr. Meyer himself — handled his camera with considerable skill. He shows us Mr. Shauer not only “as is” but “in action.” And from the far-off look in Mr. Shauer’s eyes in the photo on the right, that drive must have been a peach — the kind to make even Bobby Jones turn green with envy!

VERDANEY IS VETERAN AUSSIE EXPLOITER

From time to time, we have had occasion in these pages to reproduce samples of the showmanship of Paul Verdayne, veteran Paramount exploiter in Singapore. Remember that swell cooperative tie-up on “Feet First” we showed you in last month’s issue? That was some of Verdayne’s grade-A merchandising!

We admit we’ve always had a hankering to see what manner of man he was. You know you hear this and that about a person and your curiosity is aroused. You wonder what he looks like. Well, now we know. John Kennebeck, sales promotion manager in Australia, sent us a photo of Verdayne along with some interesting facts, which we are pleased to publish.

Verdayne joined Paramount’s exploitation staff in Sydney back in 1924. In 1925 he went to Singapore with a road show on “The Ten Commandments, and he’s been there ever since. If you were to look back in the files of this publication, you would find a wealth of exploitation material pertaining to Verdayne’s various campaigns on “The Ten Commandments” in that territory. Those were the pioneer days of exploitation, and Verdayne did yeoman work. He has even hobnobbed with royalty, having been decorated by the King of Siam for showing his Majesty “The Ten Commandments” in the King’s Palace. He ought to write a book about his colorful experiences. It would make mighty interesting reading.

THE SIEBER FAMILY!

A family reunion was recently held in Hollywood when Randolph Scott, German motion picture director at our Juvenile studios, arrived to join his wife, Marlene Dietrich, and their daughter, Maria.

BOTSFORD HEADS STORY EDITORIAL COUNCIL

Announcement has just been made that A. M. Botsford, who has been director of advertising and publicity for Publix Theatres since the formation of that subsidiary, has been appointed to the head of the Paramount Story Editorial Council, succeeding Richard A. Rowland, resigned.

Arthur L. Mayer, for the past two years divisional director for Publix Theatres in the Middle West, takes over the reins of Publix advertising-publicity director, and in turn, succeeded by L. J. Ludwig, who has been manager of the Finkelstein & Rubin division of Publix Theatres in Minneapolis.

Paramount’s Story Editorial Council, functioning under Mr. Botsford, consists now of Russell Holman, Paramount advertising manager, Miles Gibbons, D. A. Doran, Jr., Maurice Hanline, Maud Miller, H. A. Wohl, Jay Gourley and Albert Deane of the Foreign Department. This board not only considers all new material for Paramount production, but passes upon completed scripts and completed productions.

Mr. Botsford came to this company in 1917, when he joined the publicity department, subsequently being made Paramount advertising manager, and at that time Mr. Holman was his assistant. “Bots” as he is known to his Home Office associates, was graduated from Williams College. Soon thereafter he became city editor of the “Herald” in Quincy, Ill. He then appeared on the legitimate stage for three years. Returning to the newspaper field, he was associated with the “New York World” prior to joining our organization.

A M. Botsford

PARAMOUNT AROUND THE WORLD

Page 3
LIKE the mighty Graf Zeppelin, whose record-breaking achievements in the air are now a matter of history, the German division of Paramount has outstripped its friendly rivals and assumed a commanding lead in the third quarter drive of the Foreign Legion's "Banner Year" Contest.

This is the first time in six years—since 1925 when these international competitions were started—that Germany has been out in front. It is an accomplishment that sheds particular distinction on the legionnaires in that territory because the whole world knows that right now economic conditions in Germany are in a deplorable state.

Their gross revenue during July was, with two exceptions—February of last year and January of this year—the largest volume of business they have rolled up in the last eighteen months, which represents roughly the period of general depression. Furthermore, their impressive percentage of 134.05 is based on an increased quota.

It's Kolossal!

But what is sure to bring the flush of pride to the face of Gus Schaefer, general manager for Germany and Central Europe, is the fact that two more of his offices, Austria and Holland, occupy second and third places, respectively. The Germans have a word for it—kolossal!

And while we are handing out bouquets, let's give three cheers for Mexico, which hurdled from twenty-second to fifth, and Japan, which flashed from twenty-fourth to seventh. France, Porto Rico, Canal Zone, Brazil and Poland are the other divisions that registered important gains during the past four weeks.

We are happy to announce that the total revenue turned in by the Foreign Legion during July exceeded that of July, 1930. It is worth emphasizing that every month this year has shown a substantial increase over the corresponding month last year. Keep up the good work!

Turning our attention now to the yearly percentages, we find Spain in the enviable position of first for the fourth consecutive month. It wouldn't surprise us to hear that Mr. Messeri has already picked out the exact spot where he intends to place the Zukor trophy. And speaking of the leader of the Matadors, his cable to Mr. Seidelman, published on this page, is a sincere reflection of the loyal Paramount spirit that permeates his entire organization.

Regarding quotas

The wisdom of the policy of giving elastic quotas, subject to change every quarter, instead of one fixed yearly quota, receives striking recognition at this time. Many of the territories suffering from internal financial and political disturbances would be seriously handicapped if they were compelled to live up to a quota set last January. These offices have received sympathetic consideration at the hands of Mr. Seidelman, and their quotas for the third quarter have been adjusted in harmony with their local conditions. On the other hand, those divisions more favorably situated have been given an additional load to carry, not with any idea of penalizing them, but rather of equalizing the chances of all the offices to win a prize. A letter specifying the new quota and explaining the factors that prompted it has been sent to every office whose quota has been revised.

Remember, this third quarter is "For Mr. Shauer!"
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SHOWMANSHIP

THE DESERT OF THE PROGRAM!
Our British legionnaires recognize the importance of short subjects to a well-rounded program, and are not a bit backward in coming forward to broadcast the merits of Paramount shorts, the best on the market. The above two-page spread is from a recent issue of "Paramount Service," the exhibitors' service manual issued by the British organization.

GAUCHOS' FILM TIEUP WITH "LA PRENSA"

THE Gauchos have done it again! This time Fred Langer's premier publicists have persuaded the conservative management of "La Prensa," one of the most influential newspapers in Buenos Aires, to break a traditional policy and run the novelization of a film story in serial form. The picture chosen for this line publicity buildup was "Dishonored." Newspaper started it off with a two-page spread of text and pictures on July 26. Release of the picture is set for August. Perfect tieup!

THE BEST FRONT ON BROADWAY!
This panel is part of the decorative display on the Criterion Theatre, New York, where "An American Tragedy" is enjoying S. R. O. business. Not only is the picture the best entertainment on Broadway, but the theatre front is easily the most arresting on the Gay White Way.

TRAFFIC FIGURES FOR 20 YEARS MAKE US DIZZY
Our little story in last month's issue regarding the total footage used in the making of Paramount feature pictures during the company's twenty years—something like 35,100,000 feet of film—prompts P. H. Stimson, general traffic manager, to do a little investigating and figuring as to the total footage distributed in the same period.

His own records show that from 1917 to January 1931, the traffic department exported a gross total of 400,622,245 feet, the shipping value of which amounted to about twenty million dollars. If you include the footage shipped out in the six years prior to 1917 and then add the gross total of film used in the twenty years by the domestic department, the grand total would easily reach a figure over a billion feet—which is pretty grand.

P. S. We are sorry we brought up the subject in the first place. Figures above a hundred make us dizzy!

SOUVENIR BOOKLET!
Cover of the 16-page handsomely printed, profusely illustrated souvenir booklet on "An American Tragedy" used in conjunction with the showing of the film at the Criterion Theatre.

AUSSIES BOOST "SKIPPY" WITH NATIONAL CONTEST

ORKING under the direction of John E. Kennebeck, manager of the sales promotion department, the Australian publicity, advertising and exploitation departments launched one of the biggest campaigns in the history of the industry to introduce "Skippy" to the public of the country.

The keynotes of the campaign was a nation-wide search for Australia's "Skippy," the boy most closely resembling Jackie Cooper. The contest commenced July 28 and lasted two weeks. Leading newspapers of Sydney, Brisbane, Melbourne, Adelaide and Perth were used to acquaint the public with the details of the contest. A series of nine striking ads, of which the one reproduced on the right was the first, were inserted over a period of fourteen days in an effort to find a local "Skippy" in each city.

These advertisements were supplemented with posters and circulars to exhibitors and photographers throughout the country to enlist their cooperation. The newspapers came through with plenty of publicity and published photos of the contestants as they came in. Local winners of the five cities, in addition to cash prizes, competed for a grand prize trip to Sydney. So well did the Aussie legionnaires do their work, that the "Skippy" campaign assumed the proportions of a "Miss Australia" bathing beauty competition, which has heretofore been the last word in national contests.

This "Skippy" exploitation is typical of the energetic and thoroughgoing merchandising methods regularly employed by the Blue Ribbon Ranch.

HOT WEATHER SHOWMANSHIP!
The Le Paramount showmen in Paris capitalize the fact that the theatre possesses a fine cooling system. Note the crowd waiting to get in and enjoy "Un Homme en Habits" (made in Joinville) amidst cool and comfortable surroundings. By the way, it may be of interest to mention that the French pictures made in the Joinville studios have all been bon office successes at the Paramount Theatre in Paris. In some cases they have far out-grossed the Hollywood-made product, with the exception of the Chevalier pictures.
CHEVALIER-LUBITSCH HIT ENDS BROADWAY
RUN AFTER 14 WEEKS—LONDON HAILS IT

FOURTEEN weeks after its
opening at the Criterion Theatre,
"The Smiling Lieutenant" closed its Broadway engagement
at the Rivoli Theatre, to which
it had moved to make room
for "An American Tragedy." The
Chevalier-Lubitsch triumph
demonstrated that neither heat nor
rain, neither competition nor depressions had any effect on its
drawing power. It could have stayed
at the Rivoli Theatre at least another four
to six weeks, but prior booking arrange-
ments for that house forced it out.
As it was, it played the Brooklyn Para-
mount Theatre for an extra week and
did tremendous business. And its
resounding success in New York is
being duplicated throughout the
country.
In Dallas, Texas, emergency
measures had to be
taken at the mid-night preview
opening of the film at the Palace
Theatre, when a large crowd
wrecked the entrance upon finding
the house full. An extra
print was secured from the local
paramount exchange and
another nearby theatre was opened
to take care of the overflow of
more than a thousand fans.
The initial foreign presenta-
tion of "The Smiling
Lieutenant" occurred July 27, at the
Carlton Theatre in London, where it
scored an enormous success. In
a cable to Home Office
(reproduced on one of the show-
manship pages) Manager Director
J. C. advised that the
press reviews were
the most enthusiasti-
cally ever given a motion picture, and
that leading British exhibitors are
excited over the pic-
ture’s possibilities.

"SECRETS OF SECRETARY"

SHOWMEN are agreed that any
picture that has a special appeal for women is a cinch at the box
office, because the bulk of the movie patronage is composed of the
fair sex. That is one reason
why "Secrets of a Secretary" (and what a box office title that is)
is sure-fire.
It’s a high-class piece of enter-
tainment any way you look at it,
with elements that make it a
natural for the foreign market with
superimposed titles. Besides gla-
orous Claudette Colbert, the cast
has two leading men, Herbert Mar-
shall and Georges Metaxa, who are
certain to arouse palpitations
among the feminine contingent.
Metaxa sings one of the best-
known Latin-American songs in the
picture, “Ay, Ay, Ay.”
In directing "Secrets of a Secre-
tary" George Abbott has been care-
ful to keep the action going at a
lively pace. So that, although there
is ample dialogue, there is plenty
of that “silent technique,” so neces-
sary in pictures for foreign distri-
bution. The camera work is also
worthy of special mention because
of its outstanding originality.
"Secrets of a Secretary" furnish-
s Miss Colbert with a fine
dramatic vehicle, which, at the
same time, offers many hearty
laughs. As social secretary to a
wealthy society woman, Claudette
becomes involved in a series of fascinating romantic adventures
that lead to a happy ending.

"HUCKLEBERRY FINN"

ALL the signs point to the inescap-
capable conclusion that "Huck-
berry Finn" will begin at the box
office where "Tom Sawyer" left off.
Already New York, Chicago and
Hollywood have received this sec-
tional Mark Twain classic with open
arms and demonstrative cheers. At
the Paramount in Hollywood the
doors were opened thirty minutes
earlier than usual to accommodate
the longest waiting line in the his-
tory of the house.
The same quartet of juvenile
principals that did such notable
work in "Tom Sawyer" repeat their
portrayals in "Huckleberry Finn" with
Jackie Coogan, Junior Durkin,
Mitzi Green and Jackie Scarl. Nor-
aman Taurog, who did such a great
job with "Skippy," directed this
one, and he has not overlooked a bet
in getting the most out of the
younger of the script.
"Huckleberry Finn" is just chock-
full of comedy, pathos and thrills
that are sure to please not only
the younger but adults as well.
Junior Durkin in the title role gives
such a magnificent account of him-
self that he has been re-signed for two
more pictures.
"Tom Sawyer" was such an em-
phatic success as an entertainment
and as a box office attraction, that
it stands to reason that all those
who saw and enjoyed it will be
cagerly waiting to see "Huckle-
berry Finn." In other words, there’s
a ready-made audience for it!

"SILENCE"

SILENCE is a vigorous, emo-
tional drama that will bring
ears to the eyes of the most hard-
boiled moviegoer. Furthermore, it
is a picture that reveals to the pub-
lic the exceptional talents of
Brook, or at least,
other side of his amazing ver-
acity. He steps out of his usual char-
does a repeat of his famous char-
acter role; the exotic Anna May
Wong bringing to the screen a differ-
t and startling personality; and Sess-
ue Hayakawa, an old film favor-
te, returning to thrill his friends
in the part of a Chinese detective.
Like its predecessors, "Daughter
of the Dragon" abounds in sinister
shadows, sudden murder, secret
passageways, hysterical screams,
desperate fighting and tense thrills.
It’s a shocker that most people en-
joy in the same way that they
enjoy reading a hair-raising detecting
story.
The development of the plot
gives Miss Wong an opportunity
to hold the center of the stage, and
she certainly makes that
everything, youth, beauty, charm,
ability, a swell voice and a dazzling
wardrobe, which seems to run
mostly to bizarre pajamas.
If you thought that Fu Manchu
was dead, this picture proves that
he’s very much alive. When he
years ago, he passes on his
legacy of hatred to his daughter,
with the injunction that she carry on
his good (?) work. The trouble
is she falls in love and then the
fun (1) begins.
"An American Tragedy" Stuns Broadway!

PRECEDED by the greatest fanfare of front-page publicity accorded a motion picture in the last five years, "An American Tragedy" made its world debut at the Criterion Theatre, New York, on August 5 and electrified a distinguished audience that paid as high as eleven dollars per ticket.

Now in its fourth S. O. week at a $2 top, enjoying a healthy advance sale, and with equally successful engagements in Los Angeles, Chicago, Detroit and Denver to its credit, "An American Tragedy" stands out as one of the mightiest box office attractions of the year. From the standpoint of entertainment, there is little doubt that it will rank with the truly great pictures of all times.

Few productions, since sound revolutionized the industry, have aroused such a furor of excitement. It is not only the talk of the industry, but the talk of the nation! The press of the country—from Maine to California—has devoted reams of valuable space on the front pages and in the editorial columns to a frank discussion of the merits of the picture in its relation to the novel by Theodore Dreiser on which it is based.

In addition, a gigantic advertising campaign, embracing newspapers, magazines and billboards, has shrewdly capitalized the public's enormous interest in the story and vividly impressed the picture's terrific power and appeal. All of which has resulted in such word-of-mouth advertising that "An American Tragedy" is now a "must" picture. One simply must see it, if only to be able to offer an intelligent opinion when the subject is brought up—as it invariably is—at every gathering.

The consensus among critics inside the trade and outside the industry is that "An American Tragedy" is a powerful human document in film form. They are also agreed that it marks a significant step forward in the art of talking pictures. Josef von Sternberg's imaginative direction is compounded of creative genius and brand new camera technique. His work in this picture is certain to have a profound effect on every screen director in the business. He achieves a new high peak of artistry in the courtroom scenes, which have never been surpassed on the screen, and are a masterly example of reportorial realism. On par with the magnificent direction is the distinctive and memorable act-

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TRADE HAILS EPIC FILM!

STARK, honest, tragic and carrying an inescapable sense of human understanding—that's "An American Tragedy" as we viewed it, in premiere showing, last night before a distinguished audience at the Criterion. It exemplifies what can be accomplished by the welding together of two such compelling forces as the dynamic and penetrating writing of Dreiser and the masterful and understanding direction of von Sternberg. In the simplicity of the story lies its tremendous power. To single out any member of the cast is an injustice to all. Here is a powerful human document in cinema form. It is painted in colors of unhappiness. It is gray, dark and awe-inspiring. "An American Tragedy" as produced by Paramount, while decidedly adult entertainment, should be shown in every theatre in the country, for in truly great pictures such as this lies the destiny of the industry.

PHOTOPLAY

"AN AMERICAN TRAGEDY" is one of the month's best pictures—artistically and technically. Every bit of the cruel tragedy that Dreiser wrote into his story, von Sternberg has poured into the picture. There is photographic beauty that has seldom been equalled. There is a glorious cast.

A STATEMENT ABOUT "AN AMERICAN TRAGEDY"

 Paramount's outstanding contribution to the screen.

"An American Tragedy" has no heroes or heroines. They are average girl and boy. On the threshold of life's great battle, nobody has been trained to handle the world's difficulties. Phyllis is a simple, good girl who does not know the facts of life, she has not been schooled in the school of hardship. She is like a lot of other girls who just drop the bows and take the first man who comes along. That's the heroism of this picture.

It could happen to you!

World's First Showing Tomorrow at 9 P.M. Seats Now on Sale

A PARAMOUNT PICTURE BASED ON THE BESTSELLER BY THEODORE DREISER

Produced by
DIGNITY PLUS!

For the sake of the advance newspaper campaign, of which the above is an excellent sample.
Dramasterpiece Is

ing of the fine cast. Interest naturally focuses on Phillips Holmes, the central, tragic figure in the story. His performance is an inspired one and will serve to establish him even more solidly in the affections of the public. Sylvia Sidney and Frances Dee portray their contrasting roles with genuineness and understanding. And the reviewers singled out for special and honorable mention the very effective acting of Irving Pichel in the part of the prosecuting attorney.

All in all, no one who sees “An American Tragedy” is likely to forget it!

We shall not attempt in this space to emphasize the various selling angles of the production. A vast amount of publicity, advertising and exploitation material has been prepared by our domestic distributing and theatre organizations, which will reach you in the normal course of events. The important thing to remember is that you are selling the picture, and nothing else. Its merits as an entertainment are so overwhelming, its appeal is so universal that people in every walk of life—even those elements in the community who are not dyed-in-the-wool fans—will find it vitally interesting.

The book tie-up is inevitable, because the Dreiser novel has been translated into many foreign languages. But there are millions of people who have not read the book, but will be impelled to see the picture, if they are intrigued by persuasive advertising. Those who have read the book will want to see the picture out of curiosity, if nothing else. You need not be concerned with their reaction as to whether or not the picture does the book justice. That’s a matter of individual opinion. And when you come right down to it, Paramount has on file the signed affidavits of an imposing group of novelists, dramatic producers, editors, publishers, etc., to support its contention that the picture is a true, honest and faithful portrayal of Dreiser’s novel.

But, as we have already pointed out, you are selling the picture. And it’s a BIG picture—in a class by itself!

EAST AND WEST AGREE!

HOLLYWOOD FILM MERCURY

“AN AMERICAN TRAGEDY” will make exhibitors more money than any product of Paramount previewed this year.

HOLLYWOOD REPORTER

SURELY destined for big things. Its story fails to draw—by its very title and author. With the names of von Sternberg and its cast—exhibitors are sure of business.

HOLLYWOOD HERALD

HERE is a picture that talks supers. Here is the talk that will make talking pictures supreme.

HOLLYWOOD FILM SPECTATOR

VON STERNBERG has given us another masterpiece. “AN AMERICAN TRAGEDY” is a terrific picture, achieving tremendous box-office values. The courtroom sequence is the outstanding dramatic triumph of the talk mechanism. It grips us—keeps us stirred up—never for a moment permits our attention to wander.

NATIONAL AD CAMPAIGN BOOSTS “TRAGEDY”

A national advertising campaign in the newspapers, similar to the one successfully run on “The Smiling Lieutenant,” will be launched to boost the showing of “An American Tragedy” from coast to coast. 1200-line ads, such as the one re-produced on the right in miniature, will appear in 153 newspapers covering 30 key cities, as assistant campaigns for those run by theatres in those cities. Evening papers will carry ads on the day before the opening and morning papers will run ads on the day of the opening.

Note that in addition to selling the picture, the ad carries some fine institutional copy about Paramount’s 20th Birthday Jubilee.

TALK OF INDUSTRY!

THE RIGHT WOMAN WAS

ROBERTA ALDEN

Who loved neither wisely nor well. Who took to heart the world and surface values. Who was on the spot when and where it was needed.

THE WRONG WOMAN WAS

SONDRA FINCHLEY

Who had, with all the charm of evil, the air of a girl, who saw her time, and knew what to do, and did it.

THE THIRD WOMAN WAS

HIS MOTHER

Who was kind, but not wise—Who gives her son the gift of life, but not the means to lead it.

Paramount’s outstanding contribution to the screen based on the novel by THEODORE DREISER, with PHILIPPS HOLMES, SYLVIA SIDNEY and FRANCES DEE

Directed by JOSEF VON STERNBERG

Paramount Pictures

Paramount’s 2nd Birthday Jubilee

Paramount is ushering in its birthday by a series of gala celebations with the present picture as its banner. Watch this newspaper for announcements of such great engagements as the artistic premieres of “The Smiling Lieutenant,” “Redemption,” and “I Was a Male War Bride.” The following are a few highlights:

1. Birthday Express on Monday, March 4th, at the Capitol theatre—stars packed with friends and admen.
2. Klaw and Erlanger—both are featured. In addition, a special “special” will be presented.
3. Clifton Chenier, “King of the Swamp Blazers” will visit the United States in a gala program, which will include a special film of his own.

Paramount’s 2nd Birthday Jubilee will be followed by a series of gala celebations with the present picture as its banner. Watch this newspaper for announcements of such great engagements as the artistic premieres of “The Smiling Lieutenant,” “Redemption,” and “I Was a Male War Bride.” The following are a few highlights:

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**Apleamia a la cabeza del concurso**

Como el majestuoso Grau Zepelín, cuyos triunfos y proezas ha recibido ya la historia, la División Alemana de la Paramount aparece hoy, en su recuerdo a todos los amigos rivales de la Legión Extranjera, al entrar en el tercer trimestre del Concurso en posición dominante.

Desde que se comenzaron estos concursos, que tuvo en 1925, es esta primera vez que Alemania se coloca a la cabeza. El aplauso que merecen los legionarios alemanes por tal hazaza tenderá a hacerse más caluroso si se tienen en cuenta las desdichas condiciones económicas que halla en la actualidad Alemania.

Las entradas brutas de la División Alemana correspondientes a julio fueron, con sólo dos excepciones, de la de febrero y de enero de 1934, las más altas logradas durante los últimos dieciocho meses, periodo que corresponde más o menos al de la depresión general. Además, el notable porcentaje de 134.05 lo alcanzaron los legionarios alemanes a pesar de haberseles aumentado la cuota.

Para que nada falte a la satisfacción que debe de sentir Gus Scheck, Gerente General en Alemania y la Europa Central. Sin duda entre las cuentas históricas, destacada con un trillo, cuenta actualmente con más de cuarenta y cuatro sucursales en los Estados Unidos y el Canadá y cien o más distribuidoras en los centros y ciudades del mundo y cuenta con exento circuito de teatros de lujo, la Paramount es la entidad comercial cuyas actividades afectan a mayor número de personas. Dondequiera que se exhiben películas de África a Asia, la marca Paramount es el emblema de bien espectáculo.

**Detective** Hayakawa

After a long, long absence, an old favorite of the silent era has returned to thrill old friends and make new ones. Susse Hayakawa is happily cast as the Oriental detective travel the wily Fu Manchu and his equally devilish offspring in Paramount's ace of thrillers, "Daughter of the Dragon."

**Mitzi Business!**

Mitzi Green shows her ability at clever impersonations by mimicking all Four Marx Brothers — Groucho, Harpo, Chico and Zeppo. They watched them do their stuff in "Monkey Business" out in Hollywood.

**Una tragedia americana**

Auspiciada por la mayor publicidad conseguida en esta película alguna durante los últimos cinco años, "Una Tragedia Americana", hizo su estreno mundial en el teatro Paramount de Nueva York. Este público que había pagado hasta once dólares por entrada.

Ya en su cuarta semana con localidades a dos dólares, de las cuales no queda ni una sin vender en cada representación, "Una Tragedia Americana" se destaca como el éxito más notorio de la temporada, un hecho que ha producido la industria y como la más atractiva de taquilla del año.

**EL TENIENTE SEDUCTOR**

ALAS catóricas semana de haberse estrenados en el Ciclo "El Teniente Seducador" se repite en Broadway retirándose de la pantallita del Rivoli donde debía seguirse "Una tragedia americana".

Chevalier-Lubitsch dejaba ampliamente demostrado que sus películas no carecían de calor, chulabas, compacto y encantador, teniendo una gran atresia de taquilla. Y el resonante éxito al cansar en Nueva York se repite en todas las seducidas por el teniente.

En Dallas, Tejas, hubieron de adoptarse medidas extraordinarias cuando se exhibió en el Coliseo "El Teniente Seducador", Cine de la Compañía, deciding que no había hallado cabida en el teatro para el espectáculo. El éxitno se ha convertido, puede conseguirse otra copia del filme a fin de improvisar su exhibición en un teatro.

La primera presentación extranjera de "El Teniente Seducidor" se efectuó el 27 de julio en el Carlton de Londres. Fue un triunfo aplastante. Las zonas de las vistas fueron las más entusiastas, haciéndose a la hora de película alguna, y al tener los cables de las películas, los principales exhibidores, que venían pidiendo ganancias cuando esta extraordinaria atracción de taquilla se presenta en toda Gran Bretaña.
"An American Tragedy"

Seen Thru "Ayes" of Critics

Tense, moving drama — one of the best pictures of the year

A drama that is relentlessly real, tremendously effective, and at times almost heartbreaking. It is a fine, fine thing that Paramount has done. The production is almost faultless. It is sincere and honest.

4-star picture — it's real, intensely dramatic, very moving

Principal parts were superbly acted. Phillips Holmes is an ideal selection for the boy. The most thrilling and vital parts are the courtroom scenes, but the picture is interesting and absorbing throughout. (Highest rating).

Powerful picture with punch and conviction — splendid drama

Under von Sternberg's masterly touch the plot assumes a thrilling pace without sacrificing an element of its drama. Enthralling entertainment. Phillips Holmes, Sylvia Sidney and Frances Dee give superb performances.

Von Sternberg fires film with feeling — tense trial scene

When the director reaches the trial scene, the production is emphatically stirring, so much so that not a sound was heard from the perspiring audience. It is a dramatic moment when the boat is carried into the courtroom.

Film holds one's attention even on a hot evening in August

Mr. Hoffenstein and Mr. von Sternberg have done a pretty good job in transferring the two volumes to the screen. Phillips Holmes is attractively bewildered and Sylvia Sidney gives one of her touching performances.

Impressive — an important piece of work, an admirable job

Von Sternberg tells a simple, moving, dramatic story. Courtroom scenes are splendid and here we have him at his best. I have been writing about Sylvia Sidney for some time, but never have seen her do a better piece of work.

Shrewd, effective courtroom melodrama — entirely workmanlike

Entirely conscientious. Literate and dramatically effective. Phillips Holmes is considerably better than was Morgan Farley on the stage. Sylvia Sidney is real and properly pathetic. Irving Pichel is exceptionally good.
SUN NEVER SETS ON PARAMOUNT LAND!

LEGEND
DISTRICT HEADQUARTERS OF DOMESTIC DISTRIBUTION DEPARTMENT—12 LOCATED IN THE UNITED STATES AND IN CANADA

DISTRICT OFFICES OF FOREIGN DISTRIBUTION SYSTEM

1. Sydney, Australia, for Australia, New Zealand, Japan, and the South Pacific.
2. Havana, Cuba, for Cuba, Porto Rico, the West Indies, and Central America.
4. Berlin, Germany, for Europe, France, Italy, Portugal, Spain, and the Near East.
5. Stockholm, Sweden, for Sweden, Norway, and Denmark.
7. Barcelona, Spain, for Spain and Portugal.
8. Rome, Italy, for Italy, Turkey, Greece, Bulgaria, and the Balkan States.
10. Tokyo, Japan, for Japan and Korea.
11. Shanghai, China, for China, Philippines, and the Far East.
12. Mexico City, Mexico, for Mexico.
13. Cristales, Canal Zone, for Central America, Panama, Jamaica, British West Indies, and the Caribbean.
14. Rio de Janeiro, Brazil, for Brazil, Argentina, Paraguay, Uruguay, and South America.

DOMESTIC EXCHANGES—11 LOCATED IN THE UNITED STATES AND IN CANADA
FOREIGN EXCHANGES

STUDIOS (HOLLYWOOD, NEW YORK, LONDON, PARIS)
SALES OFFICES THROUGHOUT THE WORLD!
L’ALLEMAGNE EN TETE DES CONCURRENTS

OMME le puissant “Graf Zeppelin,” dont les hauts faits sont maintenant partie de l’histoire, la division allemande de Paramount a dépassé ses rivales américaines et a pris une avance considérable dans la campagne du troisième trimestre du concours “Bannier Year” de la Legion Etrangere.

C’est la première fois en six ans—depuis 1925 quand ces concours internationaux furent commencés—que l’Allemagne a tenu la première place. C’est un succès qui couvre d’une distinction toute particulière les légionnaires de ce territoire parce que, en montrant sa force en ce moment, la situation économique se tienne être déplorable.

La recette totale de l’Allemagne pendant le mois de juillet a été, à deux exceptions près, celle de février l’an dernier et de janvier cette année-ci, la plus grosse qui ait été réalisée tout au cours de l’année, conformant pour ainsi dire l’époque de la dépression générale. En outre, le pourcentage sensational de l’Allemagne, 135 % par rapport à une quoté part augmentée.

Mais ce qui certainement fera résonner d’orgueil Gust Schaefer, directeur général pour l’Europe Centrale, c’est le fait que deux autres de ses bureaux, l’Autriche et la Hollande, occupent respectivement la première et la seconde place. Les Allemands ont un mot pour cela—Kosmos !

Et pendant que nous distribuons les hautes récompenses, au Mexique, qui santé de la 22 à la 5e place, et le Japon, qui logique de la 2e à la 7e. La France, Porto Rico, la Zone du Canal, le Brésil et la Dologne sont d’autres divisions qui ont enregistré d’importants gains pendant les quatre dernières semaines.

Nous sommes heureux d’annoncer que notre production totale faite par la Légion Etrangère tout entière pendant le mois de juillet a dépassé celle du mois précédent. Cela signifie que pendant chaque mois cette année, la grosse recette a été supérieure à ce qu’elle avait été l’an dernier. “Continuer est excellent courage !”

Portant maintenant notre attention sur le pourcentage annuel, nous trouvons l’Espagne dans une situation enviable pendant le quatrième mois consécutif. Nous ne serions pas surpris si M. Messéni avait déjà choisi la place ou il veut mettre le trophée de M. Zukor et parmi les chefs de la “Matahors,” son câble à M. Seidelman, imprime dans un autre endroit de notre revue, réfléchit sincèrement l’accent local de Paramount qui peine toute notre organisation.

La sagesse du système des quotas partis élastiques, sujettes à une révision tous les trimestres, au lieu d’une quoté par annuelle, est encore démontrée à l’époque actuelle. De nombreux territoires souffrent de difficultés intérieures et politiques, et se trouveraient sérieusement handicapés si elles devaient tacher d’atteindre les quotas partis détenus en janvier dernier. Ces buts ont été favorables, l’attitude sympatique de M. Seidelman, et leurs quotés partis pour le troisième trimestre ont été ajustés en harmonie avec la situation intérieure. D’autres part, les divisions qui se trouvent dans une situation plus favorable ont reçu une quote part plus élevée à attendre pour jouer dans l’île de l’eau, mais simplement pour égaliser les chances de tous les bureaux pour gagner le prix. Des lettres indiquant les nouvelles quotés partis détenus quant les raisons du changement ont été envoyées aux bureaux dont la quote part a été changee.

Souvenez-vous que ce troisième trimestre est “Pour M. Shauer” ! Ce devrait être là pour vous un puissant stimulant pour faire de tout votre mieux !

“AN AMERICAN TRAGEDY”

ACCUEILLI par la plus imposante publicité en première page accrochée à un film en cinq dernières années, “An American Tragedy” a fait ses débuts mondiaux au Criterion Theatre le 5 août devant des spectateurs qui ont payé jusque onze dollars pour un fauteuil.

Ce film est maintenant dans sa quatrième semaine à $2,000 le fauteuil au prix fort et toutes les places vendues à chaque représentation. L’ouverture a rencontré le même succès dans de nombreuses grandes salles du monde. “An American Tragedy” apparaît comme le plus important film dramatique que l’industrie ait jamais produit et une des plus grandes attractions au guichet de l’année.

Il y a peu de doute que cette production de Josef von Sternberg ait attiré des spectateurs artistes dans la scène du tribunal, qui n’ont jamais été surpassés sur l’écran au point de vue de simple réalisme. Et aussi, le jeu de scène de Phillips Holmes, Sylvia Sidney et Frances Dee est aussi bien action et de présence que l’on pourrait le désirer. La production tout entière constitue un puissant document humain sous une forme dramatique, et avec une des véritablement grandes productions de tous les temps.

“FRENCH PRODUCTIONS!”

A steady stream of French productions is pouring out of the Jourdan studios and spilling its rich entertain ment all over the French landscape. Photo above presents Mihanosc and Pierre Fresnay in “Marius,” Below, St. Granier (in feminine costume) in “Rien Que La Ferite.”

“SMILING LIEUTENANT”

QUATORZE semaines après sa première au Criterion Theatre, “The Smiling Lieutenant” vient de terminer sa tournée de Broadway au Rivoli Theatre, où il avait dänzé à pour faire place à “An American Tragedy.” Le chef d’œuvre Cheever-Lubitsch a démontré une puissance, ni la pluie, ni l’ouragan, ni la dépression n’a eu aucun effet sur sa puissance d’attraction. Et ce brillant succès se répète partout dans le pays.

A Dallas, Texas, des mesures extraordinaires ont dû être prises à l’avant première de ce film au Palace Theatre, quand une grande foule brisa l’entrée du théâtre en trouvant la salle emballe. Une autre bande du “Smiling Lieutenant” a obtenu du bureau Paramount, et un autre théâtre du voisinage ouvert pour recevoir les mille personnes qui n’avaient pu obtenir accès dans la première salle.

La première représentation étrangère du “Smiling Lieutenant” eut lieu le 27 juillet au Carlton Theatre à Londres, où ce film obtint un énorme succès. Les revues de la presse étaient les plus enthousiastes que l’on ait jamais écrits sur les autres films, et principaux exhibiteurs britanniques ont fait savoir par cable qu’ils sont satisfaits des augmentations de recettes quand ce splendide film sera montré au grand public de toute la Grande-Bretagne.

“UN JOURNAL TECHNIQUE LOUE PARAMOUNT”

MOTION Picture Herald, l’un des plus importants journaux techniques des États-Unis, a consacré tout son numéro du 8 août à la louange de la Paramount à l’occasion du 20e anniversaire de la fondation de notre compagnie. L’extrait suivant est pris de l’article de L’Agendissement de Paramount :

“Pendant deux décades entières les films Paramount se sont élevés au dessus de l’éthique du monde de la distraction. Aujourd’hui la Paramount Publix Corporation, le fruit d’années de progrès et d’extension, célèbre un Vingtième Anniversaire Jubilaire.

“Cette occasion est riche en prévisions aussi bien qu’en souvenirs. Quelle grande avance fera cette compagnie dans les prochaines vingt années ? Elle est sortie d’une petite compagnie qui a payé $8.25 d’importation pour chaque film qu’elle a déposé avec une petite organisation qui en produisit plus de deux cent dix ans. Elle a grandi d’une chaine de salles d’exhibition à onze, d’une vaste réseau de circuit de théâtres de luxe. Elle a grandi d’une petite compagnie de distribution en une organisation qui couvre tout le globe. Ses spectateurs ont passé de quelques centaines de milliers à des centaines de millions.”

“Avec cette période, Paramount entre dans une nouvelle période de développement, équipée en ressources et expérience pour faire face constamment aux conditions changeantes du monde du spectacle.


“Maintenant Paramount commence une autre décade de progrès avec la célébration de son vingt-cinquième anniversaire célébration rendue possible par la puissance de prévoyance d’Adolph Zukor et l’élaboration de principes sains de récréation par une organisation mondiale d’impresarios.”

BEAUTY PLUS !

Somehow or other, Claudette Colbert seems more stunningly beautiful in her latest production just released, “Secrets of a Secretary” than ever before. Photo, pictured on the left, shows her as she appears in one of the scenes of this dramatic so ciety romance, which has made a strong hit with the movie-going pub lic, particularly the feminine fans.
LA GERMANIA NUOVA AVANGUARDIA DEL CONCORSO

COME il possente Graf Zeppelin, le cui conquiste aeree senza precedenti sono ora nel dominio della storia, così l’esclusiva della Paramount ha sorpassato le amichevoli sue concorrenti ed ha assunto una posizione di comando nella terza campagna tristemente del concorso “Bannert Year” della Legione Estera.

Questa è la prima volta in sei anni—dal 1925—alloché questi concorsi internazionali vennero iniziati—che la Germania è stata all’avanguardia. Ed è questa una conquista che conferisce particolare distinzione ai legionari di quel teritorio perché tutto il mondo sa che le condizioni della Germania sono attualmente deplorevoli.

La loro entrata lorda nel mese di luglio rappresenta, con due eccezioni—febbraio dell’anno scorso e gennaio di quest’anno—la migliore posizione da un volume di affari da essi accumulato negli ultimi dieci mesi, che, più o meno, coprono il periodo di generale depressione, ma il loro sensazionale percentuale del 134.05 è basato su di una quota aumentata.

Ma quel che certamente farà arrossire di orgoglio il volto di Gun Schaefer, direttore generale per la Germania e per l’Europa Centrale, è il fatto che altri di loro, l’Austria e l’Olanda, occupano rispettivamente il secondo ed il terzo posto. I tedeschi hanno la parola per simili fenomeni positivi.

E dal momento che stiamo facendo dei complimenti, possiamo aggiungere tre lucca per il Messi, che si è tolto il vestiario solo al quinto posto, e per il Giappone, che dal ventiquattresimo si è spinto fino al settimo. La Francia, Portoricco, la Zona del Canal, il Brasile e la Polonia sono le altre divisioni che hanno dimostrato importanti miglioramenti in pressione nelle ultime quattro settimane.

Siamo ben lieti di annunziare che la partita totale versata dalla Legione Estera durante i mesi di luglio ha sorpassato quella del luglio 1930. E val bene la pena di rilevare che ciascun mezzo quest’anno ha mostrato un sensibile aumenti sul mese corrispondente dello scorso anno. Perserverate nel successo!

Volendo ora la nostra attenzione alle percentuali annuali, troveremo la Spagna nella invidiabile posizione di avanguardia per il quarto anno consecutivo, ma apparirebbe menomamente di sentire che il Sig. Messer abbia già scelto il luogo, secondo lui, più conveniente per mettere in bella mostra il trofeo Zolker. Es proposte del capo dei Mattatiori, il suo cablogramma a Mr. Steidelman, che appare in altra pagina, è un fedele riflesso dello spirito di lealtà Para- monniana che penetra tutta la sua organizzazione.

E ricordatevi che questo trento trimestre è “Per Mr. Sharen!” E questo dovrebbe essere per voi un potentissimo stimolo a fare quanto più vi è possibile.

BENNY ——— LUNCH

HE KNEW WHAT HE WANTED!

Benny, the potenziale costante della comic section that appears in the “New York Telegram” and other newspapers throughout the country was rather the Four Marx Brothers in “Monkey Business” days out. Benny’s creator, J. C. Cusack, produced none of the comedy material for Marlo, almost member of the quartet.

“AN AMERICAN TRAGEDY” PRECEDUTA dalla più grande fanfara di pubblicità di prima pagina che sia mai stata accordata ad una cinematografia negli ultimi cinque anni, “An American Tragedy” fece il suo debutto mondiale al Criterion Theatr il 5 agosto davanti ad un’audience che aveva pagato persino medici dollys a testa. Ora nella sua quarta settimana trionfale, con biglietti ad un massimo di 2 dollari ciascuno, assicurò ad ogni rappresentazione, e con inaugurazioni altrettanto riuscite in molte altre città attraverso gli Stati Uniti, “An American Tragedy” si impongerebbe come la più importante cinematografia drammatica parlata che sia stata prodotta in America, e una delle maggiori attrazioni al Botteghino per l’anno in corso.


A Dallas, nel Texas, dovettero esser prese imprevedute misure al- la sua premiata direzione di mezza- notte all’inserzione del film al Palacino Estero per allorché una gran folla frattassà la porta d’ingresso dopo aver constatato che il teatro era pieno. Una copia addizionale del film venne procurata in tutta fretta dall’Agenzia Paramount ed un altro teatro vicino venne aperto per soddisfare le esigenze di oltre un migliaio di appassionati che erano rimasti fuori.

La iniziale presentazione all’es- terno di “The Smiling Lieutenant” ebbe luogo il 27 luglio al Carlton Theatre di Londra dove venne sa- lutata da un clamoroso successo. I commenti della stampa furono più entusiastici che siano stati mai ri- cevuti da una cinematografia e da notizie telegrafiche ricevute risulta che i più importanti esibitori ingle- si sono oltre il limite entusiasti per gli straordinari incassi da prevedersi al botteghino quando questo film “non più ultra” verra distribuito per tutta la Gran Bretagna.

IL TRIBUTO DI UN ORGANO COMMERCIALE ALLA PARAMOUNT

IL “Motion Picture Herald,” uno dei più accreditati organi di comunicazione degli Stati Uniti, ha fatto uscire il suo intero numero dell’8 agosto a rendere omaggio alla Paramount, in occasione del ventesimo anniversario, 1931. Di seguito estratto è stato preso dall’articolo d’introduzione intitolato “L’ascesa della Paramount.”

Per venti anni le cinematografi Paramount hanno illuminato l’orizzonte del divertimento in tut- to il mondo. Oggi la Paramount Publicity Corporation, che ha rilevato nel marzo di quattrocento iniziato l’anno di sviluppo e di espansione, celebra questo trionfo col Gibulice del suo Ventesimo Anniversario.

“Una simile occasione giustifica aspettativa non soltanto per l’arte e la prospezione. Quali grandi progressi si compirà questa compagnia nei suoi venti anni a venire? Crebbe da una piccola compagnia che, nel suo primo anno di vita, verso il 1837, versò la fine e che oggi, in trentasei anni di sviluppo e di espansione, si trova in possesso di un ventesimo anno, di un ventesimo anniversario. La compagnia ha cresciuto tanto rapidamente che, come è stato aderente nella tabella, si trova in possesso di una delle compagnie più importanti del mondo. Oggi la Paramount si trova in possesso di un ventesimo anniversario, di un ventesimo anniversario. La compagnia ha cresciuto tanto rapidamente che, come è stato aderente nella tabella, si trova in possesso di una delle compagnie più importanti del mondo. Oggi la Paramount si trova in possesso di un ventesimo anniversario, di un ventesimo anniversario. La compagnia ha cresciuto tanto rapidamente che, come è stato aderente nella tabella, si trova in possesso di una delle compagnie più importanti del mondo. Oggi la Paramount si trova in possesso di un ventesimo anniversario, di un ventesimo anniversario. La compagnia ha cresciuto tanto rapidamente che, come è stato aderente nella tabella, si trova in possesso di una delle compagnie più importanti del mondo.
MONKEY BUSINESS

The Clowning Glory of the FOUR MARX BROTHERS
**AMERICAN TRAGEDY**

"ENF amerikanische Tragödie" machte ihr Weltdebut am 5. August im Criterion Theater vor einer Zuschauerzahl bis elf Dollar pro Billet bezahlte.

Es ist wohl in den letzten fünf Jahren kein ein gerafft 1930er Jahre in Gang gezogen undリスクповити, wie einen amerikanischen Träger er- lebt. Als Resultat wird dieser Monumentalfilm nun schon seit vier Jahren in Kinos Amerikas auf eine Budget von zwei Dollar vorgeführt und eine zusätzliche Übersetzung für die deutsche Sprache hinzugefügt, um eine vollständige Übersetzung auf Deutsch zu erhalten.

"Eine amerikanische Tragödie" hat inzwischen bereits in vielen anderen Ländern auf das Publikum geschlagen, nicht nur als Einstieg in die übliche Filmgrenze, sondern auch als eine Art Einstieg in die amerikanische Filmgeschichte. Die deutsche Übersetzung, die vor etwa einem Jahr in den Kinos erschien, hat bisher eine gute Kassenleistung erzielt und ist inzwischen eine offizielle Übersetzung in den Kinos.

Es besteht kein Zweifel daran, dass diese Josef von Sternberg Produktion, welche Theodore Dreiser's bekannten Roman nach dem gleichen Titel als einen der großen Erfolge der jüngeren Geschichte der amerikanischen Filmgeschichte gilt, dennoch noch einige Fragen der Zeit und der Öffentlichkeit aufwirft.

**FACHZEITSCHRIFT LOBT PARAMOUNT**


**DEUTSCHLAND VORAN!**

G LEICH dem nächsten Graf Zeppelin, welcher majestätisch und unberührt vom fieberhaften Stre- ben aller Länder, einen besseren grö- ßeren Zep zu erbauen, durch die Luft zieht, hat die deutsche Filmfalle der Paramount plötzlich eine neue Aufgabe, die höchsten Rivalen übertrumpfen und die Führerschaft in drei der Jahre des "Rassen Jahr" Weltbewerbens der deutschen Kultur übernommen hat. Es ist dieses das erste Mal seit einigen Jahren, dass Deutschland eine führende Stellung im Kontext einnimmt. Das deutsche Regime hat nicht zuletzt, dass die deutsche Le- genaire ihren Sieg zu den Zeit tätig- ten, als es um die gesamtwirtschaft- liche Lage Deutschlands trauriger denn je bestattet war.

Ausser Februar letzten Jahres und Januar dieses Jahres waren Deutsch- land zu den führenden Ländern der Welt gekommen. Die deutsche Filmindustrie hat in letzter Zeit die volle Aufmerksamkeit der Welt gefunden, und es ist nicht zu übersehen, dass Deutschland nunmehr eine führende Stellung im Kontext einnimmt.

Wenn es um den deutschen Kulturpreis geht, dann nicht über diese Gesichts- strahl, wo er sicherlich alles Fechende nachholen, wenn er erfährt, dass ein deutscher Film jetzt in der Welt überall, nicht nur im eigenen Land, sondern auch in Japan und anderen Ländern, sich vorsetzt, sind die deutschen Künstler, die ihr Werk vor allem in der Welt bekannt machen wollen, jetzt eine wahrhaft nationale Hülfte.

Die deutschen Künstler haben ihre Aufgabe verstanden, und sie haben es, dass die deutsche Filmindustrie nunmehr eine führende Stellung im Kontext einnimmt. Das deutsche Regime hat nicht zuletzt, dass die deutsche Le- genaire ihren Sieg zu den Zeit tätig- ten, als es um die gesamtwirtschaft- liche Lage Deutschlands trauriger denn je bestattet war.

**SMILING LIEUTENANT**


In Dallas, Texas, musste bei der Mitternacht Premiere dieses Films im Palace Theater das Überrieschlag- wegen der künstlichen Lichthaustrennung und der Vorstellung begrenzt werden. Es war eine Abwechslung zwischen der Vorstellung der Kritiker und dem Publikum, die dem Film eine besondere Stellung in der Filmgeschichte gegeben hat.
Behind the Screen in

PAUL LUKAS TO STAR IN "THE BELOVED BACHELOR"

The title of Paul Lukas' first starring vehicle for Paramount has now been set as "The Beloved Bachelor." The supporting cast is headed by Vivien Osborne, Dorothy Jordan, Charlie Ruggles, Marjorie Gateson and John Breeden.

"The Beloved Bachelor" will be directed by Lloyd Corrigan, who will work with Raymond Griffith, erstwhile Paramount star who is now a writer, and Sidney Buchman, Broadway playwright, in the preparation of the screen story.

PARAMOUNT BUYS STAGE HIT "AS HUSBANDS GO"

A stage success of this season, as one of the ten best plays of 1930-31 just announced for publication in Burns Mantle's annual volume of honor dramas, has been purchased for motion picture production by Paramount. With notable roles in Paris and the Middle-West, the play is described as a comedy-drama, which treat's the triangle situation in a new and modern manner.

CHATTERTON CHOSEN "QUEEN OF MOVIES"

Ruth Chatterton has just been adjudged "Queen of the Movies" in a vote in which twenty-eight important Hollywood motion picture stars cast ballots, each choosing his favorite male and female star.

Garbo was second, followed by Guy Maurice Chevalier as "King of the Movies" George Arliss, Marlene Dietrich, Ronald Colman, Gary Cooper and Claudeette Colbert.

ANNA MAY WONG, JUNIOR DURKIN ARE RE-SIGNED

Frosted Yellow Willows, or Anna May Wong, to give her Americanized name to the Oriental actress, who recently returned to Hollywood for her American talking film debut in "Doughter of the Dragon," has been signed to a new contract as a Paramount featured player.

Junior Durkin, who appears in the title role of "Huckleberry Finn," has signed a contract to appear in two more Paramount pictures. The first of these two pictures will be "Tom Sawyer, Detective," a story of childhood and mystery based on the works of Mark Twain.

4-YEAR-OLD JERRY TUCKER GETS CONTRACT

Jerry Tucker, four-year-old red-head, has been lifted from the juvenile extra ranks and placed under long-term contract by the Paramount studios in Hollywood.

In Hollywood only a year, the lad, youngest ever given a Paramount contract, made an impression through his recitations of character poems. During his brief career in the film city, Jerry gained prominence through a weekly appearance on Big Brother Ken's radio hour at Station KNX.

Jerry first attracted attention at the Paramount studios when he worked as an extra in "Forbidden Adventure" and recited during idle moments. The youth knows more than 100 poems. His parents are non-professionals from Chicago.

RUTH CHATTERTON'S NEXT TO BE "ONCE A LADY"

"Once a Lady" is the definite title of Ruth Chatterton's next starring picture, tentatively known as "Norway," which is being directed by Guthrie McClintic, former stage producer and director, from Zoe Akins' play screen play.

The supporting cast includes Geoffrey Kerr, Ivar Novello, Dorothy Jordan, Ethel Tremont, Regis Toomey, Herbert Bunston, Claude King and Stella Moore.

COLBERT HEARS RADIOCAST OF SONG NAMED AFTER HER

Sitting comfortably in her dressing room at the New York studio, Claudette Colbert recently heard herself honored in a somewhat novel manner.

At the appointed time, a half in the shooting of night scenes for Blind Cargo," tentative title of her present production, was called, and Miss Colbert, accompanied by Gary Cooper, her co-star, and Director Edward Sloman, retired to Miss Colbert's dressing room.

There the trio heard, for the first time, the strains of "Claudette," a new waltz time being broadcast from Station KNX, Los Angeles, over the nation-wide network. An admirer of Miss Colbert, Vincent de Rubeiztis, a musician in the Los Angeles Philharmonic Orchestra, composed the number and dedicated it to the star.

MISS BANKHEAD, PICHET TO MAKE "THE CHEAT"


Production has already started at the New York studio under the direction of George Abbott.

"The Cheat," written for the screen by Henry Heraly from the story by Hector Turnbull, made motion picture history when it was first produced fifteen years ago with Janet Gaynor and Susan Hay-akawa in the star roles. In the forthcoming version the character to be played by Pichel will be that of an Occidental rather than an Oriental.

A FRIENDLY INVASION!

Fifty midshipmen from the Argentine training ship, "Presidente Sarmento," are guests of our New York studio on July 31. A short talking film was made of their visit. Top photo shows them lined up outside the studio. Bottom group includes left to right: Arthur Cozine, studio manager; Mrs. Crisp of the Washington office of the Argentine Consul; Commander Venceslao Lujan, commanding officer of the ship; and Eddie Upton, the House Office department. Commander Lujan was so impressed with the warmth of the welcome extended to him and his men and the many kindnesses and courtesies shown them by the entire studio staff that he wrote Mr. Adolph Zukor a personal letter of appreciation. The talking film will be exhibited in Argentina.
NOTABLE cast is being assembled to support Fredric March in "Dr. Jekyll and Mr. Hyde," which the West Coast studio is preparing to make on an ambitious scale. The two leading feminine characterizations opposite March, who will play the dual title role, have been assigned to Miriam Hopkins and Rose Hobart. Other important parts have been entrusted to Halliwell Hobbes, well known Broadway stage player, and Edgar Norton, famed for his comedy roles.

Hans Dreier, one of the most noted film art directors, has been commissioned to execute the art work, which embraces thirty-five distinct settings. These will range in size from the private laboratory of Dr. Jekyll to a long London street, and in character from a tawdry music hall to the ballroom of an exclusive mansion. It may be of interest to mention that Hans Dreier, one of the few unit art directors under contract to a film organization, has been with Paramount for ten years, part of the time in Berlin.

Karl Struss, one of the recognized leaders in camera work in the industry, will handle the chief cinematographic duties. With director Rouben Mamoulian, Struss is working out the secret transformation scenes of Fredric March in his transition between Jekyll and Hyde. He will also evolve eerie lighting effects.

Below we show you Fredric March in one of the disguising makeups he wears in the picture. Advance screen tests indicate that March is the ideal character for the part, and will unquestionably create as big a sensation in the role as did John Barrymore in the silent version back in 1920.

ROSIKA MORENO FEATURED IN second PARAMOUNT BRITISH FILM, "STAMBOL"—ALSO IN SPANISH

With the first Paramount British film, "These Charming People," successfully launched at the Plaza Theatre, London, the Paramount studios at Elstree are putting the finishing touches on their second production "Stamboul," of which a Spanish version was made as well.

In both versions, which were directed by Dimitri Buchowetski, Rosiaka Moreno is featured in the leading feminine role—a part that calls for exceptional dramatic ability. That of a wife, married to an unfaithful husband, whom she is unable to leave.

OAKIE ASSIGNED COMEDY ROLE IN "TOUCHDOWN"

Jack Oakie has been assigned the comedy interest in "Touchdown," Paramount's filmization of Francis Wallace's latest novel of collegiate football, "Stadium.

In order to join the cast, which includes Richard Arlen, Peggy Shannon (replacing Dorothy Tree), Charles Starrett, Regis Toomey, George Barbier, Frank Sheridan and Charles B. Brown, Oakie was taken out of the cast of "Come On Marines."

Frances Wallace is doing the screen treatment of his story in collaboration with John Goodrich. Norman McLeod will direct.

"Touchdown" Russ Saunders, All-American quarterback, has been signed as technical adviser. Besides seeing that authenticity is carried out in all sequences of the story, Saunders will play a small part in the film in company with a group of well known football players.

Already ten former collegiate grid stars have been gathered to play on the opposing squads in the picture. With one exception, all the football players are former University of Southern California gridmen. They were signed early because they are already in Hollywood, but stars of other colleges are being rapidly lined up. All are now out of collegiate competition and several are high school coaches.

With the football season just around the corner, Paramount plans to make "Touchdown" on a spectacular scale, so as to be ready with a big picture when public interest in the subject is at fever pitch.

JAPANESE FENCERS!

Secune Hayabata (in white jacket), who makes his film debut in "Daughter of the Dragon," entertained members of the Waseda University championship fencing team at the Hollywood studios, where they gave an exhibition of their skill.
UMA PUBLICAÇÃO ELOGIA A PARAMOUNT

POR ocasião do vigésimo aniversário da Paramount, o magazine norte-americano Motion Picture Herald nomeou o estúdio como "um dos mais avançados" de Hollywood, destacando "o espírito animador" e "a iniciativa" que lhe proporcionam um ponto de referência para os outros estúdios. A empresa tem, desde então, crescido significativamente, passando de 306 milhões de dólares de receita em 1913, para mais de 500 milhões de dólares em 1925.

"A ocasião é das que exigem um olhar não só ao passado, mas também ao futuro que se lhe depara. Que novos aperfeiçoamentos terá a Paramount a incorporar nos próximos vinte anos? Começando como empresa modesta, que pagou 75 dólares de aluguel para começar, e que mudou de localidade, a Paramount, que hoje detém a maior parte do mercado norte-americano, conta com uma força de trabalho de 15 mil pessoas.

"O TENENTE SEDUCTOR"

DEPOIS de quatorze semanas na tela do Criterion, despedia-se o "Tenente Seducor" para dar lugar à estrela de "Uma Tragedia Americana". Mas a obra máxima de Chevalier-Lubitsch não pode abandonar assim a Broadway. A sua re-inserção no "Rívols", um pouco mais acima, na mesma Broadway, encontrou o mesmo abrigo do público, que continua a pagar em massa as suas entradas.

A receita da divisão alemã referente ao mês de Junho, com excepção das de Fevereiro do ano passado e Janeiro deste ano, foi a maior obtida nos últimos dez ouzo meses. Isso cresce de merecimento, quase que um aumento de 200% sobre o recente aumento de quota. Depois, há ainda a considerar a fase de "Austrália", onde a produção de Schröder e a dupla Alemã e Europa Central teve dois de seus departamentos, a União e a Alemanha, em segundo e terceiro lugares, respectivamente. O estímulo que a essa fase de "Austrália" dá ainda o "Tenente Seducor".

A cidade de Dallas (Texas) hospedou um dos mais movimentados encontros de cinema, onde o estúdio Paramount colocou em circulação mais de 20 milhões de dólares em bilhetes. A estreia da "Uma Tragedia Americana" causou um grande impacto, com público lotando as salas desde a primeira cabeça de linha. As críticas foram elogiosas, acreditando que o filme seria um dos destaques do ano.
PARAMOUNT PROSPERITY CABLES!

LONDON JULY 27 1931
SEIDELMAN FAMFILM NEW YORK
CHARMING PEOPLE OPENED VERY SATISFACTORIZONY PLAZA—PRESS VERY GENEROUS MANY CLAIMING BEST BRITISH PICTURE YET MADE—WE ANTICIPATE STRONG BOOKINGS.

Graham

LONDON JULY 28 1931
SEIDELMAN FAMFILM NEW YORK
PLEASE INFORM YOU SMILING LIEUTENANT OPENED CARLTON MONDAY NIGHT—WONDERFUL SUCCESS VERY FINE PRESS EXHIBITORS ENTHUSIASTIC—WE PREDICT FINE BUSINESS—THIS RESULT ESPECIALLY GRATIFYING TO ME IN VIEW OF VERY DELICATE CENSOR SITUATION AND RESULTS ACHIEVED BY CAREFUL EDITING.

Graham

PARIS AUGUST 21 1931
SEIDELMAN FAMFILM NEW YORK
RIVE GAUCHE OPENED TODAY PARAMOUNT THEATRE TOPPING ALL FRIDAY BUSINESS CHEVALIER PICTURES EXPECTED—FEATURE AND JOINVILLE SHORT BOTH WARMLY RECEIVED.

Souhami-Ullmann

STOCKHOLM AUGUST 21 1931
SEIDELMAN FAMFILM NEW YORK
CHINA THEATRE OPENED SEASON LAST NIGHT WITH DISHONORED—BOTH SHOWS SOLD OUT SEVERAL HUNDRED PEOPLE TURNED AWAY PRESS UNANIMOUSLY ACCLAMIS PARAMOUNT WITH THIS PRODUCTION HAS COMPLETELY MASTERED SCIENCE PRODUCING TALKIES—STERNBERG DIETRICH SCORED TREMENDOUSLY THEIR RESPECTIVE PERFORMANCES—EXPECT RECORD RUN—TABU RUNNING STRONG FOURTH WEEK OLYMPIA WILL SURELY REMAIN THIS THEATRE UNTIL OCTOBER—IT IS A REAL SHAUER START REGARDS.

YORK

TRIBUTES TO QUALITY PRODUCT!

These glad tidings from London, Paris and Stockholm amply bear out the thought oft expressed in these pages that good pictures are depression-proof. From one end of the world to the other, Paramount pictures, backed by Paramount showmanship, continue to promote prosperity and silence the cry of hard times. Mr. Shauer is right—it's a box office Jubilee.

LONDON CRITICS RAVE OVER CHEVALIER FILM

THOSE said London critics threw their conservative British attitude toward American talkies out of the window when faced with the duty of reviewing "The Smiling Lieutenant." They raved over it like a bunch of press agents.

The 'Daily Mirror,' under the headline, "Chevalier Better Than Ever," pointed out that, "The popularity of Chevalier was proved by the crowds which mobbed the box office at the first performance; many people being turned away."

And adds the critic, "I prophesy that it will be more universally popular than The Love Parade."

The "Daily Mail" reviewer hit the nail squarely on the head when he said, "No better picture could have been selected to initiate a revolution which I have advocated in the "Daily Mail" as essential to ending the general slump in our cinemas."

The "Morning Advertiser" called it the picture, "Really and truly entertainment, with all the gay exhilaration of champagne."

The "Evening News" hailed it as, "The cleverest and brightest talkie seen in town since The Love Parade."

The "Daily Herald" started off by saying, "It is refreshing to find Maurice Chevalier once more in a cleverly made picture, thanks to the dependable genius of the German director, Ernst Lubitsch."

The "Daily Express" film critic gave it as his opinion that the picture "Parleys most of the daring line in naughtiness I have ever seen in any public entertainment. Yet it does not offend good taste, you will find yourselves greeting its naughtiness with peals of fairly innocent laughter."

FRENCH MINISTER OF ART IS JOINVILLE VISITOR

OUR Joinville studio executives were surprised and delighted recently to receive a visit from Mario Roustan, French Minister of Education and Art. That it was an unusual distinction was borne out by the fact that newspapers devoted a generous amount of space to the visit. M. Roustan made an interesting talk, which was recorded by the Sound News and also widely printed in the newspapers. The fact that the speech was made in our studios rather than in any other studios gave the speech added publicity value. Photo above shows M. Roustan in front of the microphone in the studio.

A CARNIVAL FEATURE!

This novel tie-up stunt for "Welcome Danger," used during run of the film at the Exchange Kino in Lincoln, England, was one of the outstanding features in the Lincoln Annual Carnival Procession.
DUISTHENDLAND NEEMT LEIDING IN CONCOURS

EVENALS de onvergelijkelijke prestaties van Ziegfeld en Joan Zukunft, gaan deze editie teruggekeerd van een gedenkwaardig noodpooltocht, heeft ook de Duitse zaals produceringsmacht gevormd, en de leiding op zich heeft genomen dat in een land waar de financiële en economische depressie het meest gevoeld wordt.

De brute opbrengst voor Juli was—met uitzondering van Februari 1930 en Januari 1931—de beste de afgelopen achttien maanden dus ongeveer de beste maand der gehele depressie periode. Daarbij komt noch dat het Duitse persent-taal is waarnomen op een verhoogd quote.

Maar wat den Heer Gus Schaefer, als algemeen directeur van Duitse Land en Cine Center, wordt verteld terzijden van de zetel vervullen, is het feit, dat twee zijner kantoren, te weten Oostenrijk en Holland resp. de tweede en derde plaats, de Duitsers hebben daaraan een woord voor, kolossal!

En nu we toch pluimpjes geven laten we niet vergeten een dwerghoera uit te roepen voor Mexico, dat een vreugdesprong maakte van de 24 naar de 5e plaats, alsmede voor de Japanners, die intussen van de 24e naar de 7e plaats verhuisden. Frankrijk, Porto Rico, de Kanaal Zone, Brazilië en Polen, al deze divisies zijn er in de geplande 4 weken flink op vooruit gegaan.

Dit is ons buitengemeen aange-naar te mogen vermelden, dat de totale opbrengst der buitenlandse divisies voor Juli 1931 groter was dan bijna die van de eerdere maanden, en dat het vermeldwaaardig is dat in elke maand van het loopende jaar een groote, vooruitgangs-gemakkelijk verhoogde, tegen die van de vorige jaren van de vorige jaar. Gaat zoö voor!

En nog, wij even stilzitten bij de percentages voor het geheele concours jaar, zien we, dat Spanje voor de vierde achtereenvolgende maand vooran staat. Het zou ons geenszins verwonderen te horen, dat Senor Messerici berekend een geschat plechte had uitgekozen voor den dag en 110-110 Heer Zukor uitgekozen hoofdprize.

En over den leider der Matadors gesproken verwijzen wij naar een elders in dit blad voorheen telegram van den Heer Messerici aan den Heer Seidelman, welke den uit-stden en de oorspronkelijke medewerkers en hun trouw aan de goede Paramount zaak weerspiegelt.

Veel divisies zullen thans erkennelij in zijn voorzien van elastische kwartaal quote's, in plaats van een onveranderlijk jaarlijks. Er is tweedelig alles wat de quota principé een stap van wijs beleid was. Veel divisies, die te blijk hadden van binnenlandse financiële en politieke beroeringen, zouden een hardere stap gehad hebben, een reeds in Januari ge- steld quota te behalen.

De kantoren, welke onder dergelijke lasten gebukt gingen verdien- den en verkozen van den Heer seidelman quota wijking en hun quota cijfers voor het derde kwartaal werden wederom in overeen- stemming gebracht met plaatselijke condities. Andere divisies daarentegen, die onder gunstiger omstandigheden verkregen een verhoogd quota, niet met de be- scheid, om hun moedver te maken, doch uit redelijkheid tegen- over andere minder begunstigde divisies, zouden elke divise een gelijke kans heeft op den hoofd- prijs. Brieven met de nieuwe kwartaalcijfers en de daarvoor in aanmerking genomen factoren zijn aan alle kantoren gezonden, wier kwartaalcijfers gewijzigd werden.

Verzet niet, dat dit het derde kwartaal is voor den Heer Shauer! Dit zegt genoeg voor extra inspanning Uwerzijds in het derde kwartaal!

AN AMERICAN TRAGEDY

VOORAFGEGAAN door de grootste publieksaantrekking van de laatste vijf jaren in de voor-aanstaande dagbladen, maakte "An American Tragedy" haar debuut op 2 Augustus jl. in het New Yorks Criterion Theater, tegen $1.00—entree voor de beste plaatsen.

Thans, na drie weken prolongo, is het theater vol van avonden uitverkocht, terwijl van overal in de Ver. Staten bericht ontvangen wordt van een soortgelijk succes. "An American Tragedy" wordt door de pers de belangrijkste klankfilm productie genoemd der laatste jaren.

Zonder twijfel zal deze productie van Josef von Sternberg, gebaseerd op het beroemde gelijknamige boek van Theodore Dreiser, de meest bekende film van het jaar buiten de hoofdprize. Josef von Sternberg's biutengewoon talent als regisseur komt goed uit in de aangrijpende carrière van foto's, die tot nog toe op dit gebied vervaardigd is, in de schaduw stellen. En het spel van Phillips Holmes, Sydney Sidney en Frances Dee wordt het pakkenleven en krachtigste wat men verlangen kan. De geheele rolprent is een blijvend psychologisch document in filmvorm. Het is een der werkelijk grote films.

VAKBLAD BRENGT HULDE AAN PARAMOUNT

DE "Motion Picture Herald," een der leidende vakbladen in de Verenigde Staten editie van 8 Augustus aan Paramount, om onze organisatie te ter gelegenheid van haar twintig- jarig bestaan te bragen. Hieronder volgt een uittreksel uit het voorschrift tijd; De Op- komst van Paramount

"Gedurende twintig jaren hebben Paramount films aan den amuse- ments horizon van de wereld ge- schitterd. Thans viert de Para- mount Publiciteits-afdeling het resultaat van groei en expansie, deze prestatie met een twintigjarig jubileum."

Het is een mijlpaal, welke ons zooowel in het verleden als in de toekomst doet blikken. Welke groei en aanwas kan men in de volgende twintig jaren van deze Maatschappij tegenwoord zien? Zij wies van een maatschappij, dat twintig jaar geleden nog niets bedreven was, tot een van de grootste bedrijven ter wereld. Het oorspronkelijke kleine balkon, dat bekende rijkelijk met de kroon van andere organisaties en de fanatieke fans, is nu uitgegroeid tot een gigantische gebouw met tal van speciale vertrekken, zoowel binnen als buiten voor uw dienst."

SWEDISH PRODUCTIONS

Ons Joinville studios continue te turn out product specially designed to appeal to the Swedish-speaking public in Scandinavia. We reproduce here scenes from two recently completed Swedish productions. Top photo presents Edvin Adolphson and Inga Talblad in "Marinus" (tentative title). Bottom photo includes Paul van der Osten, Lone Andersen, Kvinna Stenstrom and Margit Alvine in the film entitled, "Tradlöst Och Karleksfullt."

"SMILING LIEUTENANT"

VEERTIEN weken na de pre- miere in het Criterion Theater besloot "The Smiling Lieutenant" haar draadruim op Broadway in het Rivoli Theater, om plaats te maken voor "An American Tragedy." Het Chemist-Lubitsch meesterwerkbek- wees, dat regen, noch concurrentie, noch depressie afbelden aan deze film als de hoofd attractie van een en dezelfde offer. Weten wij dan niet, dat de tijd en de wereld, dat de groei van een film wordt vergeleken met een reis, boven een oceaan lopen en de lucht, dat de toekomst van een film is het vorm van het leven."

CHILD TALENT!

This quintet comprises the group of junior players appearing in Param- mount pictures. At The top are Jackie Coogan and Junior goalkeeper are Lee Tracy, Chester Coogan and Miltie Green. You'd have a tough job finding five such talented players in any other film organization.
CUBA
(Cuba, Porto Rico, Dominin- 
can Republic, West Indies)
CABLES: PARAMOUNT FILMS OF CUBA, S. A. 
Paramount Building, Havana 
J. F. Dondisch, Branch Mgr.

GREAT BRITAIN 
(England, Scotland, Wales, 
Irish Free State)
John Cecil Graham, 
Managing Director 
Paramount Film Co., London, General 
Manager of Directors 
(Headquarters—London)

Ben Simmons, Dist. Mgr. 
for London & Bristol 
Manchester and Dublin 

R. Hannan, Cadogan 
Cable: PARAMOUNT FILMS LTD.

IRELAND
(Republic of Ireland)

R. Hannan, Cadogan 
Cable: PARAMOUNT FILMS LTD.

SPAIN, PORTUGAL
(Cable: ENFILM)

J. M. Messi, 
Manager-Distributor 
Cables: PARAMOUNT FILMS LTD.

N. S. REYNOLDS, 
Manager-Distributor 
Cables: PARAMOUNT FILMS LTD.

SCANDINAVIA
(Sweden, Norway, Denmark)
Carl P. York, Gen. Mgr. 
Cables: PARAMOUNT FILMS LTD.

MEXICO
Cables: PARAMOUNT FILMS, S. A.

ITALY
(Alla, Turkey, Greece, 
Bulgaria)
America Abbof, 
Manager-Distributor 
Cables: PARAMOUNT FILMS, S. A.

CENTRAL AMERICA 
(Central America, Panama, 
Jamaica, B. W. I., Columbia, 
Bolivia, Equador, Guatemala 
Cable: PARAMOUNT FILMS, S. A.

SOUTH AMERICA
(Brazil, Argentina, 
Uruguay, Paraguay, Chile, Perú, 
Bolivia)
Cables: PARAMOUNT FILMS, S. A.

Newspaper Stubs, Fintre, Br. Mgr.

CABLE: PARAMOUNT FILMS, S. A.

JUGOSLAVENSKO PARUFAMET

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MEDEIROS FILMS

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H. D. 1.

H. E. 1.

H. F. 1.

H. G. 1.

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H. Q. 1.
THE OBSERVATION TOWER

TRADEPAPER PAYS TRIBUTE TO PARAMOUNT!

"MOTION Picture Herald," one of the outstanding film tradepapers in the United States, devoted its entire issue of August 8th to paying tribute to Paramount on the occasion of our company's 20th birthday. The following excerpt is from the introductory article, "The Rise of Paramount."

"For two full decades Paramount Pictures have loomed across the amusement horizon of the world. Today the Paramount Publix Corporation, the fruition of years of growth and expansion, is celebrating this attainment with a Twentieth Birthday Jubilee. The occasion is one for anticipation as well as retrospect. What great strides will this company make in the next twenty years? It grew from a small company paying $18,753 taxes its first year to a $306,000,000,000 corporation in 1931. It grew from a small producing organization, turning out a few pictures a season, to one producing more than two hundred a year. It grew from a string of nickelodeons to a vast circuit of deluxe theatres. It grew from a small distributing company to a world-encompassing organization, furnishing screen entertainment to the seventy leading countries of the globe. Its audience grew from a few hundred thousand to hundreds of millions of people.

With this record behind it Paramount is entering a new period of development, equipped in resources and experience to meet the ever changing demands of the show business.

"With studios in Hollywood, New York, London and Paris, producing pictures in thirteen different languages; with a distributing organization of forty-four branches in the United States and Canada, 110 branches in the seventy leading countries of the world, and with world-wide circuits of deluxe theatres, Paramount touches the lives of more people in the world than any other commercial activity under one management. Wherever motion pictures are shown, from Capetown to eastern Asia, the Paramount trademark is a symbol of entertainment.

"Now Paramount starts upon another decade of progress with the celebration of its Twentieth Birthday Jubilee—a celebration made possible through the far-sightedness of Adolph Zukor and the working out of sound principles of entertainment by an organization of showmen."

Those are the two best letters in the word work!

SUSSMAN RETURNS TO POST AFTER VACATION

After a four weeks' vacation trip to Europe and a brief stop-over at Home Office, Jerome P. Suessmann has returned to his post in Central America. Your Editor, being a trusting soul, accepts Jerry's statement that he spent his time in Paris visiting the various museums and art galleries, etc.

LIVERPOOL LORD MAYOR GRATEFUL TO NEWS

The Lord Mayor of Liverpool, England, who recently visited the U. S. and called on the Hon. James J. Walker, New York's Mayor, will always remember his trip but he will not have to rely on memory alone to recall the most piquant highlights of the historic journey.

Paramount News, which made a sound film of the meeting between the two civic dignitaries, presented a print of it to the Lord Mayor of Liverpool for his personal use, and received the following acknowledgment:

"It was a great occasion and one that I shall never forget. I am sure you can realize how extremely pleased I am to have a copy of the film and I want to thank you most sincerely for your production of it. In years to come it will be a great joy to see this film and to bring back memories of our visit. Once again I want to thank you most sincerely for it."

EDWIN THOMPSON
Lord Mayor.

COMING NEXT MONTH!

The premiere of "Monkey Business," starring the Four Marx Brothers, originally scheduled for August 6 at the Rialto Theatre, has been postponed to September 17 at the Rivoli Theatre. All four brothers will be present at the opening, which will be fully described in our next month's issue. Meanwhile, look at the pictorial layout of stills from the picture, which you will find on another page in this issue, and start laughing now!

IMPORTANT NOTE!

PALMER H. STILSON, general traffic manager, wishes to inform all foreign branches that, effective August 10, the U. S. Customs authorities issued a new regulation which requires consular invoices on all shipments of films made abroad and shipped to the U. S. A. when value exceeds one hundred dollars. There are no changes in the requirements for films of American origin.
The Crucial 4th Quarter — "For Mr. Seidelman"
Taking Our Own Medicine!

EVER since he first started in this business with "Queen Elizabeth" back in 1911, Adolph Zukor has held firmly to the belief that success in our industry is principally dependent upon two factors: good pictures and liberal advertising.

Given the first, there is nothing more vital than the second. And through the years, Paramount has not only preached the gospel of persistent advertising, but has set a good example by squaring action with precept. In plain English, we practiced what we preached!

When we sloganized the thought, "If it's worth running, it's worth advertising," and advised exhibitors to support their bookings with every advertising resource at their command, we were merely encouraging them in a course of action which we had followed and found profitable in our own end of the business.

Paramount, for example, was the first motion picture company to embark on a national advertising campaign in the magazines, and has consistently continued using this selling medium for 14 years.

Today when Paramount asserts that the need for vigorous merchandising and resourceful showmanship is greater than ever, and urges its customers to increase their advertising expenditures, we need only point to our own giant newspaper-magazine advertising barrage to prove that we have faith in our own dictum—that we are taking our own medicine!

Exhibitors who play Paramount's 20th Birthday Jubilee Program ought to have this fact forcefully called to their attention: while it is true that advertising is the life blood of business—the stream either carries the rich red optimistic corpuscles or dark blue pessimistic corpuscles. By putting a little iron—showmanship—in their system, they can change the blood stream to optimistic advertising, and cash in on our Jubilee hits to the tune of S. R. O.!
SUREDA CELEBRATES TEN YEARS WITH PARAMOUNT

SUREDA, in charge of the Spanish department of the Home Office, was the center of an impromptu celebration on September 6, when fellow cow-orkers congratulated him on rounding out ten years of service with Paramount.

Mr. Sureda, who joined the foreign publicity department in 1921, has played an important role in the growth of all our foreign organizations by helping to popularize Paramount stars and pictures throughout the Spanish-speaking world.

Until a few months ago, Mr. Sureda was the editor of "Mensajero Paramount," the Spanish magazine issued by the foreign publicity department, which is the most widely distributed, read and quoted film publication in Spanish-speaking countries.

With the coming of sound and the growing popularity of superimposed pictures, Mr. Sureda is now devoting his time to the literary and literary ability to the editor work in connection with Spanish superimposed films.

We cordially congratulate Mr. Sureda and wish him many more years of pleasant association with Paramount.

BALLENA ARRIVES ON VISIT FROM INDIA

CHARLES BALLENA, Paramount’s representative in India, received a vociferous welcome when he arrived September 24, unaccompanied by any goats, on one of his infrequent visits to Home Office.

Looking pale and haggard, and with his sense of humor apparently intact, Charlie delivered the following pronouncement, in answer to the Editor’s request for a statement for publication.

"It is unfortunate, though understandable, that both Gandhi and I should find it necessary to absent ourselves from India at the same time, while the country is wallowing in the slough of despond due to political unrest and economic depression. However, the high adventure of Paramount pictures I left behind me with a long way toward alleviating the distress in the native and reviving their drooping spirits."

GUS SCHAEFER APPOINTS BRANCH AND DISTRICT MANAGERS FOR NEW EXCHANGES IN GERMANY

WITH the establishment of the new exchanges in Germany and the opening of independent exchanges, (herefore Paramount operated its offices in conjunction with Paramount) Gus Schaefer, general manager, has rounded out his organization by appointing the branch and district managers for his territory.

The line-up includes Claude Bonnaire and Percy Raphael as district managers for North and South Germany, respectively; Dr. H. Gordon, Max Mendel and Jean Birkhahn as branch managers for the Berlin, Frankfurt and Dusseldorf offices, respectively.

All of the appointees are men of marked ability and experience. Claude Bonnaire is thoroughly fitted by training and temperament to be a district manager. He is a veteran Paramountter, and was at various times branch manager in Budapest and district manager for Turkey, Greece and Bulgaria. Consequently, he knows part of all branches of the industry’s personnel than at any time in the history of the industry.

"You don’t see motion picture people on golf courses on Wednesdays nor do you see them at night clubs and cafes.

"Hollywood has learned the great lesson that good pictures build audiences for pictures to follow and that likewise good down audiences for all subsequent pictures."

"Executive realizes today that the structure of the industry is so interwoven and interdependent that the success of one helps the success of all others. A small, arsok instant jealousy, today, is honestly applauded by competing producers. When good pictures come from Hollywood, there is knowledge throughout all studios that every one will benefit."

"Producing companies are quick, to help each other in every way for the common good. The standard of ethics has been firmly established on a higher level than at any previous time."

"During my two months in Hollywood I have been studying not only one picture but all studios. I have attended weekly meetings with other producers. As I leave for New York I have a true picture of Hollywood today."

"In the season that is just now starting I look for the greatest picture entertainment from all companies that we have ever had in any single season."

LEWIS SUCCEEDS HOLMAN IN ADVERTISING POST

R. E. HOLMAN, advertising man-ager for Paramount Studios, has been transferred to the story department of the company, and in the publicity thea-ter and advertising department, Lewis was transferred to the Paramount office in Hollywood, the company’s assistant.

Alden Adams of the press book department has been moved up to Lewis’ former post of assistant advertising manager.

KENNEBEC PROUD DADDY!

HOME Office friends of John E. Kennebec are expecting a boy of (say) five or six months of age from Paramount’s sales promotion manager in Australia, following his announcement of the arrival of a new son, Patrick Monte (pointing’), who was born on August 9.

He and his wife are in Australia, but on July 29, 1931, the couple exchanged vows in Christ Church, New York. They spent their honeymoon in Europe where they visited the English, Swiss and French Riviers, Switzerland, France, Italy and Greece.

In January, 1932, the newlyweds left for Australia, where John was posted as Paramount’s representative.

They have been in Australia for the past two years, during which time they have traveled extensively throughout the country and have made many friends.

John Kennebec is the son of Mr. and Mrs. John E. Kennebec of New York, and was born in New York City on January 29, 1924.

J OHN W. HICKS, managing di-

rector for Australia, announces the promotion of Paul Verdayne, formerly exploitation representative in the Far East, to the post of branch manager in Singapore, succeeding Tom Kenna rd, resigned. Mr. Hicks also appointed George Nacked, manager of the Perth office, replacing Cecil Abott, who has returned to Sydney and will be attached to the New South Wales sales force.

If you read our story on Verdayne in last month’s issue, you know that his promotion comes as a deserved reward for his exceptional loyalty and extraordinary efforts on behalf of Paramount over a period of years. George Nacked, who comes to Paramount from the management of the Ambassador Theatre, Perth, is no stranger to the Ausse organization. He was a cafe salesman with Paramount three years ago, now working on call to the Union Thea-ter. Paul Verdayne’s hearty con-gratulations to Messrs. Verdayne and Nacked, and wish them every success!
HAVING enjoyed their brief hour of glory, the German legionnaires unwillingly dropped back and yielded first place in the third quarter drive to their friendly rivals in Austria. Mr. Lichtscheidl's boys will be somewhat dazed at this sudden thrust into the spotlight.

Not only are they leading the field for the first time in their history as an independent division, but their impressive percentage of 146.90 is the largest attained by any office so far in this year's contest. We shall be the first to congratulate them if they succeed in carrying off the Shauer trophy, for their winning will illustrate the triumph of dynamic effort and unquenchable enthusiasm over discouraging conditions and insuperable obstacles. Bravo, Austria!

There will be mourning in Spain when Messersi's "Mighty Matadors" discover that Souhami's "Galloping Gauls" in France are running away with the Zukor trophy for the year. But the Matadors are not the type to give up such a valuable prize without a battle. So sharp fighting may be expected on the French-Spanish border during the remaining months of the contest.

Among the dramatic developments of the past four weeks, the near-record gross piled up by Graham's "Bulldogs" stands out like an overshadowing mountain peak. When a territory like Great Britain can increase its percentage from 72.41 last month to 97.84, despite the staggering quota it is carrying, you can bet all the tea in China that it must have done a tremendous amount of business. And an examination of the records shows that with two exceptions—February of this year and November of last year—their August volume was the largest they have turned in during the past eighteen months.

Another spectacular performer was Czechoslovakia, which registered the greatest individual gain in percentage and standing, jumping from seventh with a thirty-three percent increase over the previous month. What a satisfaction it must be to Mr. Jellinek and his organization that they are well over the hundred percent mark!

Besides the above-mentioned offices, we desire to commend the extraordinary activity of Porto Rico, Roumania, Canal Zone, Chile, Yugoslavia and Finland. All of them made splendid progress during August, and were directly instrumental in making it possible for the Foreign Legion as a whole to show a healthy increase over the corresponding month last year.

One of the memorable features of this third quarter drive has been the spontaneous and magnificent reaction to Mr. Seideman's emotional editorial appeal, "For Mr. Shauer," in the July issue. Needless to say, Mr. Shauer was deeply touched by the messages of esteem and affection with which many of you responded, and even more thrilled by the grim determination the entire foreign department has displayed in translating loyalty and personal admiration into dollars and cents revenue for our company.

It remains for us only to remind you that the 4th quarter is ahead of you. Aside from everything else, you legionnaires ought to feel a sense of personal obligation because it's "For Mr. Seideman"!
### STANDINGS AS OF SEPTEMBER 1, 1931

<table>
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"Tragedy" Box Office Bonanza!

It may be a tragedy on the screen but it's a gold mine at the box office!

Reports continue to pour in at Home Office confirming the predictions freely made regarding the box office career of Josef von Sternberg's dramastormpiece, "An American Tragedy." In its pre-release runs, it is not only attracting the public in droves despite increased admission prices, but actually breaking records established during the boom days of '29.

In New York, after seven re- sounding weeks at the Criterion Theatre, the picture was transferred to the Paramount for a two-weeks' run at popular prices, prior to its general release in this territory.

In Los Angeles, following the brilliant opening at the United Artists Theatre, which is still talked about as the outstanding film event in the last three years, "An American Tragedy" continues to capacity business, with every indication pointing to a record-breaking run.

That coast premiere, incidentally, set a new high mark for mob enthusiasm, judging from Herman Wobber's graphic description as an eye-witness on the scene. "Heavy ropes," he wrote, "that held the crowd back, were snapped, the box office was loos- ened from its foundation, and for the first time, the well-trained 'opening crew' of the Los Angeles Police Department was powerless to control them. A special cordon of firemen was called into play to help out.

"You've got something to shout about in this picture," Mr. Wobber concluded, "and if you make enough noise you'll get results."

"MY SIN"

The combination of Tallulah Bankhead and Fredric March in an intensely human, sympathetic story, which ranges in background from a cabaret in Panama to a society mansion in New York, makes "My Sin" an engrossing and vivid entertainment.

When you see Miss Bankhead in this picture you will first under- stand why this American actress was such a reigning sensation on the London stage for so many years. "My Sin" is a tremendous step in advance of "Tarnished Lady," her first picture, because it provides her with a role infinitely more suitable to her peculiar talents. She is far more beautiful and alluring than in her original effort, and her acting, diction and personality are given fuller display. "My Sin" brings up that age-old problem, "Should a woman tell her past to the man she marries?" In this instance the answerer is "Yes" for Tallulah discovers that her past rises up as a constant barrier to her permanent peace of mind. In the end, she and March, who date their regeneration from the moment when he, as a down-and-out lawyer, succeeded in having her acquitted of a charge of murder in Panama, find happiness together.

"IN AMERICAN TRAGEDY"

"The Mad Parade" is unique in at least one respect--its cast is composed entirely of women. There are nine of them, all featured players -- Evelyn Brent, Lilyan Tashman, Louise Fazenda, Irene Rich, Marceline Day, Fritzi Ridgeway, June Clyde and the Keating Twins.

The story, as you may have guessed from the title, deals with the part women played in the World War. So cleverly is the picture directed that although at times you hear men singing, talking and shouting, it is never necessary to show their faces.

With the war as a background, the picture offers many blood-stirring battle scenes, but primarily the drama, suspense and tension develop as a result of the conflict among the women, who are all members of the same canteen unit. In particular, the love feud between two of the girls both wanting the same man brings out some high-powered histrionics.

If ever there was a picture to attract women to the theatre, "The Mad Parade" is it, and yet it has every element to make it of absorbing interest to the men-folk as well.

"PERSONAL MAID"

"PERSONAL MAID" is just chock-full of those down-to-earth ingredients that make up a swell entertainment dish. It has some of the smoothest acting and most spontaneous humor that ever graced a motion picture. And the performance by Nancy Carroll in the title role is something to write home about.

Every woman looking at this film will mentally place herself in Nancy's position and follow her adventures from the poverty of an East Side flat to the swankly fashionable life of a society household via the personal maid route with eager and breathless interest and an enormous amount of satisfaction. And every man will get a great kick out of watching saucy Nancy astutely handle her "mistress" problem with Irish wit and shrewdness. Hers is a part that wins audience sympathy from the word "go." The story, with its "rags-to-riches" motif is sure-fire from the box office angle.

Monta Bell, who directed, keeps the action moving with never a dull moment to take the edge off the interest. And he has surrounded Nancy Carroll with as competent a cast as one could possibly wish for. Gene Raymond, who makes his screen debut in the film, is the blonde and boyish son of wealth who does right by Nancy after he gets over his mistaken notions. Pat O'Brien is the chap with the "strictly dishonorable" intentions, and good old George Fawcett, as the "iron man" of industry, is as lovable as ever. Mary Boland plays the "grande dame" with comic defi- ciency; and Hugh O'Connell contributes a delightful bit of acting to the humble role of baker. "Personal Maid" is just the kind of picture to make Old Man Depression hide his head in shame. It's a real delight!

"THE MAD PARADE"

"THE MAD PARADE"
Marx Mirthquake Rocks U.S.A!

WHILE New York is impatiently waiting to be struck by the Marx Brothers' laughing lightning, the rest of the country—from Maine to California—is in the throes of their latest mirthquake.

If the hysterical reports pouring in at Home Office are to be accepted at their face value, then "Monkey Business" is a menace to life and property, for it is giving the public hilarious convulsions and raising the roof of every theatre that is showing it.

Paramount is advertising the picture as the clowning achievement of the bouncy brothers. Judging by the audience reaction and the critics' enthusiasm and the exhibitors' comments, that is an understatement, rather than an overstatement. The fact of the matter is that "Monkey Business" is twice as cuckoo as "The Cocoanuts" and three times as nutty as "Animal Crackers."

It's an absolute waste of space to try to tell you what the story is all about. You won't believe us. You'll probably think we're crazy! Suffice it to say that when the picture opens the four funny fools are stowaways on a transatlantic liner, hiding in barrels labelled "kippered herring." We will only add that in trying to get off the ship when it reaches port, each of the madmen insists he is Maurice Chevalier, and to prove it, gives an imitation of the French idol!

Now about that Broadway debut. It is true we told you in last month's issue that "Monkey Business" would open at the Rivoli Theatre on September 17. Ah, but we didn't say positively! (Note: it's the Marx Brothers' influence!) Well, prior bookings forced a postponement, but the premiere is definitely scheduled for October 1. It's a million to one that New York will agree with San Francisco, Seattle, Syracuse, El Paso, Indianapolis, Boston, and other points north, east, south and west, that "Monkey Business" is the outstanding comedy attraction of the year.

Meanwhile, be happy in the knowledge that you have another giant hit on your hands in this Marx Brothers' vehicle!

NATIONAL AD CAMPAIGN!
LIKE its two Jubilee predecessors, "The Smiling Lieutenant" and "An American Tragedy," "Monkey Business" will get the full benefit of a coast-to-coast advertising campaign.

Two 120-line ads, one of which is reproduced in miniature on this page, will appear in a total of 372 newspapers covering 147 cities.

As previously explained, these ads will be run in conjunction with the local showings of the picture, and will complement the campaigns run by the theatres themselves.

From an advertising standpoint, these "Monkey Business" ads are the best of the series. The ad on this page. It's really a model of its kind. Note how the component elements have been arranged to blend, harmonize and catch the eye. Striking humorous illustrations; short, punchy and funny text; plenty of white space that invites easy reading; and some brief institutional copy to polish it off. No one who sees the ad will fail to read it, and no one who reads it will fail to see the picture.

MR. ZUKOR'S STATEMENT!
RIGHT here is good a place as any to call to your attention to a significant statement made by Adolph Zukor, which was published in a recent issue of "Editor and Publisher," the newspaper trade publication.

After emphasizing that Paramount had increased its advertising appropriation for newspaper space, and furnishing details of the three big national ad campaigns, he concluded with this pertinent remark:

"We feel that good pictures and liberal advertising will do more than anything else to hasten the return of conditions nearer normal in the motion picture business."

VERDICT OF THE WEST!
"MONKEY BUSINESS" full of original gags and really funny wisceacks had theatre in continual uproar. Not polite little giggles but loud guffaws. I must admit I held my sides.

—Los Angeles Examiner

A SIXTY-MILE-AN-HOUR gale of wisecracks. The Marx Brothers are a tonic for anybody's system for they can garner more laughs to the reel than any group ever assembled.

—Los Angeles Times

If you happened to see a building shaking and hear one big blast of hysterical laughter, then, dear reader, that is the United Artists Theatre, where Four Marx Brothers are tearing plaster off walls, ripping up seats with guffaws, and causing complete and undignified cases of insanity by their latest Paramount picture.

—Jimmy Starr

"MONKEY BUSINESS" is louder, funnier and more pointless than any Marx offering so far, judging from the roars of the audience. The Marx Brothers are just exactly hilarious enough. There could not be others like them.

—Los Angeles Record

YESTERDAY's audience laughed uproariously at the unexpected idiocies of the film. The Marx Brothers are hard to resist. If you can help laughing, you are a better man than this reviewer.

—Los Angeles Herald
BIG FRONT FOR A BIG PICTURE!

Showmen in Budapest are just as wide-awake as showmen on Broadway. And when a big picture like "Feet First" comes along, they put up a big front to advertise the attraction. Photo above shows how the Palace Theatre management in Budapest publicized the Lloyd film.

A "RECORD" PARIS TIE-UP!

One of the many fine window display tie-ups arranged by the Le Paramount publicists to exploit the showing of the French film, "Rive Gauche."

"MONTE CARLO" OPENS DE LUXE NEWCASTLE HOUSE—NEW LINK IN BRITISH THEATRES

In the presence of a distinguished audience composed of civic and trade notables, as well as many of Paramount's highest executives, the Paramount Theatre in Newcastle-on-Tyne, England, celebrated its triumphant opening on the evening of September 7.

This new link in our chain of British theatres, which was built at a cost of a million and a quarter dollars, has a seating capacity of 2,604, and is the last word in magnificence, embodying all the deluxe features in construction and equipment that make for comfort and luxury.

The initial program consisted of "Monte Carlo" and an elaborate Francesca Mangan stage production, "The Ladder of Roses." Both offerings were enthusiastically acclaimed at the gala premiere. Handsome souvenir booklets, containing information as to the construction and policy of the theatre, beautifully illustrated with pen and ink sketches of the interiors, were distributed at the opening.

The theatre will be under the direct supervision of Francis C. Holderness, and under the general management of C. Ronald Young. It takes its place as another in the group of British theatres under the direction of Earl St. John.

The following excerpt from the dedicatory message in the souvenir booklet by John Cecil Graham, managing director for Great Britain, illustrates the spirit back of the house: "The Paramount Theatre, Newcastle, will present Paramount Pictures and other productions of outstanding merit, as well as all that is best in music, ballet and scene. It was conceived and designed in the confident hope that it would prove a place of entertainment worthy of this great city, and that it would contribute something to the further advancement of the motion picture industry in the Northern Counties."

SPANISH PLAYER GETS ROYAL RECEPTION!

A civic reception, which rivaled in enthusiasm and public appeal the welcome usually reserved for distinguished heroes, was tendered Dolores Del Rio, featured comedienne of "Gente Alegra," upon her arrival in Tampico, Mexico, for a personal appearance in conjunction with the local showing of the picture at the Alhambra Theatre. Photo above shows her broadcasting greetings to the townpeople from the municipal radio station. The picture, needless to say, benefited enormously by this publicity.
¡Un Film de Éxito Seguro!

CON esta película de argumento original no llevado antes a la pantalla, se propende a satisfacer la demanda de los países hispanohablantes que quieren obras del género lirico. La acción se desarrolla en Buenos Aires, el Paris sudamericano, y hay también escenas en la campaña argentina. Tanto el autor de la obra como los artistas que la interpretan: Gloria Guzmán Carlos Gardel, Sofía Bozán, son criollos: lo mismo que la orquesta del maestro Julio Giró. Las canciones que se oyen en el curso de la representación son del famoso compositor uruguayo Matos Rodríguez.
Paramount News Scores Five Scoops! Cameramen Risk Lives to Get Story!

Risks Life to Film Chinese Floods

THREE hundred and fifty thousand dollars, the sum cannot picture such slaughter — but a camera did! The Yellow Yangtze, well-called "China's sorrow," and its lethal dikes several weeks ago and its swollen waters roared across thousands of square miles. While cities were wiped out, homes floated atop the flood and bodies choked the stream, a Paramount cameraman was in the midst of it all.

On the first news flash, Emanuel Cohen, Editor of Paramount Sound News, sensed the tremendous possibilities of the story. He called Mark Hanna, branch manager in Shanghai, who sent a cameraman by plane into the inundated area. The cameraman showed striking air views of the flooded cities, and, in a boat, invaded Nanking in the midst of the disaster. Here he made scenes of a great city battling, fleeing and finally dying before the onrush of yellow water. He repeatedly risked his life to get these spectacular pictures, sometimes continuing to "shoot" while water crept up to his shoulders.

Some of the shots were made from native boats and pieces of furniture lashed into a raft. Others were taken from a roof crowded with refugees and showed others scrambling up the sides to safety. After he had secured the story, the cameraman, Krainumov, made his way through the ruined city and regained his seaplane. The pictures were rushed to Yokohama and thence to New York, where they arrived ahead of all rivals.

Face Three Hurricanes in Belize Disaster

SETTING out to photograph one of the hurricanes and being chased by three others was the experience of Charles Beeland, cameraman, and S. M. Eaves, sound technician for Paramount Sound News, who secured the first motion pictures of the Belize disaster to reach New York theatres.

On their way to British Honduras from Miami, Florida, their way was twice blocked by minor hurricanes. On their third attempt they were successful in crossing the storm-tossed waters of the Caribbean to Belize and covering every picture angle of the catastrophe, which killed 1,500 persons and wiped out an entire city.

Then came the problem of forwarding the sound film to New York. Once more the Paramount plane found itself diving into the midst of the hurricane and was forced to turn south and stop at Tela, Honduras. Urgent cable orders from New York ordered the crew to get through at all cost, so they took the plane back off once more and succeeded in riding the tail of the gale into Miami.

News Cameraman Shot in Line of Duty!

BULLET-PROOF glass isn't all it's cracked up to be, in the opinion of John Herrmann, Kansas City cameraman for Paramount News, who was hit by a .45 calibre bullet recently while photographing the business end of a sub-machine gun in action.

The accident occurred while Herrmann was taking pictures of police sharpshooting practice during their recent drive on gangster activities in Missouri. Although he had a fairly complete story, he wanted to get some really spectacular shots and, therefore, set up his camera behind a shield made of boiler plate with a window of bullet-proof glass.

But he didn't count on a ricochet One shot missed the shield, struck a steel girder back of him and glanced, hitting him in the upper right arm. With blood spurting from the wound Herrmann kept grimacing out film until the gun was silent, and as a result obtained one of the most startling pictures of point blank shooting to come to the screen since "The Great Train Robbery."

When the "act" was concluded Herrmann merely said, "One of those bullets got me," and fainted. After his wound was dressed at a nearby hospital he insisted on returning to the police grounds to complete the picture, explaining that the accident was only an incident in his day's work.

First to Release Films of Lindberghs in Tokyo

THE first motion pictures of Col. and Mrs. Lindbergh's arrival in Japan were shown in Broadway theaters as a part of Paramount's Newsreel.

The film shows the first landing of the Lindberghs on Japanese soil and the tremendous ovation and official reception accorded them in Tokyo. The pictures were rushed to this country by steamer and plane, arriving so far ahead of "still" photographs that scores of newspapers released clips from the reel.

Gets Exclusive Pictures of Blimp on Skyscraper

PARAMOUNT Sound News obtained exclusive motion pictures of the mooring of the first blimp to the mast atop the Empire State Building.

For more than a year blimps and dirigibles had been endeavoring to make contact with the mast but until today weather conditions had frustrated all efforts. It remained for Major Wadsworth and Lieut. MacCracken, former United States Army officers, to do the trick with the privately-owned ship, "Miss Ena Jettick." The tie-up was effected after only ten minutes of maneuvering and the blimp was held to the mast by its landing crew for several minutes in the face of a humpy thirty-five-mile-an-hour wind.

Upon learning that the attempt was to be made, Editor Emanuel Cohen, chartered two planes, placing sound cameras in them and also at vantage points atop the building. As a result, he obtained the only close-up views of the operation.
LONG ON LAUGHS!
SHORT ON FOOTAGE!

PARAMOUNT Two-Reel Comedies are made for fun and laughter. The same comedy craftsmanship and high class talent used in making our feature comedies are employed in the production of these miniature mirth-quakes. The difference is in the footage—never in the quality. The well known stars shown on this page are only a few of the favorites who appear in the hilarious two-reelers. The shorts listed here are merely a sample of the laughing treats in store for every exhibitor who books Paramount's 20th Birthday Jubilee Program sold!

Paramount Two-Reel Comedies
Are Real Business Builders!

FOR LAUGHING OUT LOUD!

1. Smith & Dale—"Out Where the West Begins"
2. Solly Ward—"More Gas"
3. Helen Kane—"A Lesson In Love"
4. Ford Sterling—"Auto-Inflation"
5. Dave & Arthur—"The Lease Breakers"
6. Billy House—"Bullaunua"
7. Al. St. John—"Mlle. Irene the Great"
8. Burns & Allen—"Oh My Operation!"
9. Lillian Roth—"Anchors Away"
10. Tom Howard—"Lady Windermere's Necklace"
L’AUTRIA È ORA ALLA TESTA!

Dopo aver giocato della loro breve ora di gloria, i legionari tedeschi a malincuore sono ritornati sui loro passi ed hanno dedicato il primo posto nella campagna del terzo trimestre ai loro amichevoli rivali d’Autria. I ragazzi del Sig. Lischscheidt resistono purtroppo stitici di questa sublimesa avanzata al prosieguo.

Non soltanto sono essi agli avamposti per la prima volta nella loro storia quell’affermazione indiscutibile, ma la loro impressionante percentuale di 41690 è la massima che si è mai registrata finora nel concorso di questi anni. Noi saremo i primi a far loro le nostre congratulazioni se riuscirà a vincere il trofeo Shauer, perché la loro vittoria illuminerà la storia del loro secondo dinamico e del loro irresistibile entusiasmo di fronte a condizioni sorprendenti e ad ostacoli insuperabili. Un bravo a Autria!

Vi sarà di buona il programma quando i danni Montatorii di Masseri scegliamoli per gli “Galli Galopanti” della Francia si sono COMPONENTI del trofeo Zuckor per l’amata. Ma i Mat- tatori non sono troppo da rimanere ad un si appalante premio senza battaglia. E così ci attendiamo di vedere una serata lotta sul confine franco-spagna di questi testi mesi del corso della loro attività.

E fra gli eventi dramatici di queste ultime quattro settimane, gli incassi lordi accumulati dai “Bulldogs” di Graham si manifestano come un pezzo di montagna quasi sovrastante i trionfi del passato. Quando un territorio come quello della Gran Bretagna può aumentare la sua percentuale dal 74-21 al mese scorso fino a 97-84, a malgrado della enorme quota che è stata loro assegnata, voi potete scommettere tutto il che la Cina che i loro affari debbono aver raggiunto gli el di successo. Ed un esame dei registri mostra che con due eccezioni febrilissime di quest’anno e novembre dell’anno scorso il loro volume d’affari nell’agosto è stato il più grande da raggiunto in questi ultimi dieci mesi.

Un’altra nazione che ha raggiunto risultati straordinari è la Cecoslovacchia, che ha registrato il massimo incremento percentuale in posizione, essendo saltato dal decimo al settimo posto con un aumento di percentuale del trenta per cento sulla cifra del mese precedente. Quale soddisfazione d’essere, per il Sig. Jellinek e per la sua organizzazione di aver raggiunto il limite del cento per cento!

Oltre gli uffici somministrati, vogliamo dar lode alla straordinaria attività di Porto Rico, della Rumana, della Zona del Canal, del Cile, della Jugoslavia e della Finlandia. Tutte queste regioni hanno fatto ravvisi progressi durante il mese di Agosto e tutte hanno direttamente contribuito a far sì che la Legione Esterà mostrasse nell’insieme un incoraggiante aumento sul corrispondente mese dell’anno scorso.

Una delle memorabili caratteristiche della campagna di questo terzo trimestre è stata la spontanea e magica reazione al caldo appello contenente nell’articolo di fondo “Per Mr. Shauer” nel numero di luglio. E’ profondo dire che Mr. Shauer è rimasto vivamente commosso dai messaggi di stima e di affetto che i membri del corpo fra noi hanno risposto ed ancora più allievi dell’energia risoluzione mostrata dall’intero dipartimento estero in quanto si tratta di un’opera storicamente ammirabile successo di una compagnia di stelle di prima grandezza fra gli attori di questa storia drammatica che si svolge nel periodo del dopoguerra. E’ stata adattata dalla originale produzione drammatica di Maurice Ros- tand.


Il film “Tabu” ha creato un successo a Berlino che è stato inaugurato all’U.S. Pavilion il 27 agosto. Si prevede con fiducia che le rappresentazioni continuino per un periodo di due o tre mesi.

In un’altra pagina di questo numero riproduciamo due lati di un araldo, ampiamente diffuso, che costituisce il “Centros Humanovno—cinematografie che purbo, cansino e danzanto”, che fu pubblicato il 1^ settembre 1928—precisamente 22 mesi fa. E’ la prova che Mr. Zukor prevedeva l’avvento delle “talkies.” La “Humanovno” consisteva di film silenziosi con attori collani di compagnia di variogeno e cinematografisti che parlavano il dialetto sincronizzando con le cinematografie che potevano vedere dal dietro.

"MIR SIX" Artista Hugon ha descritto kerry a una from this new production, with Fredric March and Tallulah Bankhead, who hold the principal roles.

CINQUE FILMS GIGANTE- SCHI IN PRODUZIONE!

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L'AUTRICHIE MAINTENANT EN TÊTE

AYANT joui de leur brève heure de gloire, les Légionnaires allemands se sont repliés et ont dû céder la première place dans la campagne du troisième trimestre à leurs rivaux espagnols. M. Lisicetti, dans un mémo, et son groupe seront quelque peu éblouis par cette nouvelle apparition en pleine lumière.

Non seulement sont-ils à l'avantgarde pour la première fois dans leur histoire en tant que division indépendante, mais encore leur imposant pourcentage de 146-90 est le plus haut jamais atteint par une armée de l'Est dans un combat sur le pourtour du monde en trois mois de bataille.

Nous serons les premiers à les féliciter si ce glorieux exploit est confirmé. Ainsi, une victoire de la Lisicetti, car leur victoire illustrera le triomphe d'un effort dynamique et d'un enthousiasme irrésistible malgré des conditions désastreuses et d'obstacles insurmontables. Bravo, l'Autrichie !

Il y aura un duel en Espagne lors des "Matadors" de M. Messini découvriront que les "Gaulois Galopants" de France s'emparent du trône de Zuko pour l'année. Mais les Matadors ne sont pas du type à abandonner un pari sans une bataille. Aussi peut-on s'attendre à de vigoureux combats sur le front franco-espagnol pendant les derniers mois du concours.

Parmi les développements dramatiques de ces quatre derniers semaines, les grosses recettes qui s'approchent du record que les "Bouleogones" de M. Graham on accumulées, apparaissent comme le sommet dominant d'une montagne. Quand un territoire comme celui de la Grande Bretagne peut augmenter son pourcentage de 72,44 à 92,81, malgré la grosse quote part qu'il doit fournir, vous pouvez parler tout le monde de la Chine qu'il doit avoir fait un énorme chiffre d'affaires. Et un examen des chiffres montre que sauf deux exceptions—février de cette année et novembre de l'an dernier—son recette mensuelle est plus considérable qu'il a fourni pendant ces derniers dix huit mois.

Un autre concurrent qui s'est montré particulièrement brillant, c'est la Hongroïsque qui a enregistré le grand gain de pourcentage et passant de la dix huitième place à la seconde avec un accroissement de pourcentage de 33 en un mois. Ce qui est satisfaisant, ce doit être pour M. Jelinek et son organisation et bien au-dessus de la moyenne 100.

Outre les bureaux sus-mentionnés, nous désirons complimenter pour leur travail efficace, P. Fazio, la Lisicetti, la Zona del Canal, le Chili, la Jugoslavie et la Finlande. Tous ces pays ont fait un excellent travail et ont prospéré en dehors de la moyenne de l'an dernier.

L'un des points remarquables du concours de ce troisième trimestre a été la magnifique réception à l'Étoile des Horizons, que nous avons appelé "Pour M. Shauer," du mois de juillet. Intitulé de lire, M. Shauer a été profondément touché par le message d'estime et d'amitié par lequel beaucoup d'entre vous ont répondu et encore plus par la grande déception avec laquelle le Stade(hit par la main) ne peut se réjouir de la loyauté et de son admiration personnelle en dollars et cents pour notre compagnie.

Mais nous restons plus qu'à vous rappeler que maintenant le quartier des États-Unis est au coin de la rue. Parce que c'est "Pour M. Seidelman," parce que ce dernier trimestre déterminera la gagne de la campagne de cette année qui emportera le trône de Zuko, et parce que les États-Unis comptent sur la Légion Etrangère pour finir la course dans une aurore de gloire et battre tous les records, ces trois prochains mois représentent la période critique du concours "Banner Year" de 1931.

CHEVALIER IS BACK! GRANTS REEL INTERVIEW!

"HELLO BEAUTIFUL"

The voice of Maurice Chevalier's character greeted us as he stepped off the gangplank of the "S.S. France" on September 21, fresh from his European vacation. "We asked him if he had been satisfied.

"SEASICK"

He repeated as he made a very nice face. "My Diet! I never get seasick. I am—what you call it—a seadog. Yes, an old seadog." "Did you have a good time in Paris?" we inquired with a wink.

"PARIS WAS WONDERFUL"

He replied with a broad smile. "I had a marvelous vacation, although I have a few airs in my shoes, too. "And what now?" we pestered him. "Ah," he grinned, "now I will make...

"ONE HOUR WITH YOU"

in Hollywood. A good title, eh? Fine for the box office. Sure, Raymond Griffith and Brian Moros, are doing the script and Oscar Strang will compose the music. Neill, eh? Yes, sir."

"I'M RARE TO WORK"

and do you know why? Because my leading lady will be— (here he whispered a name in our shell-like ear but made us promise to keep it secret for the present) "Isn't that swell! Listen—

TELL YOUR READERS that "One Hour With You" will be just as good, if not better, than 'The Smiling Lieutenant.' Yes, Tell them that, and give them my best regards. And now, goodbye, mon ami, and thank you."

CHOSES INTÉRESSANTES À SAVOIR

RUSSELL Holman, directeur de publicité de Paramount, a été transféré au département des scénarios, et a reçu comme successeur Cliff Lewis, qui a été son assistant pendant des années. Alvin Adams, qui rédigait les feuilles de presse, est maintenant sous-directeur de l'annexe.

Jesse L. Lasky, vice-président chargé de la production a donné un diner intime à l'Hôtel Ambassadeur à l'occasion de la présentation du film "Tabu." Cet soir soixante membres du service de la production et de la distribution en Californie y assistèrent. B. P. Schulberg, directeur des Studios de la côte ouest, a promis à M. Lasky au nom du personnel, que l'annuelle prochaine serait la plus grande jamais. Le film "Tabu" a été présenté à M. Lasky au nom du personnel, que l'annuelle prochaine serait la plus grande jamais. Le film au nom du personnel, que l'annuelle prochaine serait la plus grande jamais.

OESTERREICH FUEHRT IM WETTBEWERB!


"Dr. Jekyll und Mr. Hyde" ist ein anderer Film, der ganz gross aufgezogen wird. Fredric March spielt die phantastische Doppelspielrolle mit Miriam Hopkins und Rose Hobart als Partnerinnen. Ruben Mamoulian inszeniert diesen be- runteten Roman von Robert Louis Stevenson.

Maurice Chevalier, welcher soeben von seiner Europareise zurückkehrte, hat bereits mit den Vorbereitungen für seinen neuen Film "Eine Stunde bei Dr." begonnen. Er übernimmt in diesem Film die Rolle eines sprechenden Liebesarztes in Paris. Bis jetzt ist noch keine Wahl für Regisseur noch weitere Schauspieler getroffen worden.


WAS SIE WISSEN SOLLEN!

Russell Holman, Paramounts Kellerman-Manager, wurde in die dramaturgische Abteilung versetzt. Sein Assistent Cliff Lewis ist zum Nachfolger ernannt worden und Alvin Adams, Herausgeber der Pressechef, übernimmt Mr. Lewis' Posten.


"Tabu" gestaltete sich in Berlin zu einem ganz grossen Erfolg. Der Film erlebte seine Uraufführung am 27. August im Ufa-Pavillon und man erwartet, dass er zwei bis drei Monate auf dem Spielplan beibehalten wird.


MAKING HER MARX!

Mitzi Green, Paramounts clever little child actress, shows her ability at impersonating by mimicking the Marx Brothers, whose latest laugh-panic, "Monkey Business," is guaranteed to drive away the "depression blues" from every box office. On this page, looking from upper left to lower right, you see Mitzi as Groucho, the wise-cracking member, Chico, the Italian characterizing pianist; Zeppo, the juvenile "straight man"; and Harpo, the infinitely mellow woman, who produces and strain the harp. Mathematically speaking, one Mitzi Green equals Four Marx Brothers!
¿Qué pasaría si uno de nosotros amaneciera un día resuelto a decir la verdad y nada más que la verdad? ¡Esa es la situación que se presenta en esta divertidísima comedia! Por ganar una apuesta, cierto joven de buena sociedad se compromete a no decir una sola mentira durante veinticuatro horas. Y desde que empieza a decir la pura verdad menudén los conflictos. Es un éxito de risa desde el principio hasta el fin: el marido al que persiguen locos de una consorte de armas tomar; la dama que cauta para desencañar de todos... No cabe imaginar nada más cómico que los apuros de todos cuanto tropiezan con el hombre que dice la verdad. ¡Es la comedia de las situaciones inesperadas y la, carcajada constante!

Una de las comедias más graciosas de la programación hispanoparlante de la temporada. Hay en ella situaciones y bances de una gracia que supera a todo cuanto se había visto hasta ahora en la pantalla. El diálogo, como de Muñoz Seca al fue, rebosa sal. José Isbert, Enciupta Serrano, Manuel Russell, secundados por notabilísimo conjunto de actores tales como José Soria, Manolo Vico, Antonita Colomé, Cayita Herrero y muchos más, hacen las delicias del más exigente. En cuanto a la presentación, corresponde a la mercedita fama de la Paramount. *La Pura Verdad* en la cartelera de cualquier teatro es garantía de satisfacción para el público y de magníficos rendimientos para el empresario. Probar será convencerse.
OOSTERIJN THANS VOORAAN IN ‘T CONCOURS

ANG mocht Duitsland zich niet in de leiding in het derde kwartaalconcours verheffen. De Duitsers startten als favoriet, maar werden van hun verheven zetel en stonden dien aan hun neezjies in Oostenrijk. Wij geloven dat de mannen van de Lietravio, een beetje bedwingen zijn van al die lichtschijnen.

Niet alleen staat Oostenrijk voor aan als onafhankelijk, handelende adviseur, voor het eerst sinds het uitschrijven derzer concours, doch hun indrukwekkende percentage van 146,90 is het hoogst niet nog te hoef in het concours van dit jaar behaald. Wij zullen de eersten zijn, die dit kantoor, indien het Oostenrijk gelukt het derde kwartaconcours te winnen d.w.z. den prijs, uitgehoofd door den Heer Shauer.

Want misschien steeds van de onderrichters eens terdege, getoond, wat men kan verwachten, wanneer enthousiastie, inspanning, vlucht en de gewenste productie van allerlei hinderpalen valt te vieren. Bravo, Oostenrijk!

Spanje is in den oude, of het gaat in den oude, zoodat het leest, dat sachets' mannen door de Divisie d'r in de ‚Spaansche Maltafors' in kloppen den tweede prijs, het koplof voor den Heer Adolph Zukor. Maar de stierenevachters zijn een koppige en taai stek. We kunnen wel schippen dat hier stellig niet bij laten. Er is dan op de Spaans-Franse grens een hevig slag te verwachten.

Het dramatisch vertoont gedurende de afgelopen weken het commando Engelsche zijde, waar de Bulldoggen van den Heer Graham record-zaken gedaan hebben, die allemaal gerestaureerde oude geheelen buitenlandsche films in de schaduw stellen. Wanneer een diva's, haar percentage van 72,41 kan door een goede danser, een gravele van de eerste maand, dan nog wel onder den druk van een geweldig hoog punt, naar gewoon te hebben en houden onder verweefd, dan daar gedaan zijn. Het blijkt, dat hun bruto opbrengst in Augustus van 40,000 gulden is, die overeengekomen het maand van de laatste achttien maanden, met uitzondering van November 1930 en Februari 1931.

Over sensationele zaken gesproken: Tsjechoslowakije sprong naar liefst van de achttien naar de zevende plaats en wist zijn percentage 30% op te voeren, hetgeen een zeker een groot succes moet zijn voor den Heer Jellinek en diens organisatie. Deze divisie noemt best van het verkeer Behalve de bovengenoemde divi- sies wijzen wij op de buitengewone activiteit aan den dag gelegd door Pietro Rigo, Roemenië, de Kaanaal Zone, bland, Engeland. Deze kantonen kwamen in Augustus goed vooruit en het is mede aan hen te danken, dat de buitenlandsche afdeling in Augustus van dit jaar betere resultaten liet zien, dan in dezelfde maand van het vorige jaar.

Een der gedenkwaardige feiten van het derde kwartaal is de spon- tanie reactie op het hoofdartikel van den Heer Seidelman in ons juli nummer, waarin hij een beroep deed op alle divisies om mede werkers aan te sporen tot extra krachtinspanning voor den Heer Shauer. Het behoort geen betoog dat de Heer Shauer ergetogen was door de vele blikken van vriendschap en achting, welke hij bij aanleiding van het artikel mocht ontvangen alsmede door de geheel van den dag gelegd door de gehele buitenlandsche afdeling om haar woorden van troene en persoonlijke bewondering te staven met verdiensten in dollars en cents voor onze maatschappij.

Er blijft ons thans iets over dan U te herinneren ons aan het op tij zijnde vierde kwartaalconcours Dat concours is "Geweldige Thans den Heer Seidelman." Niet alleen uit dien hoofde, doch ook omdat het vierde kwartaalconcours meteen bepaalt wie den hoediprijs van den Heer Zukor in de wacht sleept en om dat de directie zich geheft en al op de buitenlandsche afdeling verlaat om dat jaar tot een glorieuze einde te brengen, vestigden wij Uwe dankacht. Hiermee dezelfde maanden het kritische kwartaal van het loopende jaar zijn in ons "Vlaggejaar Concours."
**SYDNEY HARBOUR BRIDGE PICTURE GETS PUBLIC SHOWING SEVEN YEARS AFTER INITIAL FILMING**

A Distinguished audience, especially invited for the occasion, assembled at Paramount House in Sydney the evening of August 19, to view the first public showing of the film depicting "The Construction of the Sydney Harbour Bridge." It was the climax of seven years work in construction and production! Back in 1924 when work was first started on the bridge, the Paramount News Reel in Sydney simultaneously began taking progressive pictures of the construction. Albert Deane, now of the Home Office foreign production staff, but at that time Editor of the News Reel, used to spend one day a week filming the progress made.

This periodical photographing was continued by Charles E. Godward, who succeeded Deane as News Reel Editor, until the bridge was recently completed. It is the tallest and largest arch-Cantilever bridge in the world, the span being 490 feet high and 2,800 feet wide.

Through the medium of the Paramount News Reel, the Australian public is now able to see seven years' work in fifteen minutes!

**AUSTRALIA'S "SKIPPY" CONTEST HUGE SUCCESS!***

Look what the Postman Brought!
The Aussies' nation-wide search for an "Australian Skippy" through the medium of a newspaper contest (described in our last month's issue) proved a sensational success. Thousands of entries were received from all parts of the country. Photo above shows just one delivery from the post office. The thoroughgoing manner in which the contest was put over reflects great credit on John Kennecke, sales promotion manager, and his energetic aides. No wonder Australia is called the "Blue Ribbon" Division!

**LETTER CONTEST HELPS EXPLOIT "MOROCCO"***

"What Do You Think of Me?" was the provocative question hurled at the Rio de Janeiro picturegoers by Marlene Dietrich when the Paramount star appeared on the screen in the capital of Brazil with a simultaneous showing of "Morocco," at the Capitol and Sao Jose theatres.

The question was asked via a local newspaper, the Diario da Noite, and for the two best letters of opinion which were limited to 75 words each, there were two prizes. First prize was a year's pass to both theatres; second prize a year's pass to the Capitol only.

**AUSSIE EXHIBITORS VIE FOR PARAMOUNT SHIELD***

For the seventh consecutive year, exhibitors in Australia and New Zealand competed for Paramount's Exploitation Shield, awarded to the showman whose Paramount Week campaign (August 30 - September 5) is adjudged the best.

Special interest attached to the contest this year because speculation was rife as to whether the present holder of the shield, Mr. V. Hobler, of the Wintergarden Theatre, Ipswich, Queensland, who won it in 1929 and again last year, would succeed in retaining it for the third successive year. As we go to press, the winner is still in doubt.

**SUMATRA COMES TO BUDAPEST!***

The Urania Theatre, Budapest, gave the natives something to talk about when it played "Rango." Photo above shows how the management skillfully created a jungle atmosphere on the front with poster cut-outs.

**"SKIPPY" BROADCAST OVER RADIO IN JAPAN!***

Japanese children, as well as grown-ups, enjoyed an unusual radio treat, when a synopsis of "Skippy" was broadcast over a nation-wide network throughout the length and breadth of Japan from the Tokyo station JOAK on August 19. Because of its special appeal to the youngsters, the broadcast was timed for the "children's hour." The story of "skippy" was narrated by Segoku Raikco, one of the most popular radio "bensch" in Tokyo. This is the first time that such a nation-wide tie-up between radio and pictures has been made in Japan, and the resulting publicity is of inestimable value both to the picture and to Paramount. This stunt represents another feather in the cap of Tom Cochran's go-getting exploiters, whose success in arranging national tie-ups has often been mentioned in these pages. (Remember their newspaper tie-up on Byrd?)

The illustration, reproduced here, is from the advance newspaper publicity that informed the public of the broadcast. "Kids is kids" the world over, hence the universal popularity of "Skippy."

**SHIP AHOY FOR "FEET FIRST"!***

To celebrate its second anniversary, the Parque Theatre, Recife, Pernambuco, Brazil, ran "Feet First," and to advertise the film put up the elaborate display, pictured above, in its lobby. The ship proved to be symbolic, since the picture was a "sale-out" at the box office.
MR. LASKY DINES HOLLYWOOD STUDIO STAFF!

**A GET-TOGETHER THAT WILL BE AN ANNUAL EVENT!**

Mr. Jesse L. Lasky gave a get-together dinner at the Ambassador Hotel, Los Angeles, on February 27, in honor of forty and sixty members of the production staff at the Hollywood studio and California distribution executives. Enthusiasm was at a high pitch when B. P. Schulberg pledged to Mr. Lasky, on behalf of all studio workers, that our coming year’s product will be the greatest in the history of the Paramount. Mr. Lasky in his talk stressed the importance of cooperation and good-fellowship in making pictures. He said, “Our industry has just gone through the greatest crisis in screen history. We have our feet on the ground at last.” It was decided to make the get-together dinner an annual event.

**CINCO ESPECIALES GIGANTES EN PRODUCCION!**

En nuestros estudios de Hollywood se está ahora llevando a cabo una de las campañas de producción más notables de la historia de la Paramount. Se están haciendo más de doce películas simultáneamente, cinco de las cuales, por los mismos que han de constituir las mayores atracciones del año. La nueva película de Ernst Lubitsch, titulada “The Man I Killed”, está ya filmada a medias. En ella participa el triunvirato de los que constituyen Nancy Carroll, Phillips Holmes y Lionel Barrymore. El asunto es de guerra, y es arreglo de la obra teatral del mismo nombre, de Maurice Rostand.

La nueva comedia escrita de Marlene Dietrich será “Shanghai Express”, inspirada en una obra original de Harry Hervey, y la dirigirá Joseph von Sternberg. Los papeles principales corren a cargo de Clive Brook y Anna May Wong, y el estar a cargo de Marlene. Miss Dietrich ha renovado su contrato con la Paramount. El actual expira en Abril de 1932.

Una de las citas que se realizan actualmente, con todo esplendor, es “Doctor Jekyll y Mr. Hyde.” Fredric March, con el papel dual protagonístico, y colaboran con él Marian Hopkins y Rose Hobart. La película, basada en la obra inmortal de Stevenson, la dirige Robert Florey.

Maurice Chevalier, que acaba de volver de las vacaciones en Europa, ha comenzado los preparativos preliminares para su próxima producción. Por menores de “On Her To’er With Us,” y en la que despejará el papel romántico de médico parisien. Anu no se sabe quien colaborará con él, o quien dirigirá la cinta.

La Paramount se prepara a hacer una versión hablada de la cinta “The Miracle Man,” que fué, como todos recordarán, uno de los mayores éxitos de taquilla de la era silente. Los papeles que originalmente asumieron Thomas Meighan, Betty Compson y Lon Chaney los desempeñarán, respectivamente, Gary Cooper, Sylvia Sidney y Irving Pichel. La dirección correrá a cargo de John Cromwell.

**COSAS QUE DEBEN SABERSE**

Russell Holman, el gerente de publicidad de la Paramount, ha sido trasladado al departamento de argumentos, sucediéndole en el puesto que abandonó Chif Lewis, quien durante cuatro años fue su ayudante. Alvin Adams, el editor de los carteles de publicidad, será en adelante ayudante del gerente de publicidad.

Jesse L. Lasky, el vicepresidente de la producción, ha un 36 por 100 de gratificación en fraternización en el hotel Ambassador de Los Angeles, el 21 de Agosto, a ciento sesenta miembros de las huestes de producción de Califórnia y de las distribución. B. P. Schulberg, el director gerente de los estudios de la Costa, prometió, en nombre de sus huestes, que el año adveniente será el más brillante de la historia de la Paramount. Mr. Lasky realizó el contrato con Lasky Associates, con el que fue engañado en el 27 de Agosto, después de una serie de negociaciones y estrategia de camisetas en la obra industrial cinematográfica. El banquete es de los que hacen época.

S. R. Kent, el vicepresidente a cargo de la distribución, salió para Europa el 18 de Septiembre, y permanecerá en el continente durante seis semanas, haciendo importantes gestiones por la compañía.

Nuestra cadena de teatros cuenta con un establicit más, en el Paramount de Newcastle, recientemente construido. A la inauguración asistieron Eugene Zukor y J. H. Seidelman.

“Tabu” ha causado una verdadera conmoción en Berlín, donde se estrenó en el Teatro Majestic. Durante seis semanas, en la que se espera que el programa no menos de dos o tres meses.

En otra página reproducimos dos caras de un cartel, anunciando la llegada de la “Humanozo” de Zukor—o sea una película que habla, canta y baila. El cartel se publicó en el número de Septiembre de 1909, y la película se prueba lo proféticamente que mister Zukor previó la llegada del mundo de las películas parlantes. La “Humanozo” consistía en una película silenciosa, provista de diálogo que abandonaba a los actores, aunque de la pantalla.

**PARAMOUNT’S BALL TEAM?**

Judith Wood, Paramount player, serves as mascot to the Hollywood studio baseball team, one of the leading clubs in Southern California. With her in the front row are Edward Montagne, studio executive, and team manager, and Curtis Beaton, KNX radio sports announcer, who broadcasts the games. The success of this ball team illustrates that the Paramount group is no stranger to sports as it is on the screen. Incidentally, Miss Wood, who is considered potential star material by our studio executives, will appear in some of Paramount’s most important forthcoming pictures.
AUSTRIA À FREnte!

Tendo experimentado a sua brisa benéfica, os legionários alemães assaltam a linha de refugio e demoram logo, neste terceiro trimestre, aos seus visitantes de outros países — os austriacos. Os voluntários de Mr. Liechtenstein vão agora lutar para manter essa vantajosa posição no nosso concerto.

Essa posição dos austriacos, inviável por todos os lados, representa um fato único na história daquele território desde a data de sua independência, pois, além de se sobrepôr a uma reação que lhes cabe, os austriacos apresentam a percentagem de 14.90 — a mais alta até agora conquistada por um departamento estrangeiro. Dean e disto, semelhantes os primeiros a levar-lhes o nosso entusiasmo brado de encorajamento, para que conquistem de maneira definitiva os Tropen-Shauer, Bravo, austriacos!

Em sentido íntimo, há verdadeiro impulso de luta nas colunas invictas dos nomes "Matais" de Sr. Messer, os quais já estão integrados de que os "Gaulês" de M. Soumiha concentram-se para uma ação conjunta ao Premio-Zukor. Não será para adquirir, pois, que daqui para o fim do concerto vejam bons elogios escaramuças entre os hespânicos e os franceses.

Entre os mais dramáticos encontro-ques das últimas semanas, o "record" obtido pelos "Bohlogues" de Mr. Graham assume logar de grande destaque. Quanto a um território como o da Grã-Bretanha consegue desenhar as suas rendas e passar da percentagem de 72.41 a 79.81, a despeito das dificuldades financeiras que os pais, é, de efeito, motivo para levantar têmoes vivos ao seu destemor, pelo chefe. Uma vista de ânimos sobre o "atuar" daquele território mostra que, com exceção de fevereiro deste ano e novembro do ano passado, a renda de Agosto foi a mais alta de departamento inglês nos últimos doze meses.

Outro feito digno de menção teve lugar na Cineclôgica, cuja posição no quadro passou da décima-oitava para o sexto, com um aumento de percentagem de trinta e três por cento em comparação com as rendas de igual período do ano passado. Os legionários de Mr. Jellinek devem ter bom conteúdo com essa posição por muitos invejados.

Além dos territórios acima mencionados, há ainda a contar a grande atividade de Porto Rico, România e Zona-do-Canal, Chile, Jugo-Slavia e Finlândia. Todos eles melhoraram as suas entradas durante o mês feito, não sendo para admitir que alguém viesse novamente a figurar na primeira linha.

Cumpre notar, no decorrer desta, a renovação do entusiasmo, desempenhado em todos os diversos, movimento espontâneo e louvor para tratar-se nesse trimestre da conquista do Premio-Shauer. O lema que lançamos: "Tudo por Mr. Shannon" têm dado os melhores resultados. Se assim não fora, não teríamos agora tantas facções a mencionar. No frigir dos nossos, estão os dólares dos apurados...

Em resumo, queremos limpar a todos os legionários que o quarto e último trimestre, dedicado a Mr. Sel- delman, prontamente vai iniciar-se. Nele vai de indicar-se o vencedor do Premio-Zukor, ou vencedor final. As vistas de todos os nossos chefs estão voltadas para o nosso vasto imperio mundial, cumpre, pois, a cada um quebrar forças para o "grande estilo" do concerto deste ano! O concerto de 1931 precisa ser o mais animado de todos os concursos!

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COISAS QUE A TODOS INTERESSAM

RUSSELL HOLMAN, gerente da publicidade da Paramount, foi transferido para o departamento de argumentos, succedendo-lhe naquele posto Cliff Lewis, que durante quatro anos foi seu ajudante. Alvin Adams, editor das folhas de publicidade, foi promovido a ajudante do director de propaganda.

... ... ...

Mr. Jese L. Lasky, vice-presidente da Paramount e seu director geral de produção, oferece um banquete de contracriatização no hotel Ambassado- dor de Los Angeles, na noite de 21 de agosto, para o qual foram convidados cento e sessenta membros de Hollywood.

Mr. P. T. Schullberg, director-gerente do Studio Paramount, em Hollywood, fez um discurso no qual proclamou que o ano entrante ha de marcar a maior ora de desenvolvimento na organização da Paramount.

A, ao fazer, Mr. Lasky excluiu o equi- pleto da contracriatização e bem cooperati- vamente que anima ao todos ativos dirigentes dos centros cinematográficos nacionais. O banquete deixou em todas a maior graça impressão.

... ... ...

A nossa série de teatros conta com mais um: o "Paramount" de New- able, (Inglaterra), recentemente construído. A sua inauguração de- acesta, presença dos Eugene Zukor e Mr. J. H. Schichlan.

... ... ...

"Tabu" fez um êxito como nunca se havia visto, em Berlim, ao ser estreia- do no Ufa-Pavillon no dia 21 de 22 de Agosto último. Espera-se que o filme da Muricy permaneça vários meses no cartaz.

... ... ...

Em outra parte da nossa revista pub- licamos a reprodução de um cartaz anunciando a exibição, em setembro de 1908, da "Humanófono de Zukor", uma obra que falava, cantava e dan- sava. Vê-se, pois, que de uma ma- nteura protetora, Mr. Zukor já na- mando tempo "produzir" filmes falados. Esse grande artista continuará a ser exibido com música e voz produzidas por artistas reais, atrás da tela.

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REEL DRAMA UNFOLDED FOR STUDIO VISITORS!

Juliette Compton, Paramount player, unrolls a completed reel of George Buecroy's new picture, "Rich Man's Folly," for the inspection of a group of Mexican visitors to our Hollywood studios. Left to right: Fernando Tor- rebello, former secretary to ex-President Calles of Mexico; his wife, Calles' daughter; Miss Compton; Miss Maria T. Pesquera, daughter of Gen. Pesquera; Vic-Counl Ernesto Romero; and Mrs. Vic-Counl Hill.

THE PARAMOUNT GIRL!

Peggy Shannon presents a pleasing picture as the pace atop the Para- mount mountain in the trademark of "the best shows in town."

A PRODUÇÃO DE CINCO SUPER-ESPECIAIS

A atividade do nosso Studio de Hollywood revelam o mun- tro de produção Paramount que já vimos. Mais de doze filmes entraram simultaneamente em realização, e os quatro que de cinco deles, pelo menos, serão atrações especiais, que ficarão prontas ainda este ano.


A próxima fila de Marlene Dietrich será "Shanghai Express," inspirada num obra original de Harry Harvey, e será dirigida por Josef von Stern- berg. Os principais papéis ficarão a cargo de Clive Brook e Anna May Wong. Marlene, que acaba de reno- var o seu contrato atual, que só em Abril de 1932 expirará, será a protagoni- stica novamente.

Outra produção importante desse quinteto é "Doctor Jekyll and Mr. Hyde" (O Médico e o Monstro), no qual veemos Fredric March no pa- pel daquela trágica dualidade do car- racter imaginado pelo imortal Steven- son. Miriam Hopkins e Rose Hobart fazem parte do número e Evelyn Anson, Marlon Munus, tomará a si as responsabilidades da direção.

Maurice Chevalier, que regressou há pouco da Europa, onde esteve em viagem de têmis, começara por estes dias a sua nova produção, "Una Ho- ra Comigo," na qual fará a roman- tica personalidade de um médico francês. Os seus condutores serão oportunamente escolhidos.

A Paramount prepara-se para fazer uma versão falsa do seu antigo fil- me "The Miracle Man," que foi co- mo bem se sabe, um dos maiores êxitos de bilheteria do cinema silencioso. Os papéis que originalmente teve Thomas Meighan, Betty Compson e Leo Chany serão agora desempenha- dos, respectivamente, por Gary Coop- er, Sylvia Sidney e Irving Pichel. John Cromwell será o director.
**Behind the Screen in**

**GEORGE BANCOFT IN**  
**"THRU THE WINDOW"**

George Bancroft

GEORGE BANCOFT will soon start his next starring vehicle, "Through the Window," from an original story by Martin Flavin, well-known Broadway playwright and Joe Sherman. This picture will be co-directed by Louis Gussner and Max Marcini.

"Through the Window" will offer an innovation among Bancroft vehicles, in that it will place the robust star in the period of a mystery. The story has to do with an aggressive State's attorney who becomes involved in a baffling homicide. Eleanor Boardman will have the leading feminine role.

**JOINVILLE JOTTINGS!**

THE greatest activity continues at the Joinville Studios. After many weeks of uninterrupted work, Director Alexander Korda has finished filming the well known stage success by Marcel Pagnol, "Marie," in French, German and Swedish. The cast of the French production is headed by such well known artists as Rainui, Pierre Fresnay, Orane Demazis and Alida Rakoff.

The German production is interpreted by the famous German tragedian, Albert Basserman, and Jakob Tiedtke, Lacie Hoehel, Ursula Grabley, Matthias Wiemann, Karl Etlinger and Ludwig Stoessel.

The Swedish version of the same subject has been directed by John W. Bruniut. The actors include Edwin Adolphson, Inga Tidblad, Carl Barckland, Karin Sweenstam, Rune Carlsten, Nils Lundell and Georg Blomstedt.

An international film entitled "Camp Volant" was finished simultaneously with the above mentioned productions. This picture was directed by Max Reichmann, from the scenario by Benno Vigny. The cast includes Ivan Koval-Samborski, Roberto Rey, Meg Lemonnier, Bert Ostyn, Lili Ziedler, Thomy Bourselle and Jeanne Lusenitz.

Only a few days ago Director Karl Anton finished the German picture "Die Nackte Wahlzeit" (Nothing but the Truth) with Jenny Jogo, Oskar Karlweis, Trude Hescherberg, Otto Wernene, Thior von Halmay, Adalbert von Schlettow among the players.

One of the principal attractions in this picture is an automobile race which was filmed at the Monthlery race track some 40 miles from Paris.

The month of August saw the beginning of a number of French productions, adapted from the works of well known authors and interpreted by the actors enjoying great popularity in France.

(Continued on next column)

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**BETTY BOOP ACHIEVES SYNTHETIC FILM STARDOM**

Animated cartoons have had heroes almost from the beginning of the art, but it remained for Max Fleischer, creator of Paramount's Talkartoons, to introduce the first synthetic star—Miss Betty Boop. Betty, known for her potting lips, svelte figure and baby talk songs, has been playing featured roles in the Talkartoons for a long time, but has now been elevated to stardom because of her ability to capture the public imagination. In the future, Fleischer animators, his cartoons will be built around her personality.

An indication of Betty's popularity is found in a special article in the September issue of Screenland which said:

"She's always on time at the set, isn't a bit uppity, never misbehaves, off the screen, can sing dance, play, ride and swim, and combines the simplicity of Mary Brian, the subtlety of Norma Shearer, the fire of Garbo, the sweetness of Joan Bennett and the allure of Dietrich. You'll never guess who it is. Betty, leading lady in the Fleischer Talkartoons!"

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**MRS. WIGGS OF THE CABBAGE PATCH TO BE FILMED**

"Mrs. Wiggs of the Cabbage Patch" semi-pietinental adult-juvenile classic of fiction, has been purchased by Paramount for talking picture production. Two juvenile roles have been assigned to Junior Durkin, who created the Huckleberry Finn role, and Charlotte W. Henry, stage child player who made her film debut in "Hucklebeytty Finn."

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**BRINGING THE MOUNTAIN TO MOHAMMED**

"BRINGING THE MOUNTAIN TO MOHAMMED"

**MONKEY BUSINESS? NO! A LOCATION MAP!**

We admit that this map does look like a prank of those mud maps, the Four Marx Brothers. But it isn't. It's a very practical studio location map, showing where various parts of the globe can be found in California. That is to say, the scenic backgrounds of these different foreign countries can be duplicated within reasonable distance of the Hollywood studios. Proving that nature, like history, repeats itself. Yes, sir, it's a small world.!
LUKAS GIVEN LEAD IN "WORKING GIRLS" CAST

Paul Lukas will play the leading masculine role in "Working Girls," film story of the New York stage play, "Blink Mite," by Vera Caspary and Winifred Lenihan. Zoe Akins adapted the story, which deals with the drama in the lives of metropolitan shop girls. Dorothy Arzner will direct.

Besides Lukas, the big cast includes Charles "Buddy" Rogers, Judith Wood, Stuart Erwin, Dorothy Hall, Mary Forbes, Dorothy Stickney, Frances Moffett and Claire Dodd.

LIONEL BARRYMORE CAST IN "THE MAN I KILLED"

Completing an all-star triumvirate in the picture, Lionel Barrymore has been borrowed from Metro-Goldwyn Mayer to join Nancy Carroll and Phillips Holmes in Ernst Lubitsch's production of "The Man I Killed." Barrymore as the German father, Holmes in the role of the young French soldier, and Miss Carroll as the French girl in this after the war romance, are supported by Tom Douglas, Louise Carver, Joan Standing, ZaSu Pitts, Lucien Littlefield, Frank Sheridan, Julia Swayne Gordon, George Irving, William Orlansons, Emma Dunn, George Bickel, Evelyn Venable, and Reginald Pash. The last named will also serve as one of Lubitsch's technical aides.

KAY FRANCIS, BOYD IN "HEART IS YOUNG"

"The Heart Is Young," recent magazine story by May Edginton, has been acquired by Paramount for filmization with Kay Francis and William Boyd in the central roles. Marjorie Gateson and Charles D. Brown, well-known players of the Broadway stage, will have important supporting parts.

Stuart Walker, veteran stage producer-director, has been assigned to the direction. Arthur Kober is adapting the story to the screen. It is the tale of a glamorous woman who has tired of men, and a former sweetheart, who talks her into an outside-the-law plot only to see her find happiness in an unforeseen way.

SYLVIA SIDNEY ASSIGNED "LADIES OF BIG HOUSE"

Sylvia Sidney whose rise to film fame has been meteoric, will have the feminine lead in "Ladies of the Big House," which deals with the woman's side of life in a penitentiary. It was written by Ernest Booth, life-term convict-author of Folson prison. Gene Raymond, promising young juvenile player from the legitimate stage, will appear opposite Miss Sidney, and Wynne Gibson will have a number of the principal supporting roles.

STUDIO DEVELOPS METHOD TO SAVE TIME OUTDOORS

Paramount has just started an innovation in efficiency which is intended to be used by units working away from the studio. The "Girls About Town" has gone to the Bahamas for five days' outdoor work, carrying with it an interior motion picture setting for emergency use outdoors.

In case the company encounters cloudy weather, scenes will be shot on this set under practically the same conditions that prevail on the soundproof stages in Hollywood.

No extra equipment is needed for this emergency. An electric generator, lights and sound apparatus are part of the regular paraphernalia on location. Companies going into the interior of the state for other land locations will erect their "cover" sets in barns, local dance halls, auditoriums or any available place, in case of inclement weather to shoot scenes while waiting for the skies to clear.

"HUSBAND'S HOLIDAY" IN PRODUCTION WITH BROOK

"Husband's Holiday," Gene talking picture version of the novel and play by Ernest Pascal, noted playwright and scenearist, has gone into production at our Hollyulle studios with a notable cast headed by Clive Brook, Vi- vienne Osborne, Juliette Compton, Adrienne Ames, Dorothy Tree, Kent Taylor and Charles Ruggles.

Robert Milton is directing. The film adaptation was written by Barbara Tooke and Thomas Brothers Shore. Among those with important roles in the picture are Leni Stengel, Harry Bannister, Charles Winninger, Elizabeth Patterson, Marilyn Knowelden and Marjorie Gateson.
KENT SAILS FOR EUROPE!

S. R. KENT, vice-president in charge of distribution, sailed for Europe September 18, for a six weeks' visit on the Continent in the interest of company business.

LUCAS, AMES OPPOSITE CHATTERTON IN FILM

RUTH CHATTERTON is to have two leading men in her next Paramount picture, "Tomorrow," which has just been announced with the signing of Robert Ames for a role in the screen version of Philip Barry's stage success.

Paul Lucas had already been assigned the leading part. Ames recently was borrowed from RKO-Pathé to appear with George Bancroft in "Rich Man's Folly.

Harold Minjir, former Ziegfeld Follies comedian, also has been signed a role in the film, which is to go into production in the near future under direction of Richard Wallace. The play is being adapted for the screen by Josephine Lovett.

MIRIAM HOPKINS, HOLMES GET ROLES IN "WAYWARD"

"MARY MAKES A CALL"—the play by Homer Miles recently purchased by Paramount, is to be produced as a talking picture under the title, "Wayward," with Miriam Hopkins and Robert Ames in the leading roles. The story depicts the regeneration of a woman trying to live down her past.

"UNCERTAIN WOMEN" WILL HAVE COLBERT, BOYD

"TOP O' THE HILL," Charles Kenyon's Broadway stage success, has been purchased by Paramount to be filmed in Hollywood under the title, "Uncertain Women," with Claudette Colbert and William Boyd heading the cast.

The play was a starring vehicle last season for Helen Menken of "Seventh Heaven" fame, and is the story of a film star whose past becomes a boomerang against her happiness. Bartlett Cormack will adapt the play to the screen, and "Uncertain Women" will bring Miss Colbert and Boyd together for the first time.

ADOLPH ZUKOR FORESAW TALKING PICTURE ERA 23 YEARS AGO!

And now come the "Talking Pictures." History of its remarkable growth.

NEARLY A RIOT!

Guest starring and giving perhaps the most potent performance in the third Broad Theater premiere called "Skippy." Do not miss this famous picture. It is simple and yet complex, with the screen's most current ideas. It is a picture that talks, sings, and dances. It is a picture that is about to revolutionize the motion picture industry.

FORESIGHT has always been the predominant characteristic of Mr. Adolph Zukor. The ability to see coming trends in motion pictures, months and even years before they actually happened, has been one of the prime factors which have given Paramount leadership in the industry. Above is an excellent example of this foresight. On September 1, 1908—just 23 years ago almost to a day—this herald announced the coming of "Zukor's Humanovo—Pictures that talk, sing and dance!"

But for the date, the herald might have been issued several years ago at the first birth of talking pictures as we have them today. The humanovo consisted of silent films with trained stock companies behind the screen who spoke the dialogue in synchronization with the pictures which they could see from the back. Enthusiastic newspaper comments of the day show how eagerly the innovation was received.

"SKOORY," FOLLOW-UP ON "SKIPPY," IN PRODUCTION WITH ROBERT COOGAN AND JACKIE COOPER

"COOKY." Perry Coogan's companion story to "Skippy," has gone into production with Robert Coogan in the title role, and Jackie Cooper again playing the cartoon kid character which he created on the screen. Norman Taurog is directing.

The cast includes several adult players who had roles in "Skippy." Willard Robertson, who won praise as the father, Emil Bennett; Helen Jerome Eddy and Guy Oliver. In addition, Jerry Tucker, four years old, and the youngest player ever given a contract by Paramount, has been assigned an important part in the picture. Also in the cast are Harry Beresford and Gertrude Sutton.

The overwhelming success of "Skippy" throughout the world is a gift-ed guarantee that "Sooky" will receive an enthusiastic welcome from the vast moviegone public. Just wait and see.

PEGGY SHANNON SIGNS BRAND NEW CONTRACT

PEGGY SHANNON, the red-haired and blue-eyed young Broadway actress, has signed a new contract with Paramount. She has thus far appeared in three pictures, "The Secret Call," "Road to Reno," and "Touchdown." Miss Shannon has played in more than a dozen stage shows, including "Earl Carroll's Vanities," before her marked ability led to an offer from Paramount.
A Confidential Statement From Mr. Adolph Zukor to All Employees of the Paramount Publix Corporation

I am desirous of taking this opportunity for a frank discussion of our company's affairs, so that all of its people the world over may have before them my viewpoint and my feeling about the company at this time and its future.

It is not unnatural that in times such as these, when the economic structure of the whole world and its industries are in a more or less chaotic state, that people removed from the executive offices of the company should wonder about their company.

Individuals in high and low places have had their finances impaired. Investments in enterprises have depreciated. This is a natural consequence of the world-wide economic depression. However, we in Paramount have faced periods of depression before. A similar situation prevailed in 1921—the only difference between this condition and that one is this one's greater scope. In 1921 every one put his shoulder to the wheel and out of it emerged a greater Paramount. I have greater faith and hope in the future of Paramount than ever before. Our institution is represented throughout the four corners of the world by the best men—men of proven courage and ability, and it is with this knowledge that I face the future with calm and assurance.

Our studios are giving us better product this year than last. Our theatres are operating well, carefully and economically. Our distributing department sold the product well everywhere. Our foreign business, in spite of conditions, is splendid. Our financial structure is sound. Our credits are unimpaired.

Seldom is it necessary for me to call upon the manpower of this organization for anything, because at all times the organization does its job. However, because of this world-wide condition I am availing myself of this opportunity, first, to assure every man and woman in Paramount of my unflinching belief and faith in our company, and to assure you that with your co-operation we will emerge a greater and more prosperous Paramount.

*Note to Managing Directors: Please publish this statement in the next issue of your local house organ.*

Adolph Zukor
WESTERN UNION CABLEGRAM

TO THE MEMBERS OF
PARAMOUNT'S FOREIGN LEGION
THROUGHOUT THE WORLD

DUE TO THE FINANCIAL DISTURBANCE IN MANY TERRITORIES
NEW FOURTH QUARTER QUOTAS WILL BE SENT OUT IN THE
LOCAL CURRENCY OF EACH COUNTRY AND FUTURE QUOTAS WILL
BE RECKONED IN LOCAL CURRENCIES UNTIL FURTHER NOTICE

J.H. SEIDELMAN

PARIS OCTOBER 2, 1931
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**List of Paramount Offices Around the World** (September 1931)

**AUSTRALIA**
(Australia, New Zealand, Java, Straits Settlements, F. M. Strickman, Manager)

**BRITISH COMMONWEALTH**
(Australia, New Zealand, Java, Straits Settlements, F. M. Strickman, Manager)

**CENTRAL AMERICA and South America**
(Central America, Panama, Colombia, Ecuador, Brazil, Peru, Chile, Argentina, Uruguay, Paraguay, and Bolivia)

**SOUTH AMERICA**
(Argentina, Paraguay, Chile, Peru, Ecuador, and Bolivia)

**SOUTH EUTROPE**
(Austria, Belgium, Switzerland, Germany, Hungary, Italy, and Poland)

**SOUTHWOOD**
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**SOUTHWOOD**
(Frank, Kincaid, Manager)
WHO IS HE?

He is progressive, wide-awake, energetic.

He radiates optimism and good cheer.

He is a daily dispenser of joy and happiness.

He smiles at him when he "passes" them by.

Hundreds visit him every day.

His "house" is a meeting place for the best people in town.

Long ago he discovered the trademark of success.

He has a comfortable bank balance, rides around in his own car, and is looked upon as one of the solid, substantial business men in his community.

He is helping to make the world a pleasanter place to live in.

He believes in the word "service" and all that it stands for.

His policy is, "The public be pleased."

He preaches the gospel of clean, wholesome entertainment.

He appreciates that, "If it's worth running, it's worth advertising."

He is the 100% Paramount exhibitor.

SPANISH AMBASSADOR VISITS PARIS STUDIO

THE Joouville studio was recently visited by the Spanish Ambassador Don Alfonso Danvila, who was accompanied by the first secretary to the Embassy, Vicen
do de Maublas, and by Madame Victoria Ocmandos. The latter is an outstanding figure in Buenos Aires, both as a leader of society and as one of the greatest literary lights.

The party was welcomed by Fred Iacobs, Dick Blumenthal and Claudio de la Torre, who accompanied them on a tour of the studio, after which they were photographed in the garden. During the lunch given in their honor, Don Alfonso Danvila, in a few charming words, said how glad he was to have had the opportunity of visiting the studio, and of seeing for himself the progress being made in the French and Spanish talkies.

DID YOU KNOW THAT...

MAURICE CHEVALIER was the guest of honor Sunday night, September 27, at a testimonial dinner tendered him by the Friars Club at the Hotel Astor, at which 1,500 notables were present.

Mayor Walker of New York City was one of the principal speakers. Many Paramount executives attended.

EVEN the cannibals have down their knives and forks, and take notice when a Ford Sterling comedy comes to town.

This is indicated by the fact that the genial actor, now working at our New York studio, has just received a letter from the head of the head-hunt
ing tribe in central Borneo.

The letter, written by the local missioner, explains that the tribe's "head man" cannot read nor write but that he enjoyed the comedian's antics on the screen during a recent visit to the coast.

This unusual tribute was signed with a large "X," his savage majesty's official seal.

ONE recent morning Gary Cooper was a few minutes late in reporting for work on the "His Woman" set at the New York studio. Before Director Edward S. Sloman could formulate a "panning," Cooper presented him with a note, which read as follows:

"Please excuse my boy, Gary, for being late. I sent him on an errand. Signed: Mrs. Cooper."

In the ensuing chuckles, the culprit escaped punishment.

MISS BETTY BOOP, Paramount's most unique star, broadcast via television on Friday night, September 25.

Betty is only the cartoon character created by Max Fleischer of Talkartoon fame, but her grace, charm and clever singing has aroused so much comment that the broadcast was arranged to satisfy the curiosity of her fans.

Betty not only danced and sang for the "flying spot," but her creator explained how he discovered her and showed how it is possible to make her behave in such a life-like manner.

Incidentally, one of the largest doll manufacturers in the country, the E. I. Hornsman Company, is now making Betty Boop dolls, which will be on the market shortly. Already orders have been received for over 100,000 dolls from all parts of the United States.

LYNN TASHMAN, Paramount featured player, accompanied by her actor-husband, Edmund Lowe, sailed for Europe September 25 on a three months' vacation trip. The couple will visit England, France, Germany, Venice, Florence, Rome and other cities, and will leave Naples for America in time to spend Christmas in Hollywood.

ANNOUNCEMENT was recently made that Walter Morosco has joined the Elstree studios as production manager for Paramount British films.

To people in the industry on both sides of the Atlantic, Mr. Morosco is widely and favorably known as an ace producer. During his regime as production manager for First National Pictures in Hollywood, he turned out such box office successes as "Divine Lady," "The Garden of Eden," "Outcast," "Saturday's Child," "Prisoners," and "Back Pay."

The appointment of Mr. Morosco is an indication that Robert T. Kane, general manager of European Production, is strengthening the Elstree studios with the most experienced manpower available, in keeping with the policy that has proven so successful at the Elstree studios.

HOME OFFICE PEP CLUB GETS OFFICIAL SONG

TWO members of the Music and Production Department, Josef Zimanich and Phil Boutetelje, who are also very devoted members of the Home Office Pep Club, following a suggestion from President Fred Metzler, have composed a song entitled "Song of Pep," which they have dedicated to the Paramount Pep Club.

"Song of Pep" has been sung by a well known quartet before the members of the Entertainment Committee and a number of executives, and they all agree that the lyrics and the music express perfectly the real spirit of the club and should become the Pepsters' official song.

Paramount Pep Clubs throughout the world may obtain the music by writing to Chris Beute, manager of the Music Department at the Home Office.

Following are the lyrics:

"Song of Pep"

By Josef Zimanich and Phil Boutetelje

Paramount dear Paramount,

To you we pledge our hand,

All for one and one for all

We are a loyal band.

Your name is Famous

Who then can blame us

For raising voices, let them ring,

When Song of PEP we sing!

It's always

CHORUS

Pep—Pep—Pep, that makes us step

What'er the weather we are together and gay!

For people who march their feet with pride,

We're full of vigor, we're growing bigger each day!

Paramount spirit—RAH!

Let's rise and cheer it—RAH!

It's always

Pep—Pep—Pep, that makes us step

For dear old Paramount forevermore.

T

THE new administration of the Home Office Pep Club will be formally installed sometime in October at a regular club meeting. There will be no inaugural dinner this year. The new officers include Dr. Emanuel Steinberg, president; Chris Beute, vice-president; Homer Trawk, treasurer; and Doris Meyer, secretary.

PARAMOUNT...Leading the Industry Back to Prosperity!
"PUT YOUR SHOULDER TO THE WHEEL FOR A GREATER AND MORE PROSPEROUS PARAMOUNT"

Adolph Zukor
There Can Be But One Answer!

TWO types of leaders have always stood out in the business world.

One is the brilliant, magnetic, fascinating kind—the man filled with dash and daring, able to capture the popular imagination.

The other is the steady-going and sure-footed man, known more for sagacity and sound judgment than for glittering display, who keeps his poise in the midst of turmoil that affrights others, and is looked up to, especially in times of crisis or peril, as to the shadow of a great rock in a weary world.

To which class Adolph Zukor belongs, one has only to read the reassuring message he issued last month in order to understand.

That statement, which went ringing round the world, and has by this time reached the furthermost outposts of the Foreign Legion, epitomizes all those sane and sensible qualities of leadership that have kept Paramount paramount in the industry for twenty years.

Nothing is more typical of our president than his simple declaration of faith in the manpower of the organization and in the future of our company.

“What is there to worry about?”, he asks in effect. And he proceeds, calmly and deliberately, to prove there is nothing to worry about, by enumerating Paramount’s impregnable assets—first the human assets, then the business and financial assets:

“Our institution is represented throughout the four corners of the world by the best men—men of proven courage and ability... Our studios are giving us better product this year than last. Our theatres are operating well, carefully and economically. Our distributing department sold the product well everywhere. Our foreign business is splendid. Our financial structure is sound. Our credits are unimpaired.”

And then, with a positiveness that carries conviction, he concludes his message, “With your co-operation, we will emerge a greater and more prosperous Paramount.”

There can be but one answer to Mr. Zukor’s clear, confident call—every loyal Paramounter will put his shoulder to the wheel!

The Byrd Contest!

WITH the announcement of the winners in this issue, we ring down the curtain on the Byrd contest. The impressive results, as shown by the campaigns submitted, clearly indicate what can be accomplished when the entire merchandising ability of our Foreign Legion manpower is concentrated on one picture. Looking thru the contest scrapbooks, I am moved to exclaim, “O Byrd! What feats of showmanship were committed in thy name!”

Emile C. Shamanski
WITH SHOWMEN AROUND THE WORLD!

**Australia**

Australians have their own unique style of entertainment, and one such event was the Australian Skippy, a competition held for the whole of Australia. The certificate awarded to Master Bill Oates, July 26, 1960, shows his selection as the National winner of the Paramount Skippy contest.

**Chile**

Chileans are known for their vibrant and dynamic events, often featuring colorful displays and performances. The photo shows a display for "Noche de Bodas" at the Chimba Theatre, La Paz, with the words "Los Niveles en Noche de Bodas." This event attracted a lot of attention.

**Cuba**

Cuban theatre performances often include dramatic and visually striking displays. The photo shows a wedding scene on the stage of the Encanto Theatre, Havana, with the words "Debida." The theatre was packed to the doors, and six hundred people had to be turned away.

**Brazil**

Brazilian theatre events are renowned for their grandeur and spectacle. The Paramount Theatre, Newcastle, on September 5, with the first showing of "Monte Carlo," was a popular event.

**England**

Paramount theatres across the world celebrate opening nights with grandeur. The opening of the new Paramount Theatre, New York, on September 5, was a spectacular event.
AUSTRIA IS WINNER!

16 Divisions Over 100% Climax Dramatic Third Quarter

4 Offices Break All Records — France Has Annual Lead

Quotas for Fourth Quarter Figured in Local Currency

BY RINGING to a sensational close one of the most inspiring contests in the history of Paramount, the Foreign Legion climax the third quarter drive, dedicated to Mr. Shauer, with a remarkable volume of business and with the greatest number of divisions over 100% in the annals of the foreign department. Sixteen — count 'em!

Four of the offices distinguished themselves by hanging up brand new records. For them September was an honest-to-goodness banner month. This quality quarter, which turned in unprecedented gross revenues, includes Holland, Czechoslovakia, Mexico and Great Britain.

Messrs. Peerboom, Jellinek, Saiso and Graham, the respective leaders of these divisions, deserve unstinted praise for their record-breaking performances. In the case of Great Britain, the phrase, record-breaking, takes on a spectacular significance. We had occasion last month, in commenting upon the tremendous business the "Bulldogs" gathered in during August, to point out, that it takes a powerful lot of film rentals to make up the staggering quota they are carrying. So you can just about imagine the amazing total they reached during September! Our hat is off to Mr. Graham and his boys in undisguised admiration!

But we still have plenty of cheers left for the fine showings made by the other offices, and a special loud "Bravo" for Austria, which fought its way to the top against heavy odds. Mr. Lichtscheindl's legionnaires came thru with the best business they have done in three years!

From the standpoint of percentages, they were far, far ahead of their nearest rival. So to Austria goes the honor of winning the third quarter drive, and as tangible evidence of that distinction — the Shauer trophy!

Before turning to the yearly standings, we want to present a bouquet to Yugoslavia, which jumped from eighteenth to seventh; to Poland, which boosted itself from fifteenth to eighth; to Finland, which hurdled from twenty-third to eleventh; and to Scandinavia, which juggled its way up from twenty-fourth to seventeenth.

And now we come to France. Mr. Souhami and his "Galloping Gauls" are entitled to a paragraph all to themselves. Not only did they finish third in the Shauer drive, but they are sitting on top of the world so far as the annual race is concerned. They certainly seem determined to grab off the Zukor grand prize!

Speaking of Mr. Souhami reminds us that the private fight between him and Mr. Schaefer for supremacy on the Continent has become a three-cornered affair with the entrance of Mr. York into the fray. The score as of September 26 read: Mr. Souhami's "White Division" — 111.53; Mr. Schaefer's "Blue Division" — 110.01; Mr. York's "Red Division" — 84.88.

It is a pleasure to report that our gross September revenue exceeded the business done during September of last year by an impressive margin.

You will note on the adjoining page that we have discontinued listing the individual division percentages. This is due to the violent fluctuation in the various foreign rates of exchange, which makes it impractical as well as unfair to figure quotas in terms of dollars. For that reason Mr. Seidelman has decided, that until the foreign finance condition is stabilized, all quotas will be figured in the local currency of each country.

So that those offices, which have heretofore been penalized by a falling rate of exchange, no longer have that handicap to overcome.

This prompts us to predict that the fourth quarter drive — "For Mr. Seidelman" — will be even more hotly contested than the three previous drives.

Remember that what you do in these next three months will decisively determine what your ultimate standing will be in the 1931 Banner Year Contest!
### STANDINGS AS OF OCTOBER 1, 1931

<table>
<thead>
<tr>
<th>Third Quarter</th>
<th>Yearly Quota</th>
</tr>
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<tbody>
<tr>
<td><strong>1. Austria</strong></td>
<td>over 100%</td>
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<tr>
<td><strong>2. Holland</strong></td>
<td></td>
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<td><strong>3. France</strong></td>
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<td><strong>4. Roumania</strong></td>
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<tr>
<td><strong>5. Czecho-Slovakia</strong></td>
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<tr>
<td><strong>6. Germany</strong></td>
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<td><strong>7. Yugoslavia</strong></td>
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<td><strong>8. Poland</strong></td>
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<tr>
<td><strong>9. Porto Rico</strong></td>
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<tr>
<td><strong>10. Spain</strong></td>
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<td><strong>11. Finland</strong></td>
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<td><strong>12. Panama</strong></td>
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<tr>
<td><strong>13. Mexico</strong></td>
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<tr>
<td><strong>14. Great Britain</strong></td>
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<tr>
<td><strong>15. Chile</strong></td>
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<tr>
<td><strong>16. Japan</strong></td>
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<tr>
<td><strong>17. Scandinavia</strong></td>
<td>90%</td>
</tr>
<tr>
<td><strong>18. Colombia</strong></td>
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</tr>
<tr>
<td><strong>19. Argentina</strong></td>
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<tr>
<td><strong>20. Brazil</strong></td>
<td>30%</td>
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<tr>
<td><strong>21. Guatemala</strong></td>
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<tr>
<td><strong>22. Cuba</strong></td>
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<tr>
<td><strong>23. Latvia</strong></td>
<td></td>
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<tr>
<td><strong>24. Australasia</strong></td>
<td>70%</td>
</tr>
<tr>
<td><strong>25. China</strong></td>
<td>60%</td>
</tr>
<tr>
<td><strong>26. Italy</strong></td>
<td></td>
</tr>
<tr>
<td><strong>27. Hungary</strong></td>
<td>50%</td>
</tr>
</tbody>
</table>

| France | over 100% | Austria |              |
| France | over 100% | Great Britain |            |
| Holland|          | Holland |              |
| Roumania|         | Roumania |              |
| Chile |          | Chile |              |
| Spain |          | Spain | 90%          |
| Panama|          | Panama |              |
| Czecho-Slovakia|       | Czecho-Slovakia |          |
| Germany|          | Germany |              |
| Colombia|         | Colombia |              |
| Scandinavia|       | Scandinavia |            |
| Porto Rico|        | Porto Rico |              |
| Guatemala|         | Guatemala |              |
| Australasia|       | Australasia |            |
| Argentina|         | Argentina |              |
| Poland|          | Poland | 80%          |
| Cuba |          | Cuba |              |
| Mexico |          | Mexico |              |
| Finland|          | Finland |              |
| Japan |          | Japan |              |
| Yugoslavia|        | Yugoslavia |            |
| Italy |          | Italy |              |
| Latvia |          | Latvia | 70%          |
| Brazil|          | Brazil |              |
| China |          | China |              |
| Hungary|         | Hungary | 60%          |
On New York's Gay White Way!

"24 HOURS" FAST-MOVING, HIGHLY DRAMATIC
ONSENSATIONAL FILM

One of last season's most sensational best-selling novels has become one of this year's most absorbing high-tension screen attractions.

"24 Hours" presents a lifetime of emotion and thrilling drama in two turns of the clock.

"21 HOURS"

It rips the cover from modern life, exposing its drama and hypocrisy. It is a story of the upper world and the underworld. It tangles the lives of the socially prominent and the tenements. It follows the interesting characters, from every level of life, as they are plunged with startling suddenness into a dramatic current of relentless force, carrying with it wealth, passion, prestige, love and hate, even life itself. Its fascinating plot reveals every emotion known to human experience.

Coupled with the gripping story and the expert direction—one of the atmospheric shots in this picture are brilliant examples of the art of staging—is a casting cast that does full justice to the characters portrayed. Clive Brook, Kay Francis and Regis Toomey acquit themselves with distinction. But the outstanding performance is that of Miriam Hopkins. Keep your eye on her. She's star material!

Chalk up "24 Hours" as a box office natural. It's a solid hit that will register!

"THE BELOVED BACHELOR" HAS APPEALING THEME

The best way to describe "The Beloved Bachelor" is to say that it is built along the lines of "Daddy Long Legs." It is a shrewd admixture of pathos and humor, and presents Paul Lukas in his finest and most sympathetic role.

One would have to be pretty hard-boiled, with a heart of granite, not to get a big kick out of this story—the tale of a disappointed-in-love sculptor, who adopts a little girl and falls in love with her when she grows up. Women especially will be enthusiastic over the human and tender relationship between Lukas and Dorothy Jordan. Here is romance with a capital R!

Charlie Ruggles, as one of the two "uncles" of Lukas' "daughter" is his usual hilarious self. And Vivienne Osborne gives an excellent account of herself in the unsympathetic role of sweetheart. Harold Minir, Marjorie Gateson, Leni Stengel and John Breckon are others who do creditable work.

The direction by Lloyd Corrigan was singled out for special mention by the critics, and deservedly so. His clever handling keeps the plot boiling at a pleasant tempo.

"The Beloved Bachelor" is a guaranteed audience pleaser!

"24 HOURS" FAST-MOVING, HIGHLY DRAMATIC

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"The Beloved Bachelor" is a guaranteed audience pleaser!
Marx Brothers Panic Broadway!

**A HIT IN LONDON, TOO!**

"MONKEY BUSINESS," the latest and greatest comedy achievement of the Four Marx Brothers, finally reached New York on October 7, where it opened at the Rivoli Theatre, following a triumphant succession of successes in other first-run theatres throughout the United States.

It immediately established itself as a smashing box office hit, the critics agreeing with the public that it is the funniest show seen on Broadway in years. The picture is now in its fourth week and still piling up substantial grosses—a significant fact which bears out similar glowing reports received from all parts of the United States.

That the humor and clowning antics of the Four Marx Brothers in this new vehicle are not limited in their appeal to American audiences is attested to by the tremendous enthusiasm with which London picture-goers greeted the film when it made its debut at the Carlton Theatre, on September 28. London tradepapers all commented on the fact that the Prince of Wales was one of the recent visitors at the theatre, and that he laughed as loudly as any commoner.

Even with all the dialogue removed, "Monkey Business" contains sufficient action of a hilarious nature to entertain every foreign audience.

For foreign-language territories the film will be cut down to about five reels containing a minimum of dialogue. And with the help of superimposed titles it ought to give a good account of itself at the box office.

**THE SIGN OF A GOOD TIME!**

"Monkey Business" broke every record for the year at the Rivoli in its first week when it grossed $5,000 more than any other picture this year, and almost reached the figure set by all time leaders of past years.

**VERDICT OF NEW YORK!**

"Funniest show in town."
—Herald-Tribune

"A landslide of laughter! Fast and furious fun!"
—American

"It's a riot! The funniest thing the Four Marx Brothers have done! One of those films that you just can't pass up!"
—Graphix

"The last gasp in merriment! It has speed, fresh gags and surprises! Uninterrupted laughs!"
—Mirror

"Full of new gags! By far the best movie the brothers have done!"
—Journal

"Full of humorous gags! Audience laughed heartily!"
—Telegram

"Hits peaks of hilarity!"
—Sun

"Merrily and nuttily it rolls along to an hilarious climax!"
—News

**THOUSANDS WAIT IMPATIENTLY TO SEE THE PICTURE IN LOS ANGELES!**

The above photograph gives an inadequate idea of the tremendous crowds lined up in both directions wanting to get into the United Artists Theatre, Los Angeles, where "Monkey Business" is enjoying a very successful run. Police have been called twice and again to handle the restless throngs.
PARAMOUNT KAMERAMANN BRINGT FILM VON NORDPOL EXPEDITION ZURUECK


Die ausgestandenen Strapazen sind jedoch rechtlich belohnt wor den, denn Dorel brachte als offizieller Photograph der Nordpol-Ex pedition, welche bekanntlich von Sir Wilmatts, Londoner Organisator und Monopoly, den Kameramann John Dorel wohlaufge halten zur Zivilisation zurück.

Sobald es hiess der Nautlius taucht unempfänglich, machte Dorel schließlich sein kleines Gut, das Packen Rathehot startbereit um sogleich zum nächsten Eishügel rudern zu können—er photographierte meh rere von schwebenden Ruderbooten aus, die ihn seit seiner Ent fernung aus der heimatlichen Familie auf den Meeresboden aus schoben. Die Zeit, die er sich seiner Zeit, um die allerbesten Aufnahmen zu ersparen, erklärte er immer wieder die Schleppladen der Kameramann, um mehr Meilen eisigen Schneewegs, plötzlich untertauchen und wieder aufzunehmen. Was, wenn man ihn im Nautlius nicht sogleich vermissen würde...? Aber vielleicht ist Dorel auch nie auf der ganzen Welt und seiner Ent fernung aus der heimatlichen Familie verzerrt über solche Dinge den Kopf zu zer brechen.

Dorel brachte seinen Film in allerbestem Zustand zurück. Er ist einer der grössten Expeditionssfilme, die je über die Leinwand gekräft worden sind, und um man von klassischen Filmen sprechen kann, so zeigt die ungeheuer packende Bild-Reportage von der Untersee boot Expedition des Sir Hubert Wilkins unbedingt zu Ihnen.


NONSENSE! IT'S NOT WORTH A CENT!

STAGE MONEY FOR REAL PURPOSES!
The United States government does not permit the photographing of real currency bills, so this type of stage money, printed at the studio, is used on the screen. You can't tell the difference at a distance, but just try to pass it!
3RD QUARTER WINNER!

We can readily picture the broad smile on the face of Mr. Lichtscheidt, manager for Austria, when he reads in this issue that his victory was the first quarter drive and with it the Shuster trophy. It's easy to imagine his feeling of satisfaction, not to say elation, when you realize that in the 1929 contest and again in 1930 Austria finished last.

Mr. Lichtscheidt now joins the exclusive group of winners, which so far includes John Cecil Graham, managing director for Great Britain, winner of the Kent trophy for the first quarter drive; and Benito del Villar, manager for Chile, winner of the Lucky trophy for the second quarter drive.

PARAMOUNT NEWS’ SCOOP ON EDISON DEATH STORY

NEW YORK city’s newspapers were “beaten” by Paramount Sound News on the story of Thomas A. Edison’s death by nine hours—near death of the inventor and most curious scoops on record.

The inventor died at 3:26 A.M. Sunday morning—just twenty-six minutes after the deadline of almost all the Sunday morning papers.

The larger New York dailies found themselves powerless to give this story to the public until their Monday morning editions.

But by then the story was old—old for the story of Edison’s life and death had been presented in the theaters by Paramount Sound News. All day Sunday the news was flashed to New York on the screens of its theaters while the newspaper presses lay idle.

Like the newspapers, Paramount Sound News had prepared an obituary of Edison, to be distributed when he died as a special release. Ten minutes after Edison’s death the special film, unhampered by an edition time, was en route to the theaters throughout the country, enabling the screen to score, in New York and vicinity, a smashing scoop, and in cities further away, to meet the newspapers on even terms.

COLOMBIA BAPTIZED!

ALVARO REYES, branch manager for Colombia, writes as us follows:

"Your legionaries in Colombia would like to be called ‘Libertadores,’ as it was the establishment of this office in this country that liberated the independent exhibitors from the practical monopoly the ‘Cine Colombia’ had imposed on them. Furthermore, the ‘Libertador,’ Simon Bolivar, was the father of this republic."

O. K., Mr. Reyes, it’s a swell name!

HARRY NOVAK HERE FROM CENTRAL AMERICA!

HARRY NOVAK, general manager for Paramount American Sales, has arrived in New York on his annual visit to Home Office. Obviously happy to see his many friends in the foreign department, who were just as delighted to see him, Harry spoke enthusiastically of the efforts of his boys in the current contest. Incidentally, Harry pointed out that he has more different kinds of currency in his territory than any other division manager. In that case his bookkeeper must be a second Einstein!

BYRD CONTEST WINNER!

L.M. C. Anderson, manager of the sales promotion department in Australia, was a proud daddy.

This month it is our pleasure to inform you (and him too!) that he is the Byrd contest winner. Now don’t get excited, John! Just turn quietly to pages 12 and 13, and you will learn that the exploitation campaign submitted by Australia-New Zealand in the Byrd film contest was awarded the first prize of $500.

We don’t know what your share of the prize is, John, but it should be sufficient to buy John Joseph a pair of shoes, enough left over for a box of good cigars for the Home Office gang.

MR. KENT’S STATEMENT!

I believe they will continue to do so. I cannot say too much for the fine morals of the boys abroad, all of whom have been affected by the political conditions, depression, personal loss of stock, the same as any of us on this side, and they realize that the only way out after all is the long, hard road of work and personal sacrifice.

I believe that we are at the low point of the depression and there are many actual and psychological factors at work which make the future look better than it has looked for some time. Gradually this terrible world troubles are being put out in the open where people know what they are, and& by one they are being corrected.

“World operations, not heretofore evident, and while hard to express in mere words, are slowly working towards the establishment of international confidence and the recovery of trade. Real work is being done by everybody to dig themselves out. It is not necessary for me to add that what our future has in store for us depends pretty much upon what each one of us can accomplish. I believe if there was a period during which all of us must do our best to turn in every possible dollar of revenue at the lowest, it was the coming winter. We have met this challenge before successfully, with the courage and faithfulness we have, and I am sure we can do so again."

In Memoriam

MRS. JANE A. CLARK, mother of John D. Clark, western division sales manager in the United States, and of William J. Clark, senior sales manager in Australia, died Sunday, October 25th, at her home in Drexel Hill, Pa. In behalf of Paramounts the world over, we extend our deepest sympathy to John D. and William J. Clark.
VEREMOS BREVE A DUPLA CHEVALIER-MACDONALD

NOTÍCIA de particular interesse para os apreciadores do cinema no estrangeiro e a que nos vem dos Studios da Paramount em Hollywood, da junção de Maurice Chevalier e Jeanette MacDonald, os atuantes co-protagonistas de "The Love Parade," que Lubitsch magistralmente dirigiu. Miss Mac-Donald foi ainda a estrela de dois formosos filmes do ano passado: "O Rei Vagabundo" e "Monte Carlo," de êxito indiscutível em toda a parte.

O primeiro filme em que os veremos juntos chama-se, apropriadamente, "Uma Hora Contigo," que sob a fiscalização directa de Ernst Lubitsch está sendo dirigido por George Cukor. A segunda produção de Chevalier-MacDonald, a entrar breve em filmação, nada fica a dever à primeira, em matéria de título, pelo menos: chama-se "Amanece esta Noite" e será dirigida pessoalmente por Lubitsch.

A versão francesa desse filme de Chevalier com Miss MacDonald será arranjada por Leopold Marchand, teatrofilo e escritor francês contratado pela Paramount para esse fim.

MAKING UP!

Maurice Chevalier lends himself to the make-up man at the Paris studios. Yes, Maurice worked during his recent vacation on the Continent!
CUBA'S "CHEVALIER WEEK" OUTSTANDING SUCCESS

WHAT was a happy prospect in May became a splendid reality in September!

Our Cuban office, under the efficient leadership of Manager A. C. Pratchett, staged a special "Chevalier Week" from September 28 to October 4, during which exhibitors throughout the entire territory played Chevalier productions exclusively.

Needless to say, the popularity of the star plus aggressive publicity made the week an outstanding success from a box office standpoint. The public was pleased, the exhibitors were delighted, and Mr. Pratchett and his aides have every reason to congratulate themselves on this ten-strike in sales-and showmanship.

The "Chevalier Week" idea was born in the fertile brain of Cuba's leader last April or May. Its success is therefore the result of several months of thorough planning and preparation.

Our hat is off to Mr. Pratchett, and our advice to every other manager is: "Go thou and do likewise."

ATMOSPHERIC POSTER!

To appreciate this artistic poster for the Spanish version of "Stamboul," you must see it in its original colors. It's one of the ad sales items created at Home Office.

"LAS LUCES DE BUENOS AIRES" IS EXCELLENT

(Reprinted from "La Nacion," Buenos Aires)

THis picture is one of the best musical comedies of the sound cinema. It is lively and attractive and there is not a single moment lacking in interest. In spite of the fact that the picture was made in Paramount's Paris studios, the atmosphere of our own country has been faithfully reproduced without error in the pictorial views of the country and the city. There are authentic gauchos, songs, and typical Argentine dances.

Later we are taken to Buenos Aires. The scenes have been taken in the city itself, and in the other scenes which take place in a theater, we find the most popular Buenos Aires artists of our stage, who sing their usual songs and display their special talents.

The story is nothing more than a pretext for the players to display their abilities. In the development of this light theme there are abundant stage scenes, with Argentine "girls," dances and songs cleverly interspersed. The excellent photography and sound reproduction contribute to the success of the film.

Gloria Grzmiu shows us that she is one of the best comic actresses of the cinema. Sofia Basan and Carlos Gardel not only sing the national songs as only they know how to sing them, but they are excellent dramatic artists. Poltro Quartuccio, Vicente Padilla and Julio de Caro are also excellent. All the other players contribute in their respective roles to the excellence of the picture.

Praise of this picture is not based on any feeling of sentiment because of its Argentine theme.

CUBAN SHOWMANSHIP!

You can mark down this swell window display on "La Noche de Bodas," (Her Wedding Night) to the credit of Maroon F. Ferrera, chief of publicity for our Cuban theaters.

Semana CHEVALIER

September 28

AT YOUR SERVICE, BARCELONA!

When the Coliseum Theatre, Barcelona, recently played "The Playboy of Paris," the management broadsided the picture by sending out four men on the streets dressed in the center's costume that Chevalier wore in the film to distribute heralds in the shape of menus. They tied up traffic!

AN AUSSIE TIEUP!

This windows display in a Sydney department store of a special "Skippy" model scooter is the result of a national tieup the Aussie explosives manufacturer, with Cyclus Limited, local toy manufacturer, to help publicize the picture.

CUBAN SHOWMANSHIP!

You can mark down this swell window display on "La Noche de Bodas," (Her Wedding Night) to the credit of Maroon F. Ferrera, chief of publicity for our Cuban theaters.

CUBA'S "CHEVALIER WEEK" ADVERTISING!

The above newspaper ad gives a comprehensive idea of the scope of the special "Chevalier Week" celebrated by the theaters in the Cuban territory.
FIVE DIVISIONS WIN CASH AWARDS
MENTION FOR BEST EXPLOITATION

THE WINNERS!

FIRST PRIZE, $500
Won By
AUSTRALASIA

SECOND PRIZE, $400
Won By
JAPAN

THIRD PRIZE, $300
Won By
MEXICO

FOURTH PRIZE, $200
Won By
BRAZIL

FIFTH PRIZE, $100
Won By
SPAIN

HONORABLE MENTION
Given To
ITALY
FRANCE
SCANDINAVIA

FROM a score of exploitation scrapbooks entered by Foreign Legion showmen in the $1,500 Cash Prize Contest on "With Byrd at the South Pole," the judges have selected what, in their unanimous opinion, are the five outstanding campaigns.

These were submitted by Australasia, Japan, Mexico, Brazil and Spain, and the five cash prizes have been awarded to these divisions in the order listed in the adjoining column.

Since the contest was open only to members of the advertising-publicity-exploitation-ad sales departments, only they will share in the prize money.

Besides the winning campaigns there were three other entries that merited special commendation. The judges felt more than justified in giving honorable mention to Italy, France and Scandinavia.

In making their decisions, the judges were guided by the originality, resourcefulness and all-around showmanship displayed by the contestants. The campaigns finall
AND THREE OTHERS GET HONORABLE CAMPAIGNS SUBMITTED IN CONTEST

chosen were those that contained the greatest number of practical, inexpensive, box-office tested ideas, stunts, displays, and tie-ups, and that netted the largest volume of newspaper and magazine publicity.

The task of the judges was not a particularly difficult one. Australasia was an easy first. The "Aussies" submitted two huge scrapbooks, covering their merchandising campaigns both in Australia and New Zealand, which were so complete, so varied, and so packed with unusual exploitation material, that there was no questioning their right to the first prize.

Japan had no serious rivals for second prize money. Tom Cochran's go-getters deserve the award if only because of their amazing newspaper tie-up in which more than half a million 4-page rotogravure sections on the Byrd film were distributed throughout Japan by one of the most important newspapers in Tokyo. It was a tie-up unprecedented in the annals of local film exploitation, and the crowning point of an intensive nationwide campaign that made the Byrd picture a topic of household conversation in the Orient.

Mexico's contribution was based on the campaign conducted in behalf of our company's theatre in Mexico City, the Olympia, and indicated that an immense amount of energy and thought had been expended.

The Brazil merchandisers, judging by their scrapbook, concentrated most of their efforts on newspaper and magazine tie-ups and garnered more publicity for the picture than any other division.

Spain's scrapbook, the judges agreed, was the best submitted in the contest from the standpoint of neatness. And it contained a splendid variety of exploitation ammunition that won it fifth prize.

This was the first contest of its kind ever conducted by the foreign department, and the combined campaigns represent a compendium of the Foreign Legion's solid showmanship power and merchandising effort. Congratulations to all!
PALIDO y demacrado, a consecuencia de las penurias experimentadas en el submarino Nautilus durante las semanas que este permaneció cerca del Polo Norte. John Dorell, el intrepido campeón de la Paramount, ha regresado sano y salvo al seno de la civilización, con una película de la aventura acaso llevada a cabo por el hombre.

En calidad de camarógrafo oficial de la expedición, que organizó Sir Hubert Wilkins, Dorell obtuvo vistas maravillosas del progreso del Nautilus por los peligrosos parajes árticos, a través del hielo y de la niebla, en su heroico esfuerzo por llegar al Polo Norte.

Dorell logró obtener algunas “escenas” mientras el Nautilus se deslizaba bajo el banco de hielo, a poca distancia de nulitas de bajo, en las que puede verse cómo los templos submarinos amanecen atrapar irremediablemente a la nave. Cuando estas escenas se tomaron, Dorell jamás ni Wilkins ni nadie, estaban seguros de volver a asistir al trágico final de la aventura.

Ni que decir tiene que el sueño de un imposible en el submarino, a causa de la falta de espacio y, especialmente, del tiempo constante del hielo contra las paredes del submarino llegó a trocarse en obsesión alucinante, agravada por el temblor de vacío que se hacen, debido a repetidas averías de los motores.

Sin embargo, a pesar de las dificultades que tuvieron que atravesar, Wilkins y su tripulación perseveraron hasta el fin, en tanto Dorell cumplía su misión con una flemá ejemplar.

Cuando el Nautilus logró abrirse camino a la superficie, Dorell se embarcó en un bote de canoas para trasladarse al templo más cercano. Como el bote no era suficientemente estable, Dorell jamás vaciló en arriesgar su vida para tomar vistas desde un templo, sin apenas moverse, a los deslumbrantes fenómenos que había hasta un desliz en aquellos parajes para desaparecer rápidamente del mundo de los vivos.

Desde el templo fotografiaba escenas del Nautilus sumergiéndose en el abismo. Acaso el valiente camarógrafo no pensaba en la posibilidad de que la nave no regresara jamás a la superficie, quedando así expuesto a una muerte segura, a varios millares de leguas del mundo civilizado.

Dorell ha traído su película en perfectas condiciones. Es doblemente notable por su claridad y por lo interesante de su contenido.

El Nautilus, irreverosiblemente insumergido por los rigores del entorno, irá pronto a sumirse en una tumba submarina, en el Atlántico septentrional, pero la odisea que ha dado gráficamente documentada pa
paso de la posterioridad, gracias al valor indomable y a la pericia del hombre Dorell, se verá a la Paramount, y al genio y prevision de Emanuel Cohen, quien envió a Dorell en su arriesgada aventura.

REUNION CHEVALIER-JEANETTE MACDONALD

A los miembros del departamento extranjero no dejarán de interesarse poderosamente la noticia de que Jeanette Macdonald, quien tan decisivamente triunfó en “El Desfile del Amor”, “El Rey Vagabundo” y “Monte Carlo” ha sido contratada para colaborar con Chevalier en sus dos próximas cintas.

La primera de estas, “One Hour with You”, está ya realizándose, y la dirige George cukor, asesorado por ernst Lubitsch. La segunda película, “Love Me Tonight”, la dirigirá el propio Lubitsch.

Daremos, de paso, que Leopold Marchand, uno de los comediógrafos franceses más conocidos, ha llegado a Hollywood para supervisar la versión francesa de ambas películas chevalierianas.

LA LEGION AUSTRIACA TRIUNFA FINALMENTE

UNO de los concursos más importantes en los anales de la Paramount ha llegado a su fin. Dedicado a Mr. Shaer, el concurso final del concurso acusa una cifra imponente de resultados financieros, realizando de paso el hecho de que en él han participado diez y seis legiones que han sobrepasado el porcentaje de saturación.

Cuatro de las legiones se distinguen, especialmente, por haber logrado records sin precedentes, en referencia al mes de septiembre. El cuarto de honor, a quien se le deben ingresos totales sin precedentes, lo constituyen Holanda, Checoslovaquia, México y Gran Bretaña.

Nos que decir tiene que los Sres. Perckelm, Jollmek, Sais, y Graham, los respectivos líderes de las legiones antedichas, merecen colo

Los galos de Mr. Soulangean se merecen una mención especial. No sobresalieron, sin embargo, el tercer lugar en el concurso, sino que, por lo que al total anual se refiere, están a la cabeza de todas las legiones. Por lo que parece, los galos están dispuestos a conquistar el trofeo Zukor.

Nos complacemos en hacer notar que, según los informes recibidos, los ingresos totales de Septiembre sobrepasan con mucho los obtenidos durante el mismo mes del año pasado.

Los tres últimos meses de este año verán a las huestes internacionales batallar “Por Mr. Sibelius”, una amistosa rivalidad que tan alto ha puesto la bandera Paramount en los pasados, haziendo valientes a los concursos del último concierto popular ciento setenta y seis.

Es de interés primordial que todas las legiones tengan muy en cuenta que sus buenas y perfeccionar de los productos de la empresa, que tenemos una influencia decisiva en lo que se refiere a las posiciones finales que han de conquistar, y que decidirán el resultado definitivo del concurso anual de 1931.
¡UN GRAN DRAMA PASIONAL!

MILLARES leyeron la versión española que de esta gran obra de Claude Farrère hiciera Carlos de Batlle. Millones de espectadores contemplarán ahora el brillante destello de sus personajes en el lienzo de plata. Estambul, la reina de las mezquitas y dorados minaretes, sirve de fondo a la trama. Una mujer camina al abrigo empuñada por dos hombres. Uno es su propio marido, un falsa adulator el otro. El enamorada militar a quien la manta desechará expone su carrera diplomática y su vida, y la salva.

El público hispanoamericano ha congresado a sus protagonistas - Rosita Moreno, Ricardo Puga y Carlos San Martín. Todos ellos coexistirán nuevamente aplausos en esta gran película Paramount, toda hablada en español.
LE CAMERAMAN PARAMOUNT REVIENT AVEC LE RÉCIT FILMÉ DE L'EXPÉDITION SOUS-MARINE WILKINS AU POLE NORD.

PALE et affalbi par les rigueurs subies à bord du sous-marin "Nautilus," pendant quelques semaines sans soleil, sans l’Océan gelé à quelques centaines de milles du Pôle Nord, John Dored, l’intrépide caméraman de Paramount, est revenu à la civilisation avec un récit filmé d’une des plus périlleuses explorations entreprises par l’homme.

Comme photographe officiel de l’expédition, qui fut organisée et dirigée par Sir Hubert Wilkins, Dored a pris des vues exclusives et sensationnelles du "Nautilus" plongeant à travers les glaces de l’Artique, brisant de larges champs de glace, plongeant sous les icebergs et s’avanceant vaillamment pour esayer d’atteindre le Pôle Nord.

Il a même réussi à prendre des vues tandis que le Nautilus se trouvait sous la couche de glace à quelques centaines de milles de son but, montrant comment le sous-marin était pour ainsi dire enterré sous les glaces polaires. Quand ces scènes furent prises, ni Wilkins, ni Dored, ni aucun autre membre de l’équipage ne savait si l’expédition abandonnerait jamais le pied sur la glace, et bien moins encore sur la surface de la terre.


Mais malgré ces difficultés considérables, les obstacles irritants et la malchance, Wilkins et ses compagnons ont continué d’avancer, et avec eux Dored, prêant des vues chaque fois que c’était possible, ne perdant jamais l’occasion de sa beauté de journaliste expérimenté.

Quand le "Nautilus" avait foré jusqu’à la surface, Dored mettait à l’eau son petit canot de sauvetage et s’en allait sur une banquise de glace flottante. Il ne pouvait prendre que les vues du canot même car celui-ci manquait de stabilité, mais il préférait risquer sa vie sur les sommets des glaces, où un faut pas arrêtait jamais la mort, pour que la qualité de son travail ne souffrit point.

Monté sur la glace, il photographiait le "Nautilus" plongeant sous la surface. Imaginez ses nuées de vues et vous verrez que le sous-marin s’enfonçait ! Mais après tout, peut-être ne pensait-il pas tant à tout cela?

Dored a rapporté son film en parfait état. Il est remarquable pour sa clarté aussi bien que par les scènes prises.

Rien que le "Nautilus," sans utilité après son terrible et historique voyage, sera envoyé à un repas sternal au fond de l’océan Atlantique. Mais le récit de son aventure à la Jules Verne sous les glaces de l’Artique sera conservé pour la postérité, grâce au courage et à l’habileté de John Dored, un caméraman de Paramount, et grâce à la prévoyance et au génie du réalisateur, le Dr. Samuel Cohen, qui l’a envoyé à ce voyage de prémices.

THE SMILING PARAMOUNT SEXTET!

EUGENE ZUKOR VISITS JOHN JILLY!

This photo was taken in our Paris studios during Eugene Zukor’s recent visit to the Continent. He is now back in New York. The smiling sextet, includes, from the usual left to right, Messrs. Mintz, Greenberg, Zukor, Kane, Finberg and Bullock. The smiles, you tell me, are typically Paramount?

REUNION CHEVALIER-JEANETTE MACDONALD

Il est tout particulièrement intéressant pour chacun des membres du département étranger de savoir que Jeanette MacDonald, qui obtient un succès personnel marqué dans "The Love Parade," "The Vagabond King," et "Monte Carlo," a signé un contrat pour jouer avec Chevalier dans ses deux prochains films.


Incidentement, Léopold Marchand l’un des mieux connus des jeunes auteurs dramatiques français, est arrivé à Hollywood pour surveiller la version française des deux productions Chevalier.

L’AUTRICHE GAGNE LE 3e TRIMESTRE

TERMINANT d’une manière sensationnelle l’un des concours Paramount les plus disputés, la Légion Etrangère arriva au troisième trimestre, dédié à M. Shaver, avec un remarquable volume d’affaires. Jamais dans l’histoire du département étranger n’y a-t-il eu autant de divisions dépassant la quote part de 100. Il y en a 16 en tout.

Quatre—Hollande, Tchécoslovaquie, Mexique, et Grande Bretagne—sont distinguées par de nouveaux records.

Cependant, le gagnant c’est l’Autriche. Les légionnaires de M. Licht-Scheufl ont fait un plus grand chiffre d’affaires maintenant que ces trois derniers années. La France n’est pas seulement arrivée troisième dans la campagne Shaver, mais reste toujours au sommet en ce qui concerne les résultats pour l’année.

AS ARTIST SEES THEM!

This is the way "Monkey Business" (above) and "The Beloved Bachelor" (below) impressed Irving Hoffman, caricaturist of the "New York American." Sketched from left to right are Harpo, Zeppo, Groucho and Chico; and Paul Lukas, Charlie Ruggles and Dorothy Jordan, respectively.
Dored Returns With Nautilus Scoop!

PALE and weak from hardships endured aboard the submarine, Nautilus, during many sunless weeks below the frigid ocean a few hundred miles from the North Pole, John Dored, intrepid Paramount News cameraman, has returned safely to civilization with a graphic film record of one of the most perilous explorations ever undertaken by man.

As the official photographer of the expedition, which was organized and headed by Sir Hubert Wilkins, Dored made exclusive and thrilling pictures of the Nautilus ploughing through the Arctic ice, shattering huge ice fields, plunging under the bergs and pushing on in a gallant attempt to reach the North Pole.

He even managed to secure “shots” while the Nautilus was under the ice cap a few hundred miles from its goal, showing how the submarine was almost trapped beneath the polar ice. When these scenes were taken, neither Wilkins, Dored, nor any member of the crew knew whether he would ever again set foot on top of the ice, much less on the earth’s surface.

The cramped quarters of the almost obsolete submarine plus the bitter cold made work a terrific hardship and sleep a practical impossibility. The constant grinding of the ice on the craft’s sides was nerve shattering. Several times the motors failed, and the heavy reek of burned oil permeated every nook of the crowded vessel, nauseating the men.

But despite the awful discomfort, the maddening obstacles and the hard luck, Wilkins and his band pushed on, and with them Dored, taking pictures wherever possible, never losing his perspective as a trained news man.

When the Nautilus bored her way to the surface, Dored would unpack the little rubber rowboat and set out for a nearby cake of floating ice. He didn’t take pictures from the rowboat—not steady enough—but preferred to risk his life on the slippery top of a small berg, where a misstep meant almost certain death, so that the quality of his work should not suffer.

From the ice he pictured the Nautilus plunging below the surface. Imagine his thoughts as the submarine went below! The last link in a thousand miles of frozen wastes slipping out of sight! If the Nautilus should lose him... but perhaps he didn’t think too much of this possibility.

Dored brought back his film in perfect condition. It is remarkable for its clearness as well as for its interesting material.

Soon the Nautilus, useless now after her harrowing, history-making voyage, will be sent to an eternal grave in the North Atlantic. But the story of her Jules Verne adventure under the frozen Arctic will be preserved for posterity, thanks to the bravery and ability of John Dored, a Paramount cameraman, and the foresight and genius of Editor Emanuel Cohen, who sent him on the pioneering journey.
IL FOTOGRAFO DELLA PARAMOUNT RITORNA CON UN MEMORABILE FILM GRAFICO DELLA SPEDIZIONE WILKINS AL POLO NORD

PALLIDO e debole a causa delle privazioni sofferte a bordo del sottomarino Nautilus, durante mol- te settimane senza sole, sotto l'oc- ano frigorido, a poche centinaia di miglia dal Polo Nord, John Dored, intrepido fotografo delle Notizie Paramount, è ritornato sano e sal- ve. Gli popoli civilizzati con un meraviglioso film grafico di una delle più pittoresche esplorazioni che siano mai state intraprese da essere umani.

Quale fotografo ufficiale della spedizione, è stato selezionato e capitanato da Sir Hubert Wilkins. Dored preso dei film esclusivi ed emozionanti del Nautilus nella sua fatalmente avanzata fra gli ghiacci del Polo Artico, riducenti in frantumi giganteschi campi ghiacciati, sommendosi sotto i "berz" e pro- colando avanti in un valoroso tentativo di raggiungere il Polo Nord.

Egli si ingegnò persino a fare delle fotografie mentre il Nautilus si muoveva sotto la cappella di ghiaccio, a poche centinaia di miglia dalla meta, le quali mostrano come il sottomarino venne quasi inghiottono sotto il ghiaccio palido. Alcune scene vennero presse, ne Wilkins, né Dored, né nessun altro membro dell'equipaggio. Eppro- va se avrebbe potuto mai rimettere piede in cima al ghiaccio, senza parlare della superficie terrestre.

I quartieri ristretti di questo antico sottomarino e più ancora il freddo indescrivibile, re- sero il lavoro oltremodio complicato e il sonno una pressione insopportabile. Il continuo gridare dei ghiacci sui fianchi dell'inar- cazione logorava il sistema nervoso. Parecchie volte li motore cessava senza alcuna manifestazione, ma i pesanti vapore del solfato bruciato penetrava in più riposti angoli dello spazio limitato del vascello, nauseaendo i viaggiatori.

Ma, a malgrado dei severi disagi degli ostacoli quasi fatti prigionieri della malata stella, Wilkins e i suoi com- pagni avanzarono, e con loro Dore- red, che prendeva fotografie ogni qualvolta gli riusciva possibile, sen- za mai perdere di vista il suo sangue freddo di allenato reporter. Di notte il Nautilus si scorgevano via alla superficie, Dored toglieva da suoi bagaglia la sua minuscola imbarcazione di gomma a reten- ti e s'intricava verso il masso più prossimo di ghiaccio galleggiante. E non prendeva il film dall'imbarca- zione, che non era stabile abbastanza, ed esplorava la cima sordidevole di un pic- colo "berg," ove un passo falso avrebbe significato quasi morte cer- to; e ciò egli fece affinché la qua- lità del suo lavoro non avesse a soffrire.

Dai ghiacci egli prese il Nautilus sull'altoparlante sotto la super- ficie, invischiati quali potessero essere i suoi pericoli allorché il sottomarino diverrebbe. L'offerta dei ghiacci galleggiante, che non era stabile abbastanza, ed esplorava la cima sordidevole di un pic- colo "berg," ove un passo falso avrebbe significato quasi morte cer- to; e ciò egli fece affinché la qua- lità del suo lavoro non avesse a soffrire.

Dared tornò col suo film in con- dizioni perfette. E straordinario per la sua chiarezza come pure per l'interessante materiale che pre- senta.

Fra breve il Nautilus, reso inutile dalla sua torturante e memo- rabile esperienza, verrà inviato ad una cernia tomba nelle profondità del mare. Ma la storia della sua avven- tura alla Ghiaccio Verta sull'arti- co galato verrà preservata per i secoli futuri, grazie all'audacia e all'abi- lità di John Dored, fotografo della Paramount, e alla prevenzione e al genio del Redattore Emmanuele Co- lien, che lo inviò quale pionier in questa storica esplorazione.

WORMS-EYE VIEW:

From the turf, looking up, here's the way the boys look in a hurdle. This unusual "shot" from one grid-iron picture, "Touchdown," includes some famous ex-college football stars. The cast is headed by Richard Arlen, Jack Oakie, Peggy Shannon and Regis Toomey.

TALKING IT OVER!

Director Ernst Lubitsch and his script clerk go over the dialogue with Lionel Barrymore, Nancy Carroll, Phillips Holmes and Louise Carter, before filming a scene for "The Man I Killed."
OOSTERJIK WINT!

MET een sensationele een naar de eindstrek is het derde kwartaals concours, gewijd aan de bekwaamheid van deelnemers met een percentage hoger dan 100 op de lijst kwamen te staan. Zestien! Tien er meer na! Vier divisies verwerven ongekend leven door vredestijlen op hun namen te zetten. Voor hen was September de vlagman van het geldejaar. Dit kwartaal bestaat uit Holland, Tsjechoslowa- kije, Mexico en Groot-Brittannië – allen eerste violen. De Heeren Peerboom, Jellinek, Sasso en Graham de resp. leiders van een divisie verdient een extra woord van lof voor hun merkwaardige prestaties.

Alles bij elkaar en tien divisies bo- ven de andere groepen uit, blijken er toch nog kantooren over om extra vermelding aan te gaan en hun succes. Een daverend kwaad is hier- meesterlijk aan de Heer Licht- scheidl en diens mannen die, on- danks de grootte struinblokken, de eerste plaats wisten te veroveren. Wat percentage betreft, is deze divisie haar maatje concurrent ver voort. Daarom heeft Oosten- rijk den Skoner prijs in alle opzichten ruim verdiend.

Af Frankrijk, onder de hekwa- me leiding van den Heer Souffian, bestelden wij een apart album. Afgezien van hun namenstrek door het derde kwartaals concours staan zij thans bovenaan in den strijd om de hoogste prijzen voor hun goede volksvervoer. Bijna allemaal, uitgezonderd den Heer Tinschou.

In de overeenkomende leden van deze divisie, dienden wij een apart album. Afgezien van hun namenstrek door het derde kwartaals concours staan zij thans bovenaan in den strijd om de hoogste prijzen voor hun goede volksvervoer. Bijna allemaal, uitgezonderd den Heer Tinschou.

Het doet ons voorts genoeg om te vermelden, dat de resultaten ge- dreven September 1931 waren dan in dezelfde maand van het vorig jaar.

En dan naar den finish; het laatste en vierde kwartaal onder de leuze "Voor den Heer Seideman". Welke balhavende toeren zullen de diverse divisies deze in dezen geannexeerd strijd te kloppen? Wij verwachten er veel van. Konaan nu!
PEGGY SHANNON, ROGERS IN "SECOND CHANCES"

PEGGY SHANNON has been assigned with Charles "Buddy" Rogers to head all star cast in "Second Chances," Paramount's forthcoming picture version of a play by Lewis Beach. Richard Bennett and Marjorie Gateson are the other featured players. The story of "Second Chances" is one of parents who dedicate their lives to an effort to supply their children with a home and education. Shirren and Rogers will enact roles of young people whose selfishness brings their parents to near disaster. Frank Tuttle will direct the picture from a screen treatment by Henry Myers.

M. C. LEVEE ASSUMES THE PRESIDENCY OF M.P.A.S.

M. C. LEVEE, executive manager of the Paramount West Coast studios, will officially assume the presidential chair at the next monthly meeting of the board of directors of the Academy of Motion Picture Arts and Sciences. As president for the ensuing year, he will preside at the annual Academy Awards dinner on November 30, when the leaders of the industry turn out en masse to ballot on the 1931 honor awards.

Levee was elected to the post on October 21st after four years as treasurer of the motion picture organization. Conrad Nagel was re-elected vice-president; Fred Niblo remains as secretary; Frank Lloyd was chosen by Clinton Wunder was re-elected executive vice-president, and Lester Cowan continues as executive secretary. Directors are Frank Capra, Max Reit, M. C. Levee, Benjamin Glazer and Conrad Nagel.

Mr. Levee began his film career sixteen years ago as a property boy at the Fox studios, receiving $20 a week. Within a year he had become an assistant to Abe Charles, general superintendent of the Fox studios.

Early in 1927 he left Fox to become business manager at the Robert Brunton Studio, the first commercial motion picture studio in the industry.

Three years later a syndicate, headed by Mr. Levee, Joseph M. Schenck and others purchased Brunton's interest in these studios and organized United Studios with Levee as President.

United Studios were sold by Mr. Levee and his associates to Paramount in April, 1926. And in 1929 Levee joined Paramount in the position he now holds.

NEW FILM CALLS MISS TASHMAN FROM VACATION

Announcement has been made that Lilian Tashman has been recalled from her European vacation and now is abroad on route to New York where she will play at the Astoria in "Her Confession," to be produced with Claudette Colbert and William Boyd under direction of Berthold Viertel.

The date for the beginning of production of "Her Confession" has been advanced to the first week in November when Miss Colbert will be back in New York following her vacation in Hollywood and William Boyd also will be here after completing his role in "The False Madonna."

FILM AUDIENCES TO HEAR MARCH'S HEART BEAT

The beat of the human heart has been recorded for the first time for reproduction by a talking motion picture.

This new sound effect was produced in Paramount's Hollywood studios by Rouben Mamoulian, directing Fredric March in a scene for "Dr. Jekyll and Mr. Hyde." A 21-year-old executive of March's heart, caught the "boom boom" of the heart beat and recorded the sound on film. The sound, reproduced when the picture is screened, will be as loud to an audience as the heart beat heard by a physician listening through a stethoscope.

Mamoulian uses this novel sound effect in showing March's transition from the personality of Jekyll into that of Hyde.

BURNS AND ALLEN SIGN ONE-YEAR CONTRACT

GARY BURNS, who has scored successes in vaudeville and in screen comedies under the team name of Burns and Allen, have signed a one-year contract to appear exclusively for Paramount.

Under the contract, Burns and Allen are to appear in both short comedies and features and also are available for personal appearances in Public Theatres. Among current contracted comedies starring the comedians are "One Hundred Percent Service" and "Oh, My Operation."

COOPER SAILS FOR ITALY!

GARY COOPER, who has been endeavoring to rest in New York and in Europe before completing his co-starring role with Claudette Colbert in "His Woman," at Paramount's East Coast studio, sailed last week for Augustus for Italy where he plans to remain until recalled to Hollywood for his next picture assignment.

JAPANESE SHIP MODEL USED IN NEW PICTURE!

SIX FEET LONG—WORTH $5,000!

This remarkable ship model, which George Bencroft is admirably, was used as a "prop" in his new film, "Rich Man's Folly." Six feet long, valued at $5,000, it is complete even to miniature deck chairs, tiny oars in the lifeboats and almost visible radio connections. It is a model of the "Tatiusa Maru," the Nippon Yansen Kaisha Line.

JAPANESE SHIP MODEL USED IN NEW PICTURE!

SCION OF BARRYMORE FAMILY BEGINS SCREEN CAREER WITH PARAMOUNT—KNOWN AS SAM COLT

SAMUEL BARRYMORE COLT, son of Ethel Barrymore and "Studio work is intensely interesting and I am very anxious to succeed," said Colt "I realize I am a neophyte, just getting my sea legs, but I hope to prove sobility in the profession I intend to follow." Colt, educated at Brown University, is a Barrymore in appearance, well-built and slender, with classic features and the unmistakable family profile. He has had some stage experience. Three years ago he played in a repertory company at Rochester, N.Y. under the direction of George Cukor, now a Paramount director, using the name of Samuel Blythe, the original family name of his grandfather, Maurice Barrymore.

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THE FALSE MADONNA IS NEW TITLE OF BOYD FILM

"THE FALSE MADONNA" has been announced as the title of Paramount's forthcoming film version of May Edgington's recent magazine story, "The Heart Is Young," in which Kay Francis, William Boyd, Conway Tearle, Charles Brown and Marjorie Gateson are to appear in the principal roles. Kent Taylor, Julia Swaine Gordon and Ed Lynch are also in the cast.

The script for the picture is being prepared by Arthur Kober and Ray Harris. Stuart Walker has been assigned to direct.

ARLEN OPPOSITE NANCY CARROLL IN "WAYWARD"

"WAYWARD" has been set as the definite title for the new picture starring Nancy Carroll, with Richard Arlen in the leading male role and Pauline Frederick in an important supporting part. Edward Sloman will direct, and Gladys Unger will do the continuity and dialogue. In last month's issue we announced "Wayward" as a title for a picture to be made from the play, "Mary Makes a Call," but this story has been postponed.

VON STERNBERG DIRECTS FORMER BOSS IN NEW FILM

JOESEF VON STERNBERG is directing his former boss, Emil Chautard, once a prominent director of silent pictures and now a character actor, in "Shanghai Express." Chautard directed Mary Pickford and other stars before becoming a character actor, and years ago employed von Sternberg as an assistant director.

JEANETTE MACDONALD, musical comedy favorite of stage and screen, who recently returned from a concert tour of Europe, has been signed by Paramount for the leading feminine role opposite Maurice Chevalier in the French idol's forthcoming two pictures.

The first of these two, "One Hour With You," a film version of Lothar Goldschmidt's Continental play, "Only a Dream," has already gone into production at the Hollywood studios. George UKor is directing under the supervision of Ernst Lubitsch.

It will be recalled that Miss Macdonald made her film debut opposite Chevalier in "The Love Parade." It was her memorable success in that production plus her subsequent triumphs in "The Vagabond King" and "Monte Carlo" that led to her new contract.

Incidentally, Leopold Marchand, one of the best known of young French playwrights, has just arrived from Paris to begin preparations for supervising the French versions of the Chevalier vehicles.

Ernst Lubitsch will personally direct "Love Me Tonight," Alfred Savoy's story of a romantic troubadour in love with an heiress, which is to be Maurice Chevalier's next Paramount starring picture after the production of "One Hour With You."

JACK OAKIE HAS TITLE ROLE IN "DANCE PALACE," FEATURING "BUDDY" ROGERS, MIRIAM HOPKINS

"Dance Palace," written by James Ashmore Crehan, and being adapted as a screen play by Ernest Pascal and Howard Emmett Rogers, is a story of the romance between a girl dancer and a member of the orchestra in a public dance hall in a big city.

CAROLE LOMBARD HEADS "NO ONE MAN" CAST

THE cast of Carole Lombard's next picture, "No One Man," has been augmented by one with the assignment of Juliette Compton to the leading player roster of the forthcoming film version of the Rupert Hughes novel, depicting life in Palm Beach's ultra smart social colony.

Miss Compton will portray the part of Miss Lombard's fashionable and many-tressed sister in "No One Man," joining a cast that includes George E. Stone, Arthur Pierson, Frances Mollit and Allen Vincent.

Lloyd Corrigan will direct "No One Man" from the script prepared by Sidney Buchman and Agnes Brand Lehy.

MARY BOLAND, STAGE STAR, SIGNS WITH PARAMOUNT

MARY BOLAND, star of the New York stage success, "The Vinegar Tree," and long recognized as one of Broadway's leading actresses, has signed a long term contract as a film actress for Paramount.

In comedy roles in "Personal Maid" with Nancy Carroll, and "Secrets of a Secretary," with Claudette Colbert, recent talking picture productions, Miss Boland scored personal triumphs, which placed her among the first comedians of the screen.

Miss Boland entered stage work when fifteen years old in a role opposite Robert Edeson in "Strongheart." She was John Drew's leading woman for six years, and later played opposite Leo Dietrichstein. In 1915 she appeared in silent pictures, playing as opposite Wilfred Mack and Frank Keenan and later being starred in film roles.

FUN IN FOREIGN LEGIONS

A scene from the new Smith & Dale two-reel comedy, "Bound in Morocco," in which those two extraordinary comics stir up laughter and excitement as members of the Foreign Legion--French, not Paramount!
¡EL CIRCO!

Las limitaciones del arte sonor se exageran; el mundo de los sonidos hace que seamos más empáticos y liberados. Si realizamos una gran obra, la verdadera es la que en la vida real, las actrices que en El Payaso hablan en el modo propio, dan vida a la atmósfera, al ambiente, al escenario de la escena y su brillante interpretación, hacer de la escena, el público unida por un instante el escenario.

"EL PAYASO"
List of Paramount Offices Around the World

OCTOBER, 1931

FOREIGN DIVISION

EMIL E. SHAUER, General Manager Paramount Bldg., 1501 Broadway, New York, N. Y.


ROBERT T. KANE, General Manager, Los Studios Paramount, 7 Rue des Reservoirs, St. Maurice (Seine) Paris.

CABLES: STUDIOB, PARIS.

GERMANY and CENTRAL EUROPE

(Germany, Austria, Hungary, Czecho-Slovakia, Jugoslovakia, Roumania, Baltics, Finland, Holland)

G. J. Schaefer, Gen. Mgr. 107,14 Arnulfstrasse, Berlin, Germany

District Manager North Germany

Film, Manager

District Manager South Germany

Film, Manager

GREAT BRITAIN and IRELAND

(England, Scotland, Wales, Irish Free State)

John C. Graham, Managing Director

Montague Gordon, General Manager

(Headquarters—London

Harold E. Shipman, Dist. Mgr. at London, for London, Birmingham, Edinburgh, Glasgow,

Ben Simons, Dist. Mgr. at Leeds, for Yorkshire

J. Collinson, Dist. Mgr. for Manchester, Liverpool, Manchester and Dublin

CABLES: PARAMOUNT

FRANCE

(France, Belgium, Switzerland, Egypt, Algeria, Tunisia, Morocco)

David Souhami, Admi. and Delegue

Henri Klarsfeld, Sales Manager

CABLES: PARAMOUNT

H. J. JESS, France, Belgium, Morocco

ITALY

(Italy, Turkey, Greece, Bulgaria)

Americo Aboaf, Managing Director

CABLES: PARAMOUNT

B. P. FILMS PARAMOUNT, Via Conti, Rome, Italy

SA. A. FILMS PARAMOUNT, Via Bernini, 19, Naples, Italy

S. A. FILMS PARAMOUNT, Via criesi, 22, Palermo, Italy

S. A. FILMS PARAMOUNT, Via Giordano Bruno 74, Genoa, Italy

S. A. FILMS PARAMOUNT, Via Giordano Bruno 74, Catania, Italy

S. A. FILMS PARAMOUNT, Via Vittorio Emanuele 3, Palermo, Italy

S. A. FILMS PARAMOUNT, Via Vittorio Emanuele 3, Genoa, Italy

S. A. FILMS PARAMOUNT, Via Vittorio Emanuele 3, Catania, Italy

S. A. FILMS PARAMOUNT, Via Vittorio Emanuele 3, Messina, Italy

CABLES: STUDIOB, PARIS.

SOUTH AMERICA

(Brazil, Argentina, Uruguay, Paraguay, Chile, Peru, Bolivia)


CABLES: PARAMOUNT

FRANK FILMS, S. A., Buenos Aires

CENTRAL AMERICA

(Central America, Panama, Jamaica, B. W. I., Colombia, Ecuador)


CABLES: PARAMOUNT

PARADIGM FILMS, S. A., Panama

PARADIGM FILMS, S. A., Guatemala

PARADIGM FILMS, S. A., Costa Rica

PARADIGM FILMS, S. A., El Salvador

PARADIGM FILMS, S. A., Nicaragua

PARADIGM FILMS, S. A., Honduras

PARADIGM FILMS, S. A., Brazil

PARADIGM FILMS, S. A., Chile

PARADIGM FILMS, S. A., Peru

PARADIGM FILMS, S. A., Bolivia

PARADIGM FILMS, S. A., Cables: PARAMOUNT, S. A.

Tenderini Calle 209, Buenos Aires, Argentina

Paramount S. A., Miami 131, BUENOS AIRES, Argentina

Paramount S. A., Calle 15, No. 55, MEXICO CITY, Mexico

Paramount S. A., Calle Juan de Dios, No. 1, RIO DE JANEIRO, Brazil

Paramount S. A., 1111 Avenida, No. 1, SANTIAGO, Chile

Paramount S. A., Calle San Martin, No. 35, BUENOS AIRES, Argentina

Paramount S. A., Calle Tucuman, No. 1, BUENOS AIRES, Argentina

Paramount Government Office (Government Contact: R. B. Swart, Paramount, San Juan, Puerto Rico)
PARAMOUNT PROSPERITY CABLES!

WESTERN UNION CABLEGRAM

SANTIAGO CHILE SEPT 22 1931

SHAUER FAMFILM NEW YORK
DISHONORED OPENING REAL THEATRE TO TREMENDOUS SUCCESS

VILLAR

STOCKHOLM OCTOBER 2 1931

SEIDELMAN PARAMOUNT 96 PARIS
NEARLY FIVE THOUSAND PEOPLE SAW SMILING LIEUTENANT OPENING PERFORMANCES CHINA AND OLYMPIA THEATRES LAST NIGHT—PREMIERE GREATEST SENSATION EVER WITNESSED HERE IN HISTORY OF INDUSTRY—NEWSPAPERS ACCLAIM FEATURE NOT ONLY BEST CHEVALIER BUT GREATEST ENTERTAINMENT EVER PRODUCED ANYWHERE—OPENING TREMENDOUS INSPIRATION PARAMOUNT REPRESENTATIVES THROUGHOUT SCANDINAVIA NOW IN STOCKHOLM FOR CONVENTION—NOTWITHSTANDING EXCHANGE HANDICAP VIKINGS DETERMINED FINISH THIS YEARS RACE AT THE TOP—GREETINGS FROM ALL TO YOU MR KENT AND ASSOCIATES

PARIS OCTOBER 12 1931

SHAUER FAMFILM NEW YORK
MARIUS OPENING PARAMOUNT THEATRE GREATEST SUCCESS IN YEARS—PRESS UNANIMOUSLY CLAIMS FILM AS BEST PRODUCT OF THE YEAR WITH BEST FRENCH CAST AND FRENCH MENTALITY

KANE

PARAMOUNT

¿CUANDO te SUICIDAS?

COLOMBIA'S FILM TIEUP WITH "EL TIEMPO"

COLOMBIA may be the "baby" division in the Foreign Legion, but it has just as much initiative and energy as its grown-up brethren. At Autumn's close, the go-getting exploiters down there succeeded in persuading "El Tiempo," very influential newspaper, to run a serialized version of "Dishonored." The initial spread of text and pictures appeared September 6, and it's a peach of a display. They intend to repeat the tieup on "An American Tragedy." Great work!

GREAT GUNS ON TYNESIDE!

(Reprinted From "Today's Cinema," September 27, 1931)

SINCE the Newcastle Paramount Theatre opened its palatial doors on September 7, To-day's understands that close upon 100,000 people have passed through its portals, over 45,000 clicking-in within the first five days. On every hand one has heard expressions of astonishment at its grandeur, and its brilliantly-lit facade with 3,000 glow lamps is still attracting huge crowds nightly. The Newcastle public have had entertainment value this week of the like never obtainable before. The Paramount cafe, open twelve hours continuously, has become quite a social rendezvous.

"(?CUANDO te SUICIDAS?"

Another typical sample of the Spanish posters designed at Home Office. This one catches the comic spirit of the film and illustrates the title, "¿Cuándo te Suicidas?" (When Do You Kill Yourself?)

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"LOBBYING FOR MARLENE DIETRICH"

Mexico City picturegoers got their first glimpse of Paramount's erotic star when "Morocco" opened at the local Olympia Theatre. Photo above shows portion of crowd in the lobby on opening night.

PARENTS' MAGAZINE GIVES AWARD TO OUR PICTURES

"HUCKLEBERRY FINN" and "Tom Sawyer," recent Paramount pictures, have been awarded a seal of merit as outstanding films by The Parents' Magazine, official organ of Teachers College, Columbia University, the University of Minnesota; the State University of Iowa; and Yale University, award, announced in the November issue of the publication, recommends both films for adult and child audiences.

"VARIETY" LAUDS "MARIUS"

"VARIETY," in its issue of October 27, carries a highly laudatory review of "Marius," which, according to Mr. Kane's cable on this page, is breaking records at Le Paramount. This is what "Variety's" Paris correspondent had to say in part:

"Not only an unsmirched bit but locally epoch-making, because it is a photographed play made from a popular legit hit, and acted by the same cast. Also because the screen version is better than the stage presentation. It should do well in the foreign houses abroad. Continuity, dialogue, camera work all excellent. Acting is unique in French pictures for naturalness, and without exception is of the highest order.

"LOBBYING FOR MARLENE DIETRICH"

Mexico City picturegoers got their first glimpse of Paramount's erotic star when "Morocco" opened at the local Olympia Theatre. Photo above shows portion of crowd in the lobby on opening night.
Speaking to the Point!

(A few pertinent observations on matters of the moment)

T he announcement that Paramount is inaugurating a 100% Spanish news reel will undoubtedly be hailed with satisfaction in those territories which will benefit by the change-over from the English to the Spanish off-screen voice.

Naturally, it is expected that this news reel, because of its added cost and increased box office value, will bring in more revenue. But that isn’t the point I wish to stress here.

The important fact is that here is another example of Paramount initiative and enterprise—more evidence that our company has its finger constantly on the pulse of popular taste, and endeavors always to give the exhibitor the opportunity of showing the utmost in picture quality, whether it be features, shorts, or news reel.

* * *

P aramount was thrice honored at the annual dinner of the Academy of Motion Picture Arts and Sciences by receiving the merit awards in three classifications—for best direction, best photography, and best work in sound reproduction. In the other six groups—best actor performance, best produced picture, etc.—Paramount was strongly represented in the nominations.

Examined in the light of this signal distinction, the slogan, “If it’s a Paramount picture, it’s the best show in town,” takes on a richer significance.

Our studios may well take pride in the fact that every picture they turn out, regardless of its ultimate career at the box office, is as technically perfect as the best production facilities and equipment and painstaking care and effort can make it.

Mr. Wrigley on Advertising!

T he election to the Paramount board of directors of William Wrigley, Jr., known the world over as “the chewing gum king,” lends a timely interest to the following story about him. B. C. Forbes, the popular financial writer, reported the incident several years ago.

Mr. Wrigley, riding with friends on a train, was asked, “Why don’t you save several million dollars by stopping your advertising for a year? Your business would go on for a while just as well without it.”

“This train is probably going fifty miles an hour,” was Mr. Wrigley’s reply. “Take away the engine, and how long do you think the train would keep going? What the locomotive is to this train, advertising is to our business. It is the engine that makes it go and keeps it going.”

The topsy-turvy conditions revealed by this month’s standings reminds me of the old Spanish saying, “It is not the applause on entrance but on exit that counts.” In other words, it isn’t how or where you start that matters; it is how and where you finish that counts.

All contestants look like potential winners in the beginning. But at the end—what a different story! Many of the divisions, notably, Spain, Porto Rico, Germany, Latvia, Great Britain, Argentina, and a number of others, seem to be getting their second wind.

The approaching close of the year’s drive finds them increasing their pace and exerting extra effort to establish new records. They are helping the Foreign Legion as a whole to clear the hurdle of Quota with plenty to spare.

* * *

E xperts estimate that 50% of a picture’s success may be attributed to exploitation. So that it is a little difficult to understand why there are still so many exhibitors trying to get by with a handful of posters and a set of photographs in their lobby. They call that advertising, but it’s merely wall covering!

To be sure, when the tide of prosperity is running swiftly and people are in the mood and have the money to spend for amusement, even such exhibitors manage to scrape by. But when, as now, people are shopping around for entertainment and must be thoroughly sold before they will buy, such showmen (!) must be roused to the need of energetic advertising and publicity methods. It is the duty of every Paramount salesman to sell not only pictures but merchandising ideas!
CONTINUED Paramount stability is vitally dependent upon the immediate adoption of a policy of rigid economy in every department of our world-wide organization.

Operating expenses must be held down to a rigid minimum, and every intelligent effort must be made to cut out all waste, extravagance and unnecessary expenditures.

A dollar saved through judicious economy is as good a dollar and as big a dollar as one earned in film rentals or at the box office.

The Home Office foreign department, in line with this urgent economy drive, is cutting expenditures, effecting savings in a great many ways, and eliminating or reducing every item that is not absolutely essential.

Symbolizing this stringent economy measure, PARAMOUNT AROUND THE WORLD is stripping for intensive action during the coming twelve months. Like the soldier who prepares to go over the top, it will rid itself of every ounce of superfluous equipment and carry only what is absolutely necessary to help you legionnaires win.

This issue, then, rings down the curtain on this publication in its present form. It will appear next month, radically reduced, but just as interesting, as informative, and as helpful as ever before in its history.
GUS SCHAEFER ARRIVES FOR HOME OFFICE VISIT!

GUS J. SCHAEFER, general manager for Germany and Central Europe, arrived in New York on November 23 in time to celebrate Thanksgiving Day with other patriotic Americans. This is his first visit to Home Office in three years.

Naturally your Editor queried him on conditions in his territory and learned that, no business depression, the public is hungry for good motion picture entertainment. Productions like "The Smiling Lieutenant," "Bashful," and "Tabu," released within recent months, are clearing up.

"All our boys," he stated emphatically, "are working their heads off, and it wouldn't surprise me if Germany or another of our offices won the 4th quarter trophy."

The first thing Gus ordered when he arrived was a chocolate soda! Berlin papers please copy.

A FISH STORY—BUT IT'S TRUE!

JOHN HERTZ

HERTZ, LASKER, WRIGHT PARARAMOUNT DIRECTORS

A meeting of the Board of Directors of the Paramount Studio Corporation, John Hertz was elected a director of the company and a member of the Finance Committee to fill the vacancy caused by the election of William H. English to the newly created office of Chairman of the Board. At the same time, Albert D. Lasker and William Wright, Jr., were added to the directorate, replacing Albert A. Kanin and Daniel Friedman, resigned.

Prior to the meeting, Adolph Zukor issued the following announcement:

"I have known John Hertz for a great many years and recently invited him to become actively engaged in the executive management of Paramount. He was the founder and chairman of the Yellow Cab Company of Chicago and of the Yellow Truck and Coach Corporation. He is also a director of the First National Bank of Chicago.

"I am certain that the confidence displayed by him in our organization by becoming a member of it and his absolute willingness to enter into enterprises with which he has hitherto been connected, will be beneficial to our corporation."

"I also have invited to become members of the board, Albert D. Lasker, who is chairman of Lord & Thomas and Logan, one of the largest advertising agencies in America and who was chairman of the United States Shipping Board, together with William Wright, Jr., who is chairman of the board of the Wright Company in Chicago and is the owner of the Chicago National League Baseball Club."

"Both of these men, who are thoroughly familiar with advertising and merchandising, should be of great assistance to the corporation in its advertising and merchandising problems."

Following the meeting of the Board of Directors, Mr. Zukor left New York on his annual visit to the Paramount studios in Hollywood where he will get an advance look at some of the big pictures now in the throes of production.
THE HOME STRETCH!

Spain in Lead—Porto Rico Has Record-Breaking Month

Latvia From 23 to 4—Build Up Your Ad Sales Revenue

Mr. Seidelman Rededicates 4th Quarter to Men in Field

As the "Banner Year" contest enters the home stretch, several dark horses among the divisions stand out as potential winners. In fact, the standings, as published on the adjoining page, show that there has been a general upheaval among the offices. Many of the divisions that finished the third quarter near the top are now at the bottom, and vice versa.

Although the "Matadors" of Spain have given an excellent account of themselves so far, their jump into the lead indicates they won't be satisfied to finish over 100%—they are determined to win the 4th quarter prize if possible. Mr. Messeri has a right to feel proud of his boys, because they turned in a gross revenue for October which was 70% ahead of the business they did the corresponding month in 1930.

Spain, however, has a dangerous rival in Porto Rico. Mr. Donohue's legionnaires are the outstanding heroes of the month, by reason of the fact they broke all records in their history during the past four weeks. If they can keep up that fast pace, next month's standings may see them in first place, because the margin that separates them from the "Matadors" is mighty slim.

Another strong contender for 4th quarter honors is Germany, which came through with three times the business they did the same month last year—a phenomenal showing, considering local conditions.

Our hat is off to Latvia, the champion jumper in October, going from twenty-third to fourth. Others that exhibited similar skill along those lines include Great Britain, Argentina, Scandinavia, Japan, Italy, Guatemala, Australasia, Colombia and Brazil.

It was found impractical to list the yearly standings this month. The change-over from dollars to local currencies involves a vast amount of bookkeeping detail, which requires thorough study and careful analysis before the correct figures and percentages may be worked out.

Although the 4th quarter drive is "For Mr. Seidelman," he has rededicated it to you—and you—and you—the men in the field. "I know that the rank and file will strain every nerve to make the best and greatest possible showing during this final quarter," he explained, "because they fully realize it will affect their standing for the entire year. It is their last chance to make good this year! The fact that the drive is named in my honor is merely incidental. In reality, the legionnaires will be fighting for themselves, their managers and the honor of their own offices."

Full speed ahead! Now is the time for all good men to come to the aid of their division!

Here's wishing the best of luck to all of you!
The Foreign Legion's 1931 Banner Year Contest

4th Quarter Drive Yearly Contest

<table>
<thead>
<tr>
<th>STANDINGS AS OF NOVEMBER 1, 1931</th>
<th>Fourth Quarter</th>
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</thead>
<tbody>
<tr>
<td>1. SPAIN</td>
<td>over 100%</td>
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<tr>
<td>2. PORTO RICO</td>
<td>&quot; &quot;</td>
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<tr>
<td>3. GERMANY</td>
<td>&quot; &quot;</td>
</tr>
<tr>
<td>4. LATVIA</td>
<td>&quot; &quot;</td>
</tr>
<tr>
<td>5. GREAT BRITAIN</td>
<td>over 90%</td>
</tr>
<tr>
<td>6. ARGENTINA</td>
<td>&quot; &quot;</td>
</tr>
<tr>
<td>7. SCANDINAVIA</td>
<td>&quot; &quot;</td>
</tr>
<tr>
<td>8. JAPAN</td>
<td>&quot; &quot;</td>
</tr>
<tr>
<td>9. FRANCE</td>
<td>&quot; &quot;</td>
</tr>
<tr>
<td>10. HOLLAND</td>
<td>over 80%</td>
</tr>
<tr>
<td>11. ITALY</td>
<td>&quot; &quot;</td>
</tr>
<tr>
<td>12. CZECHO-SLOVAKIA</td>
<td>&quot; &quot;</td>
</tr>
<tr>
<td>13. GUATEMALA</td>
<td>&quot; &quot;</td>
</tr>
<tr>
<td>14. AUSTRALASIA</td>
<td>over 70%</td>
</tr>
<tr>
<td>15. COLOMBIA</td>
<td>&quot; &quot;</td>
</tr>
<tr>
<td>16. POLAND</td>
<td>&quot; &quot;</td>
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<tr>
<td>17. BRAZIL</td>
<td>&quot; &quot;</td>
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<tr>
<td>18. FINLAND</td>
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<td>19. MEXICO</td>
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<td>20. CHILE</td>
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<td>21. AUSTRIA</td>
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<td>22. PANAMA</td>
<td>&quot; &quot;</td>
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<tr>
<td>23. ROUMANIA</td>
<td>&quot; &quot;</td>
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<tr>
<td>24. HUNGARY</td>
<td>&quot; &quot;</td>
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<tr>
<td>25. YUGOSLAVIA</td>
<td>under 70%</td>
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<tr>
<td>26. CUBA</td>
<td>&quot; &quot;</td>
</tr>
<tr>
<td>27. CHINA</td>
<td>&quot; &quot;</td>
</tr>
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</table>
“Touchdown!” Scores S. R. O. Hit!

Breaks Attendance Record at Paramount Theatre—Held Over for Second Week

Hailed by picturegoers, critics and sports writers as “the best football film that ever came out of a cinema studio,” “Touchdown!” scored a decisive hit at the Paramount Theatre, New York, broke all 1931 attendance records for the house and achieved the unusual distinction of being held over for a second week. This is the first production to be held over at the Paramount since early in April when “Skippy” created a sensation.

The unanimous praise lavished on “Touchdown!” is due to the fact that it’s a radical departure from the hackneyed type of football film. The hero, who, in this instance is the football coach, does not win the great game in the last half minute of play. He loses—and audiences are glad it turns out that way.

“Touchdown!” shows the human interest side of college football, the heartaches behind the line as well as the drama on the line. No matter how little you understand about football, you’ll enjoy the picture enormously. It is loaded with comedy and has a strong thread of romance. The gridiron scenes are jam-full of action.

Richard Arlen, Peggy Shannon, Jack Oakie, Regis Toomey, Charles Starrett, George Barbier and J. Farrell MacDonald, plus two dozen or more ex-college football stars make up the knockout cast.

“Touchdown!” is a sure goal at any box office!

RICH MAN’S FOLLY

RETURNING to the screen after a long absence, George Bancroft shows in “Rich Man’s Folly” that he has lost none of the virile power that has made him one of the box office’s best bets.

Here he plays an ambitious, money-mad shipbuilder, who sacrifices love, family and home life on the altar of power and business tradition. The story reaches a tremendous climax in the scene where he sinks the ship which he had labored to build.

John Cromwell, the director, has succeeded in wringing every bit of drama out of the plot, and the result is a picture that will bring tears to the eyes of the most hard-boiled fan.

Supporting Bancroft, and playing with genuine skill and feeling are such fine players as Frances Dee, Robert Ames, Juliette Compton and little David Durand.

You can mark “Rich Man’s Folly” down as a decidedly above the average entertainment. The picture will back up any promises you make for it. It’s sure-fire box office!

“MONKEY BUSINESS” finishes Rivoli Run!

WITH five big weeks to its credit, “Monkey Business” ended its Broadway run at the Rivoli Theatre on November 11. It was immediately booked into the Brooklyn Paramount Theatre for another week’s engagement before being generally released in the metropoli-

tan territory. It is pretty thoroughly agreed that the Four Marx Brothers have turned in their best effort in this laugh opus, and in its box office career so far, “Monkey Business” has given every indication of outdistancing the records established by the Marxian predecessors.

Ruth Chatterton Superb in “Once a Lady”

ARMed with a fascinating Russian accent, an intriguing Russian coiffure and a general Russian make-up, Ruth Chatterton gives another impressive example of her histrionic versatility in her latest starring vehicle, “Once A Lady.”

It is a story that begins and ends in gay Paree, with the in-between action in staid London. There is drama of the heart-throbbing sort in this tale of the temperamental and emotional clash between the Russian-born woman and her British husband’s family.

Miss Chatterton plays her role with the finesse of the experienced troupers, and manages to hold the sympathy of the audience right to the happy ending—at least, happy for her daughter, to whom aid she comes at a critical moment in the girl’s life.

The star has some keen competition for acting honors, being surrounded by a capable group of players recruited mostly from the Broadway stage. Ivor Novello, Geoffrey Kerr and Jill Esmond, to mention the chief supporting players, are also well known to London playgoers, which is a break for our British organization.

“HIS WOMAN” combines the talents of two stars—Gary Cooper and Claudette Colbert. But good as they are, it is a safe bet that if a vote were taken, the award for the best acting in the film would go to the nine-month-old baby, Richard Sapiro, around whom the action revolves.

The story is a down-to-earth melodrama, that starts in a Caribbean port, progresses at sea, and comes to a smashing finish in the New York harbor. Gary plays the two-fisted captain of a freighter, who, in a moment of impulse, adopts an abandoned baby. Miss Colbert poses as a deceased missionary’s daughter for the chance to look after the baby and get back to New York.

The complications that result when the first mate recognizes the nurse as a former dance hall girl, and the part the baby plays in reuniting the estranged pair make for stirring entertainment.

This is the first time that Gary Cooper and Claudette Colbert have played together and they make an interesting team. It’s a point well worth stressing in the advertising and publicity.

“Touchdown!”
Paramount Theatre Five Years Old!

NOV. 19, 1926 witnessed the historic opening of the Paramount Theatre at the crossroads of the world in the presence of a distinguished audience that included notables from every walk of life . . . . The initial film was "God Gave Me 20 Cents," a silent production . . . .

NOV. 19, 1931 found the Paramount Theatre observing its fifth anniversary* . . . . proud of the fact that since it first threw open its doors millions of people from every corner of the globe have been entertained within its portals by the world's finest sound pictures and the foremost artists of stage, screen and radio . . . .

*Actual birthday celebration took place a week later due to hold-over of "Touchdown!"
¡ESPAÑA A LA VANGUARDIA!

DIVISIONES legionarias que en los parciales concursos pasaron un poco desesperdicias han radado sus esfuerzos y no sería de extrañar que el resultado del último trimestre del gran torneo nos reservara sorpresas extraordinarias. La agitación que domina a las huestes batalladoras podrá notarse al examinar las cifras totales de otras páginas de este volumen, que reproducen. Muchas de las divisiones que subieron a elevada cumbre en el concurso del tercer trimestre van ahora a la cola, y viceversa.

Al frente de la línea de batalla están ahora los Matadores de España; el salto que han dado indica bien claro que no están satisfechos con solo cruzar la línea victoriosa sino que se mantienen firmes en su empeño de apropiarse también el trofeo del cuarto trimestre. El señor Messi ha decidido sentirse orgulloso de sus legionarios que tan galantemente han luchado para llevar a la cima las entradas del mes de Octubre, 70% más elevadas que las correspondientes al mismo mes en el pasado año.

El más encarnizado rival de España y el héroe del mes, es Puerto Rico; los legionarios del señor Donohue han sobresalido en Octubre todas las cuotas de los meses anteriores. Si continua con igual empeño, es posible que estén ellos a la cabeza en el mes entrante, pues el margen que los separa de los Matadores es poco considerable.

Alemania es otro de los más esforzados campeones que luchan para ganar los honoros del cuarto trimestre. El volumen de sus operaciones ha triplicado en Octubre al total obtenido en el mismo período del año pasado. En la presente condición del país, es admirar tan arrojado esfuerzo.

El salto más formidable del mes lo efectuó Italia que pasó de 100% el anterior tercio a casi el cuarto. Otros que mejoraron mucho sus posiciones son Gran Bretaña, Argentina, Escandinavia, Japón, Italia, Guatemala, Australia, Colombia y Brasil.

No ha sido posible dar en este número las comparaciones de las entradas anuales, debido al muchísimo detalle y tiempo que lleva calcular el cambio de la misma en el que se suman los diversos pasos que rigen en los países contendientes. Se hará tan pronto se haya concluido el cuidadoso análisis que está llevando a cabo nuestro departamento de contabilidad.

Si bien la campaña del cuarto trimestre está “Por Mr. Seattle,” el subdirector de nuestro departamento extranjero, a su vez, ha conferido a todos los bravos legionarios. “Tengo la convicción de que todos las divisiones legionarias, importancia, harán un esfuerzo máximo en este último trimestre.” —nos confió el señor Seattle. “En lo que hagan este mes depende el resultado final y se que pondrán todo su talento en la empresa. El que me hayan honrado a mí, dedicándome este concurso es secundario. Los legionarios, en realidad, batallarán para ellos mismos, por los directores de sus sucursales, por el honor de sus propias divisiones.”

¡Avante, Legionarios! ¡Que les sea propia la suerte!!

PARAMOUNT STARTS ALL-Spanish NEWSREEL!

CONTINENTAL STARS!

Europe’s gift to talking pictures is photographically recorded in this off-stage picture of Maurice Chevalier and Marlene Dietrich, as they chat on the set at the Paramount studios, where the former is making “One Hour With You,” and the latter is working in “Shanghai Express.” Both came to Hollywood after the advent of sound.

NOTAS IMPORTANTES

TRES nuevos miembros han entrado a formar parte del Consejo de Administración de la Paramount: John Hertz, presidente de una gran compañía de taxis; Albert D. Lasker, presidente del Consejo de Administración de una de las cuatro más importantes empresas de anuncios en el mundo; y William Weigley, Jr., jefe de la conocida entidad del mismo nombre dedicada a la fabricación y venta de chicle. Adolph Zukor, comandante de la elección de los nuevos consejeros, ha manifestado “La propuesta que han hecho estos tres grandes comerciantes en sus respectivos campos de acción prestará inestimable apoyo a la Paramount, tanto en los problemas de anuncio y publicidad como en el de distribución.”

PARAMOUNT ha obtenido tres de los nueve premios adjudicados por la Academia de Artes y Ciencias Cinematográficas para los mejores trabajos en el pasado año en la industria del cine. La Academia lleva a cabo la votación por un sistema acreditado por el amplio y variado grupo de personalidades que contribuyan desde todos los grandes centros del país a la selección de los vencedores. A Norma Taurog le cuño la distinción de ser nombrado el mejor director por su trabajo en “Las Aventuras de Skippy”; Floyd Crosby ganó el premio de mejor fotografía por los magníficos efectos que con su cámara registró al filmar “Tabú”; Paramount obtuvo el premio de mejor registro y reproducción del sonido. Este año los votos fueron contados en público, en la presencia de 1,500 distinguidos personalidades del país, encabezando el brillante grupo Charles Curtis, vice-presidente de los Estados Unidos.

IMPONENTE y festivo, hicieron tan brillantes sus galas como en el de su inauguración, el Teatro Paramount ha celebrado en el presente mes de Noviembre su quinto aniversario con un espectáculo gran dramatizador que empezó a mayor como que todos los días ha mantenido el gran teatro lleno de bote en bote, fue ampliamente recompensado por un programa extraordinario, tanto de cine como de variedades.

ACCEDIENDO a las demandas de los exhibidores hispanoamericanos, el señor Seattle anuncia la incorporación de su primer lote de finales mundiales en español 100% en español. La voz que hasta ahora explicaba en inglés los sucesos atapados de cámara, de ahora en adelante se traducirá suavemente, o con toda raqueta de detalles, según la ocasión, en la lengua de Cervantes, a primera edición de Suscios Mundiales Paramount en Español ha sido ya expuesta a las respectivas sucursales. Para cubrir el aumento de costo que naturalmente ha experimentado el noticiario, su alquiler deberá ser un poco más elevado. Se confía que el público, acostumbrado a la más coherente tarifa, dada la mayor numerosidad de espectadores que tal avance es seguro de atraer a los teatros.
¡SE DESEA UNA VIUDA!
Si no se casa con una esposa de segunda mano pierde la herencia. Celosa, la novia, indignada protesta. Danzan provocativos, fuera del alcance del arruinado heredero, los millones del excentrico tío. Grande es el dilema. Gracióisima e ingeniosa la inspirada solución.

IMPERIO ARGENTINA
Es la preciosa rosa del búcaro que con su perfume hechizó a Manuel Rusell, el heredero en tan grave aprieto. Fernando Soler se casa con ella para luego suicidarse. Pero la vida cobra rico color al lado de la bella trigüeña de los hechiceros ojos... ¡y no hay suicidio!
L'ESPAGNE EN TÊTE DU CONCOURS

Bien que la campagne du quatrième trimestre soit dédiée à M. Seideman, il a redédié celle-ci aux hommes en campagne. "Je sais que les hommes et leurs chefs tendront tous leurs efforts pour obtenir les meilleurs résultats possibles pendant le dernier trimestre," a-t-il expliqué. "Parce qu'ils se rendent compte que leur place pour l'année en sera affectée. Le fait que la campagne a été dédiée en mon honneur n'est qu'un simple incident. En réalité, les légionnaires combattent pour eux-mêmes, pour leurs directeurs et pour l'honneur de leur propre division."

Nous vous souhaitons à tous le meilleur succès!

NOUVELLES PARAMOUNT

TROIS nouveaux membres ont été ajoutés au conseil d'administration de Paramount à une séance récente. Ce sont: John Hertz, président d'une importante compagnie de taxis; Albert D. Lasker, président d'une des plus grandes agences de publicité aux États-Unis; et William Wrigley, Jr., président d'une compagnie qui fabrique le "cheewing gum" que l'on mâche dans le monde entier. Commentant sur ce choix, M. Adolph Zukor a déclaré: "L'habileté dont ces Messieurs ont fait preuve dans les entreprises qu'ils dirigent, aidera considérablement notre compagnie dans ses problèmes de publicité et de commercialisation."

PARAMOUNT a gagné trois des neuf prix attribués par l'Académie des Arts et Sciences du Cinéma, pour le meilleur accomplissement cinématographique de l'année écoulée. Le choix des lauréats est fait annuellement par les membres de l'Académie, lesquels votent par lettre, et est tenu cette année sur Norman Tatum, comme le plus éminemment directeur d'année pour sa mise en scène de "Skippy": Floyd Crosby pour ses accomplissements photographiques dans "Tabu"; et Paramount pour le meilleur travail dans la reproduction sonore. Cette année les prix ont été décernés en présence de 1,500 des personnalités d'avant-plan de Hollywood aussi bien que des leaders dans la vie nationale, régionale et civique. A la tête de ces personnalités se trouvait Charles Curtis, vice-président des États-Unis, qui assista au brillant dîner de l'Académie. M. C. Levee est président de l'Académie ainsi que directeur général des studios Paramount de la côte ouest.

TOUT aussi jeune et beau, aussi moderne et à la page que le genre pour la première fois il ouvrit ses portes aux bruyantes foules new-yorkaises, le Paramount Theatre sur Broadway a célébré son cinquième anniversaire pendant le mois de novembre par des fêtes de gala. Les foules enthousiastes qui participèrent à ces célébrations en furent récompensées par le luxe du programme sur la scène aussi bien que par l'écran, car le spectacle valait plusieurs fois le prix des places. "Rich Man's Folly," avec George Bancroft, était le film d'attraction et a été trouvé un choix de premier ordre.

ACCEDANT à de nombreuses requêtes reçues de territoires latins, M. Seideman annonce les débuts du premier film d'actualité 100 pour cent espagnol, qui sera accompagné d'une voix espagnole au lieu de la voix anglaise comme c'était le cas jusqu'à présent. La première édition espagnole a déjà été envoyée aux bureaux intéressants. Afin de compenser le coût supplémentaire de cette innovation, ce film d'actualité doit être loué à un prix plus considérable, mais on pense que les théâtres seront disposés à payer un peu plus en raison de l'effet que cette amélioration aura sur le guichet.
PARAMOUNT WINS 3 ACADEMY AWARDS!

PARAMOUNT captured three of the nine awards voted by the Academy of Motion Picture Arts and Sciences for the best film achievements of the past year.

The awards, which consist of gold statuettes of merit, are made annually by Academy members, who ballot by mail, and resulted in the selection of Norman Taurog as the year's outstanding director for his work on "Skippy"; Floyd Crosby for his photographic efforts in "Tabu"; and Paramount for achieving the best sound reproduction.

This year the honors were announced in the presence of 1,500 of the film capital's foremost personalities as well as leaders in national, state and civic life, who attended the brilliant Academy dinner at Hollywood's Biltmore Hotel on November 10.

The chief guest of honor was Charles Curtis, Vice-President of the United States, who was one of the principal speakers. Speeches were also made by Will H. Hays, president of the M. P. P. D. A.; Louis B. Mayer, production executive of M-G-M studio, and M. C. Levee, executive manager of our West Coast studios, who presided at the dinner as the new president of the Academy.

Incidentally, this is the second year Paramount has won the honors for best photography, the award last year going to Rucker and Vanderveer for their cinematographic achievements in "With Byrd at the South Pole."

NOTABLES AND PRIZE WINNERS AT ACADEMY AWARDS DINNER!

This photo shows some of the notables who were present at the Academy banquet. Front row left to right: Louis B. Mayer of M-G-M; Dolly Green, sister of Vice-President Curtis; Marie Dressler, winner of the actress' award; Vice-President Charles Curtis; Lionel Barrymore, winner of the actor's award; Mabel Walker Willebrandt, former assistant United States attorney general; James Ralph, Jr., Governor of California; and Norman Taurog, winner of the directorial award. Note the prize statuette in front of him. Directly back of Barrymore is M. C. Levee, new president of the Academy and executive manager of the Paramount West Coast studios. Other distinguished guests among the 1,500 who were present included Will H. Hays, president of the Motion Picture Producers and Distributors Association; George Arliss, winner of the 1926 actor's award; and Norma Shearer, winner of the 1928 actress' award. Not only was this banquet the most brilliant of its kind, but it was easily the greatest social event Hollywood ever staged.
The BEST are yet to come . . .

If good product is the life blood of this business—and every one admits it—then theatres playing Paramount's top-notch pictures during the next six months are in for a steady siege of flourishing prosperity. Never in our entire history have our studios turned out so many BIG productions in a similar given period of time. Certainly no other company can point to such a powerful line-up as the coming Paramount attractions. The six best sellers listed below are merely a sample of the GIANT ENTERTAINMENTS headed for the box office. Think of those other

SHANGHAI EXPRESS


DR. JEKYLL and MR. HYDE

A film masterpiece with a million dollar title and a ready-made audience. Thrilling tale of horror with Fredric March giving the greatest performance of his career in the dual role. Superbly directed by Rouben Mamoulian, from Robert Louis Stevenson’s world-famous novel. Miriam Hopkins and Rose Hobart topping the grade-A cast. A smash hit that will make box office history! One of the potential prize-winners of 1932.

LADIES of the BIG HOUSE

Inside story of life in prison from the woman's side. Written by a life-term convict. A poignant human document that grips the emotions like a vise. Produced on a big scale with a corking cast—Sylvia Sidney, Wynne Gibson, Gene Raymond and George Barbier. Here’s a picture that will stir up plenty of talk because it gives the low-down on present-day prison conditions. It's made to order for word-of-mouth advertising.
.... all are BIG-MONEY champs

BIG-MONEY champs that will corral record crowds and shoot grosses sky-high—naturals, like Chevalier's "One Hour With You" and "Love Me Tonight," both with Jeanette MacDonald, and both either supervised or directed by Lubitsch; "The Miracle Man" with an historic box office reputation; and Schoedsack's made-in-India sensation, "Lives of a Bengal Lancer." No wonder exhibitors are thanking God for Paramount! Now, more than ever before, they appreciate the dollars and sense value of tying up with the one dependable source of supply in the industry!

THE MAN I KILLED

A Lubitsch special in the full sense of the word. And three big stars—Lionel Barrymore, Nancy Carroll and Phillips Holmes—who vie with each other for acting honors. It's a powerful story of elemental love and hate that begins where "All Quiet on the Western Front" left off. This is the first dramatic production Lubitsch has made in sound and he has turned out an 18-karat blue-ribbon winner.

SOOKY

The great sequel to "Skippy" and the answer to exhibitors' prayers. Made by the prize-winning director, Norman Taurog, with the all-"Skippy" cast of favorites including Jackie Cooper and Robert Coogan. Not only more entertaining than its predecessor, but sure to be a bigger and better box office attraction because able to capitalize on the "Skippy" reputation. One thing is certain: it's a picture for the whole family.

TOMORROW and TOMORROW

Highspot of Ruth Chatterton's career. The outstanding dramatic hit of Broadway transferred to the screen with all the directorial skill of Richard Wallace. Paul Lukas and Robert Ames furnishing a contrast in romantic leading men. Every man and woman, every husband and wife will want to see this picture because it has a new angle on the old love triangle. And it's a production that spells "class" with a capital C.
LA SPAGNA E ALLA TESTA DEL CONCORSO!

A l'ultimo momento in cui il concorso "Banner Year" entrò sul "sentiero che conduce a casa" si rivelò "Cavallo folle" le divisioni fornirono bellissi-

mo i segni di potenziali vincitori. Infatti, i risultati, come appaiono in altra pagina, dimostrano che c'è stato un movimento generale in tutti gli ufici. Molti delle divisioni che completarono il concorso del terzo trimestre vicino alla meta stanno ora al fondo e viceversa.

Sebbene i "Mattatori" di Spagna si siano comportati eccel-

lentemente sino ad ora, il loro salto all'avanguardia indica che essi non sono soddisfatti di finirla col sorpassare il 100% ma che sono determinati a vincere il trofeo del quarto trimestre, se possibile. Il Sig. Messer si ha ben diritto di sentirsi orgogliosi dei suoi ragazzi, perché in ottobre essi hanno incassato una entrata lorda che ha superato il 70% quella del mese corrispondente dell'anno scorso.

La Spagna ha un pericoloso rivale in Porto Rico che il più grande eroe di questo mese a ragione del fatto che i legionari del Sig. Donohue fecero i più grandi affari in tutta la loro storia nel mese di ottobre. Se si possono tenere a galla, i risultati del mese prossimo possono trovarli primi, perché la differenza che l'appena dal "Mattatori" è veramente lieve.

Un altro forte competitore per gli onori del quarto tri-

mestre è la Germania, che ha fatto il triplo di affari quest'ottobre di quanti ne fece l'ottobre scorso. E in vista delle condizioni locali, questo risultato è fenomenale.

Il salto non più ultras del mese è stato fatto dalla Lettia, che è salutato dal ventitresimo al quarto posto. Fra le altre na-

zioni che hanno notevolmente migliorato le loro posizioni so-

no degne di nota la Gran Bret-

agna, l'Argentina, la Scandina-

via, il Giappone, l'Italia, il Guatamala, l'Australia, la Co-

lombia e il Brasile.

Non è stato rinvenuto pratico di elencare questo mese i risul-

tati annuali perché lo scambio dal dollaro in moneta locale ri-

chiede un grande e dettagliato lavoro di computistica, che esi-

ge uno studio accurato ed un minuzioso analisi prima che si possa addentrare alle cifre giu-

ste ed alle percentuali corrette.

"ONCE A LADY"

The gentleman on the extreme left is not a member of the cast, but the new radio sensation, Bing Crosby, who appeared in the stage show that week. The other two, who are looking with mixed emotions at Ruth Chatterton, are Jocelyn Briscoe and Geoffrey Kern. Cartoon by Hoffman in the "New York American."

Sebbene la campagna per il quar-

to trimestre è "Per Mr. Siedel-

man," egli l'ha ridiscutito agli

uomini nel campo, "Io so che

tutti i componenti del campo e delle

file fanno il massimo per fare la migliore

comparsa possibile durante quest'ulmo trim-

estre," egli ha spie-

gato "perché essi si rendono conto che ci dovrà esserci

una notevole influenza sulla loro posi-

zione dell'annata. Il fatto

e che la campagna è stata no-

minata in mio onore non è che un incidente. In realtà i legio-

nari stanno combattendo per sé medesimi, per il loro direttore e

per l'onore delle loro propri

divisioni."

Il che equivale ad un augurio

per la miglior buona fortuna a

voi tutti!

WHAT'S IN A NAME?

Frances Dee was recently honored by the Southern California Flower Show, which named an orchid after her. She is shown above, characterize,

the rare blooms held by Charles H. Seward, president of the Pasadena Chamber of Commerce. The "Frances Dee Orchid" is a member of the Odon Oglassum family, (no foolin') is flesh red and purple in color and requires seven years to grow.

DI INTERESSE PARAMOUNT

Tre nuovi membri sono stati aggiunti al Consiglio di Direzione della Paramount ad una recente seduta. Essi sono John Hertz, capo banconero di corporazione di tassamnetti; Albert D. Lasker, presidente di una delle più grandi agenzie di reclame d'America; e William Wrigley, Jr., capo di una ditta che fabbrica la gomas da masci-

caric, in vendita in tutto il mondo. Nel commentare la loro elezione, Adolph Zukor si è espressi nei termini seguenti: "L'abilità dimostrata da questi uomini nelle intraprese con cui sono stati connessi fino ad ora dovrebbe essere di grande aiuto alla nostra compagnia per la soluzione dei suoi problemi di merito e di reclame."

A Paramount si è adungada-

ta tre dei nove premi votati dell'Academy of Motion Picture Arts and Sciences per i migliori prodotti cinematografici dell'anno scorso. Le scelte vengono fatte annualmente dai membri dell'Accademia, che vanno a mezzo posto, col risultato che Newman Sauer, filmin alcune sciame come il più prominente direttore dell'annata, per la sua direzione di "Skippy:" Floyd Crosby per essere rimosso nella difficile impresa fotografica di "Tabu"; e la Paramount per il miglior lavoro nella riproduzio-

ne acustica. Quest'anno i pre-

mi sono stati conferiti alla pre-

senza di ben 1,500 delle perso-

nalità quasi spiegate di Hollywood, come pure di pionieri nella vita civica, statale e nazionale, con a capo Charles Curtis, Vice Presidente degli Stati Uniti, che presenziò al brillante Convito dei Premi dell'Accademia. Pre-

side della Accademia è M. C. Levee, direttore esecutivo dei teatri cinematografici Paramouni della Costa del West.

"TOUCHDOWN"

After enjoying the game—"rardon, we mean picture—Irving Hoffman, the artist, put in a paper and sketched Jack Oakie, Peggy Shannon e Richard Arlen, who score a "touchdown" with their acting in this film football classic.

ADERENDO alle molteplici richieste ricevute dai terri-

tori dell'America Latina, Mr. Siedelman annunziò l'inaugu-

razione della nuova pellicola notiziaria, prodotta al 100%, che avrà la voce esplicativa for-

sori schermo delle Notizie Para-

mount in spagnolo, anziché in inglese come fatto finora. La prima edizione spagnola è già stata inviata a tutti gli ufici che godranno di questo cambiamento. Per giustificare il maggior costo di questa intrapresa, questa pellicola notiziaria dovrà essere venduta ad una maggiore rata d'affitto, ma si anticipa con fiducia che i teatri saranno ben lieti di sottoscrivere a quest' altra spesa in vista del suo certo richi-

amo al botteghino.

PER la prima volta in molti mesi, il Teatro Paramount di New York ha dovero ri-

tere un film per la seconda set-

timana. La produzione era "Touchdown," una storia di football, con in prima fila Rich-

ard Arlen, Jack Oakie, Peggy Shannon e Regis Toomey. Questo-

o film ha sorpassato il record d'incassi finite settimana a questo teatro per l'anno corso e i battenti dovettero essere aperti alle nove e mezza ogni mattina per permettere agli spettatori di entrare. Non solo la critica cinematografica, ma la stampa sportiva, dei giornali l'hanno pronunciato il miglior film di football che sia mai uscito da un teatro cinematografico.
“SMILING LIEUTENANT” AUSTRALIAN SENSATION!

PARAMOUNT’S “Siamese Twins” of box office prosperity—Ernst Lubitsch and Maurice Chevalier—added to their laurels when “The Smiling Lieutenant” opened at the Capitol Theatre, Melbourne, on September 26. The production immediately jumped into the S.R.O. class, and gives every indication of establishing new records for receipts, attendance and length of run. James L. Thornley, general manager of the theatre, reports that the audience reaction to the film was nothing short of sensational, and that the newspaper reviewers raved about it like a bunch of hired press agents. The success of the picture in Australia follows closely upon the heels of its triumph in England, Germany and Scandinavia. Soon the whole world will be saluting “The Smiling Lieutenant”!

CHEVALIER FILM HAILED THROUOUT SCANDINAVIA

THE following review excerpt from a local newspaper, “Uus Suomi,” is typical of the praise showered on “The Smiling Lieutenant” in Helsinki, Finland, where it played at the Bio-Bio Theatre.

“One can hardly believe that we are living in hard times when one happens to wander towards the Bio-Bio, where the long standing line proves that people have money if only the motion picture theatres can offer what the public desires. Only seldom have I laughed so heartily as I did during the showing of “The Smiling Lieutenant.”

Incidentally, one of the factors that contributed importantly to the film’s impressive success in Scandinavia is the fine publicity build-up. The Vikings gave it, for instance, “Lecky,” one of the most influential weekly magazines, with a circulation of more than 300,000, was persuaded to run the story with pictures, in a recent issue, for a three-page spread.

BIG CAMPAIGN TO EXPLOIT “TRAGEDY” IN AUSTRALIA

In announcing that “An American Tragedy” will be released in Australia early in 1932, John W. Hicks, Jr., managing director, made it clear that the picture will be exploited in advance on a tremendous scale. It will be backed by a mammoth newspaper advertising campaign in each capital city, extending over a period of three weeks. Plans are already underway for publicity and exploitation drives to supplement the advertising. No possible avenue of merchandising will be overlooked, according to Mr. Hicks, in creating an audience for the production prior to its release.

MEMENTO OF THE WILKINS EXPEDITION!

The submarine, Nautilus, which bore Sir Robert Wilkins and his crew even within a few hundred miles of the South Pole, also carried considerable mail, among which was a letter for Mlle. Shannan, mailed in New York last May, it was finally delivered in October, after a hazardous trip to the Arctic and back.

THEY HELPED EXPLOIT “MARIUS” IN PARIS!

This is the “Marseilais Republic” delegation visiting the Colonial Exposition at Vincennes. The story of this merry gang, which was brought to Paris from Marseilles in the interests of the showing of “Marius,” is told in the adjoining column.
NACHRICHTEN


Mr. Siegelman gab unlängst bekannt, dass auf Wunsch der spanisch sprechenden Länder der nunmehr eine 100% spanische Wochenschau hergestellt wird, die, anstatt von einem unsichtbaren englischen Conferencier begleitet zu werden, nunmehr von einem spanischen Redner besprochen wird. Die erste Ausgabe dieser neuen spanischen Wochenschau ist bereits den von dieser Anderung betroffenen Filialen zugegangen. Da sich der Selbstkostenpreis für diese Wochenschau erhöht, wird sich die Leihebem dementsprechend verteuern. Es wird jedoch mit aller Bestimmtheit angenommen, dass die Theaterbesitzer in den spanisch sprechenden Ländern gewillt sind eine erhöhte Wochenschau-Miete zu zahlen, da ihnen mit dieser Ausgabe der Wochenschau bedeutend geholfen ist.

¡UN FILM GRANDIOSO!

Port-Saïd, la Babel moderna, allí donde las gentes de oriente a diario se codean con las de occidente sin jamás llegar a darse, sinceras, las manos, sirve de exótico escenario al magnifico esfuerzo de dos jóvenes corazones por librarse de la cadena de trágicos acontecimientos con que el destino los aherroja. Ricardo Nuñez debuta en las parlantes en esta película hablada en español. Renée Herivel, Marcel Vallée, Jean Worms y Oskar Homolka son los otros protagonistas.
VAN ALGEMEEN PARAMOUNT BELANG

DE volgende drie nieuwe leden zijn toegevoegd aan den Raad van Commissarissen: John Hertz, directeur van een groote taxi onderneming; Albert D. Lasker, directeur van een der grootste advertentie bureaus in Amerika; en William Wrigley, Jr., directeur van een bekende kauwgom fabriek. Over hunne benoeming had de Heer Adolph Zukor het volgende op te merken: "De bekwamheid door deze mannen aan den dag gelegd in de ondernemingen waarin zij tot nu toe werkzaam waren, komt onze maatschappij toe goede bij het uitwonen onzer advertentie en markt problemen."

PARAMOUNT verkreeg drie der negen prijzen, uitgevoerd door de Academie van Film Kunsten en Wetenschappen voor de beste prestaties op film gebied in het afgelopen jaar. De leden der Academie, die per brief stemmen, kozen Norman Taurog, als de beste regisseur van het jaar voor zijn uitmuntend werk met "Skippy"; Floyd Crosby voor zijn fotografische opnamen in "The"; en Paramount, als de film maat darop dat het beste klankeffect in films levert. (Geen beter sound dan Paramount). De prijzen werden uitgereikt in tegenwoordigheid van 1500 Hollywood sterren en notabeelen, waaronder Charles Curtis, Vice-President der Vereenigde Staten, die het schitterende diner der Academie bijwoonde. De President der Academie is M. G. Levey, directeur der ateliers van Paramount, in Hollywood.

Het Paramount theater, even mooi, fris en modern als toen het zijn deuren voor het publiek openstelde, vierde in November van dit jaar zijn 5-jarig jubileum, met een gala verjaarsfeest. De bezoekers, die voor deze gelegenheid het Paramount theater bestormden, werden beleed door een luxe voorstelling op het toneeld en op het scherm. "Rich Man’s Folly" met George Bancroft in de hoofdrol, droeg een ideale keuze als de hoofdschotel van het welverzorgde programma.

GEVALG gevend aan verschillende verzoeken van de Zuid-Amerikaanse Paramount directies, heeft de Heer Seidelman besloten een 100% Spaansche nieuwsrol in omloop te brengen. De Engelsche verklarende tekst, vroeger gesproken in de Engelsche taal, wordt geheel en al vervangen door Spaansche gesproken verklaringen. De eerste editie van deze Spaansche nieuwsrol is reeds naar de verschillende Zuid-Amerikaansche ambassades gezonden. Ten einde in de grootere kosten tegemoet te komen, moet deze Spaansche nieuwsrol meer huur opbrengen, doch men verwacht, dat de theaters met den verhoogden prijs genoegen zullen nemen, daar een Spaansche nieuwsrol meer publick zal trekken.

SPANJE VOORANAAN IN HET CONCOURS

DE stand in het vlaggejaar concours heeft een afgeneemde omwenteling ondergaan, zooals men kan zien in een elders in dit blad gepubliceerde staatje. Het is thans meer dan ooit onzeker welke divisie met den prijs zal gaan strijken. Vele divisies, die zich bovenaan het percentage lijstje verdringen bij het einde van het derde kwartaalsconcours, duikelden naar lagere regionen en vice versa.

Ofschoon de "Matadors" van Spanje zich tot nu toe flink geveerd hebben, blijkt uit hun sprong naar de eerste en cercoplaats, dat zij geenszins tevreden zijn met een eindje achter boven pari, doch zij schijnen er alles op te zetten, om het vierde kwartaalsconcours te winnen. De Heer Messerli kan met recht trotsch zijn op zijn matadors, omdat zij in October van dit jaar 70% meer inbracht dan in dezelfde maand van het afgeopen jaar.

Porto Rico, onder leiding van den Heer Donohue, is inmiddels een gevaarlijke concurrent van Spanje geworden, daar deze divisie in October meer zaken deed dan in eene maand sinds het bestaan van deze kleine, maar dappere divisie. Als ze zoo voortgaan, is dit niet onmogelijk, dat Porto Rico No. 1 komt te staan in de volgende maand, omdat het verschil tusschen de percentages van Spanje en Porto Rico zeer gering is.

Een tweede mededinger naar de eerste plaats is Duitsland, dat drie maal meer zaken deed in October dan in October 1930. Dit is phenomeen, de economische en politieke omstandigheden van dat land in aanmerking genomen. Van de overige divisies, die hun respectievelijke posities aanmerkelijk verbeterd hebben, noemen wij, Groot Brittanië, Argentinien, Scandinavië, Japan, Italië, Guatemala, Australië.

Het bleek onpractisch deze maand een staatje op te maken van den stand der divisies in het jaar-concours, tengevolge van de omvang van de vreemd geld in dollars, hetgeen tijdruimend werk is en heel nauwkeurig moet geschieden om de juiste percentages te verkrijgen.

Ofschoon het vierde kwartaals concours "voor den Heer Seidelman" is, heeft hij het op zijn beurt opgedragen aan de legioenaries die er hard voor werkten. "Ik weet, dat iedereen in ons organisme zijn uiterste best doet, om dit jaar tot een zoo groot mogelijk besluit te brengen"— aldus de Heer Seidelman—"omdat zij ten volle beseffen, dat het vierde kwartaal van invloed is op den stand der divisies voor het geheele jaar. Dat het vierde kwartaal aan mij is gewijd is van ondergeschikt belang. In werkelijkheid strijden de legioenaries voor hun eigen divisies, voor hun directies en voor zichzelf."

Onze beste wensen voor U allen.
TO-DAY'S CINEMA" HAILS PARAMOUNT ENTERPRISE

The following excerpt from an editorial that appeared in the October 30th issue of "TO-DAY'S Cinema," London tradepaper, is well worth calling to your attention. The editorial, which was headed "Paramount on Parade," referred not to the picture of that name but to the Paramount studios at Elstree. Here's what it had to say:

"The news, therefore, that Paramount are extending their production resources occasions to surprise. Particularly so in that Paramount—let it not be forgotten—were the first big American producers to open a production center in this country, which they did years ago at Islington. So that the new move is merely another example of the initiative and drive that characterize all this firm's activities. That the films to be produced will not be merely of the 'suitable for Quota purposes' the name of Paramount is itself a guarantee. Exhibitors will have yet a further array of worthy home-produced films to choose from."

CORKING TEASER SNIPES FOR "THE MAN I KILLED"

THE Home office ad sales department has turned out some unusually arresting teaser snipes for the new Lubitsch picture, "The Man I Killed," which merit the attention of our foreign offices even though they may not be able to use them "as is," because of the language barrier. However, the idea is a good one, and should be adopted (as well as adapted) for local exploitation.

There are four different styles of these teasers, which are 14 x 21 inches in size, and very strikingly colored. Generously used in advance of the regular advertising campaign, these will set the whole town talking. These snipes are illustrated in the press book.

DOING THEIR BIT!

Richard Arlen and Rogie Toomey, featured players in "Touchdown," autographed several footballs, which were raffled off at various theatres, the proceeds going to local unemployment committees.

A HOLE IN ONE MEANT A FREE TICKET!

Another swell lobby stunt engineered by Mr. Ferrero for the Elucata Theatre to boost the showing of "Follow Thru." The notions succumbed to the lure of widget golf, their interest fanned by the offer of a free ticket to anyone who sank the ball on the first attempt. Many tried but few were successful.

A CUT-OUT THAT CUT UP!

That domino exploiter, Marlene E. Ferrero, toasted the Elucata Theatre lobby (formerly Club) into a South Sea island oasis during the run of "Let's Go Nudey." The cut-out figure of Jeanette MacDonald, in a shrubbed wheat costume, was made to shake a wired hip with the aid of a small motor.

SEX APPEAL IN THE LOBBY!

AUFRAGOS DEL AMOR

A STAPLE PROMOTION IN THE WASTE-MAIL DEPT.

GUSSING CONTEST AIDED "LIEUTENANT" IN BERLIN

A TIE-UP WITH ELECTROLA, distributors of phonograph records, was one of the exploitation stunts that helped "The Smiling Lieutenant" break records during its simultaneous showings in two Berlin theatres.

The Electrola people put two huge piles of Chevalier song records in their show window and asked the public to guess the correct number. Sixty-five prizes, ranging from an Electrola phonograph to free theatre tickets, were offered for the best guesses. Judging from the number of guesses received, it seemed as if all Berlin took a chance!

"VARIETY" SURVEY SHOWS BENELICS FILM INTEREST

The results of a recent survey conducted by "VARIETY" indicate that the public is more familiar with film notables than with any other prominent personalities in other fields of endeavor.

"VARIETY" submitted a list of 125 "great" names, which included actors, statesmen, editors, violinists, scientists, capitalists, etc, to a group of 200 people, chosen at random, for identification.

Out of the entire list, John Barrymore and Joan Crawford were the only ones correctly identified by the entire 200, and more of the movie personalities were correctly identified than any other public figures. All of which presupposes an intense and widespread interest on the part of the public in motion picture players and motion picture happenings.

IT KEPT 'EM GUESSSING!

Practically everyone who passed by this Electrola show window in Berlin tried to guess the number of Chevalier records in the piles, and the picture benefited.
LUKAS ASSIGNED LEADING ROLE IN "NO ONE MAN"

PAUL Lukas has been assigned to the leading male role in "No One Man," soon to be produced under the direction of Lloyd Corrigan with Carole Lombard playing the leading female role.

In "No One Man," film version of the play of the same name by Robert Lee Thursby, Miss Lombard will appear in her first picture role since her marriage to William Powell. Her supporting cast will be headed by Ricardo Cortez, Juliette Compton, Frances Moffett, Marjorie Gateson, George Barbier, Virginia Hammond and Arthur Pierson.

"CLOUDY WITH SHOWERS," STAGE HIT, BOUGHT

"CLOUDY WITH SHOWERS," Thomas Mitchell's comedy hit of the current Broadway season, has been purchased by Paramount and is scheduled for early filming at the company's New York studio.

No cast or directorial assignments have been made to date.

MANY FRENCH FILMS IN WORK AT JOINVILLE

ENCOURAGED by the stunning success scored by "Marius" and other French pictures at the box office, Carl Joll has intensified his ar�行ing production on several other all-French films for which they have equally high hopes of success. Among those currently in production is "La Couturiere de Luneville" by Alfred Savoir. The interesting cast includes Madeline Renaud, Armand Lorylle, Pierre Alain, Jeanne Fusier-Gir, Billy Milton, Jean Goget, Bob and Pierre Labry.

Leo Mittler is directing "Une Nuit a L'Hotel," with the cast headed by Marcelle Romee, Willy Rozier, Betty Stockfeld, and Jean Perier.

"Paris Je Taime" (Paris, I Love You) is the title of a charming musical operetta by Albert Willemitz, now in the course of production under the direction of Louis Mercanton. Raoul Moret did the incidental music. Roger Capellani is making an international version of this production for distribution outside France.

Karl Anton has started work on "Monsieur Albert." Among those who will appear in this picture are Ray Milland, Betty Stockfeld, Edwige Feuillere, Charlotte Martens, Baranowskaia, Suzanne O'Neill, Noel-Noel, Charles Carson and Hubert Barg.

Saint-Germain is whipping into shape the scenario of "Avec L'Assurance," which he will direct, assisted by Serge de Poligny.

CHARLIE RUGGLES, GENEVIEVE TOBIN AND ROLAND YOUNG TO SUPPORT CHEVALIER IN NEW PICTURE

THAT Maurice Chevalier in his next starring film, "One Hour With You," is to have one of the most interesting supporting casts in recent film history. Today when an announcement was made at Paramount's Hollywood studios that Charlie Ruggles and Roland Young will appear in leading roles in this forthcoming film version of Lothar Goldschmidt's play, "Only a Dream," Ruggles and Young will head a supporting cast with Jeanette MacDonald, musical comedy favoritite, and Genevieve Tobin, well known for stellar roles on stage and screen, appearing in the leading feminine roles. A third feminine part will be enacted by Adrienne Ames.

Miss Mac Donald and Miss Tobin will also appear with Chevalier in the French version of "One Hour With You."

Samson Raphaelson is completing the screen play for the film, and Oscar Straus is writing the musical score with original song numbers being prepared by Leo Robin and Richard Whiting.

"LOVE ME, LOVE MY DOG"

Maurice Chevalier was the reception committee for Jeanette MacDonald, when she arrived in Hollywood with her companion and protectress, Captain, a large greyhounds sheep dog, smart, gentle and lovable, Captain is the only representative of his breed in all Hollywood. He is less than a year old, really only a puppy, but weighs over one hundred pounds and when he stands on his hind feet, he is taller than his mistress. Captain was presented to Miss Mac Donald in London by the Old English Sheep Dog Association during her European concert tour.

1931-32 SHORT FILM PRODUCTION FINISHED

THE curtain has been rung down on the Paramount 1931-32 short feature production program at our New York studios. Studio production for the past eight months has averaged from three to five short films each week, bringing the schedule to completion before the date originally set. Work on the 1932-33 program will begin shortly after the beginning of the new year. Among the prominent figures of stage and screen who have appeared in these shorts are Rudy Vallee, Burns and Allen, Tom Howard, Smith and Dale, Ford Sterling, Dane and Arthur, Al St. John, Johnny Burke, Ethel Merman, Billy House, Marjorie Beebe, Helen Kane, Solly Ward and George Dewey Washington.

HOLMES, HOPKINS CAST IN "TWO KINDS OF WOMEN"


The picture will be directed by William C. de Mille from a screen play by Benjamin Glazer. The supporting cast includes Stuart Erwin, Vivienne Osborne, Larry Steers, Stanley Fields, James Craner, Josephine Dunn, Adrienne Ames, Claire Dodd, Kent Taylor and Robert Emmett O'Connor.

Phillips Holmes will show Miss Hopkins in a role radically different from any of her previous screen characterizations. She plays the daughter of a middle-class baker, jeopardizing her father's political career when she falls in love with a Broadway playboy. Pichel plays the Senator; Holmes is the youthful spender.

18-YEAR-OLD HIGH SCHOOL GIRL GETS CONTRACT

A FORT WORTH high school girl, Florine McNelly, saw the realization of her hopes for a film career when she was signed to a long-term contract by the Paramount studios in Hollywood. A soprano voice and work in amateur theatricals brought her a screen opportunity.

A month before her scheduled graduation from Central High School in Fort Worth, the eighteen-year-old went to Hollywood last May with letters of introduction from her vocal teacher to casting directors. She succeeded in procuring interviews but, when no work was offered, she returned to Fort Worth after five weeks.

Entering high school again for her diploma this fall, she was at her studies when Paramount wired her an offer of a test, her voice and beauty being remembered when musical productions returned to favor. Arriving in Hollywood, she made two tests and signed a contract.

The only child of a Fort Worth druggist, she appeared in high school and Little Theatre plays there during the past two years and gave concerts throughout Texas, singing in English, Italian, French, German and Spanish.

A year ago she won a scholarship to the American Conservatory of Music in Chicago and was preparing to enter that institution when her film offer came. She recently won the Fort Worth trials of the National Atwater Kent contest, but relinquished her chance in the state finals when she went to Hollywood last week. She also has done radio singing.

FANTASTIC RAIL EQUIPMENT!

Casualhead coaches and armored cars made up one of the strangest trains ever operated in California. It is the "Shanghai Express," assembled for Marlene Dietrich's picture, and it runs on various lines of the Southern Pacific System during the filming of the production. Thousands of players appear in the picture held in modern China.
TOM GUBBINS, one of the best known and most interesting characters of Hollywood's film colony and an aide to directors in the production of more than 100 motion pictures during the last sixteen years, has been assigned his first role as an actor. He was selected by Josef von Sternberg, director, to portray the part of a Chinese office clerk in Paramount's forthcoming star-studded picture, "Shanghai Express.

Gubbins has assisted in the production of nearly all of the pictures employing Oriental characters made in Hollywood in recent years. He is known as "the mayor of Los Angeles' Chinatown" and his jobs have been recruiting Oriental players, serving as technical adviser and acting as interpreter for directors. His film activities have been a side line to his regular business of importing and he is well known as a merchant.

Gubbins once lived eight consecutive years in China, has traveled extensively in the Far East and speaks several Oriental languages fluently.

PALLETTE, ROBERTI ADDED TO "DANCE PALACE"

An interesting comedy triumvirate was formed for the cast of "Dance Palace" when Eugene Pallette was assigned a major role in this picture of romance in a public dance hall.

Pallette will combine his comedy talents with those of Jack Oakie and Lydia Roberti, Broadway comedienne, who recently arrived in Hollywood to make her screen debut. The comedy trio will appear in a cast headed by Miriam Hopkins and Charles "Buddy" Rogers.

MANGAN STAGE SHOW IN BRITISH FILM!

The above scene from "Man of Mayfair" shows one of the five magnificent stage ballets designed and created by Francis Masson and featuring the Masson Tiley dancers. This elaborate show took place on a large revolving stage especially built in the studio. (Left) Jack Buchanan. (Right) Joan Bennett.

A MILLION DOLLARS WORTH OF TALENT!


RADIO SINGER APPEARS IN PARAMOUNT SCREEN SONG

ARTHUR TRACY, known to millions of radio listeners as "The Street Singer," makes his motion picture debut in a Paramount Screen Song built around "Russiian Lullabies," one of Irving Berlin's greatest compositions. Those who listened to Tracy singing during production of this short were unanimous in declaring that he had the best recording voice ever heard at the studio. The subject matter makes this screen song a "natural" for the foreign market.

Speaking of screen songs, "Kitty from Kansas City," in which Rudy Vallee appears in person, is easily the best short that this radio and stage celebrity has ever made.

Another item of interest along these lines is that Cal C. Calloway, and his negro Cotton Club orchestra have recorded their most popular song, "Minnie the Moocher," for a new Betty-Bimbo Talkartoon.

FRANCES DEE CAST IN "SECOND CHANCES"

FRANCES DEE has been assigned to a prominent role in "Second Chances," film version of a play by Lewis Beach, which is being produced under direction of Frank Tuttle.

The addition of Miss Dee to the cast gives "Second Chances" two leading women, Peggy Shannon having recently been given a leading role in this film in which Charles "Buddy" Rogers, Richard Bennett, Charlie Ruggles, Frances Stryker, Allen Vineyard, Mary Carlisle, Harry Templeton, Maudie Eburne, and Grady Sutton have important parts.

TAUROG NAMED DIRECTOR OF "THE MIRACLE MAN"

ORMAN TAUROG, director of "Skippy" and now making "Sooky," has been assigned to the direction of Paramount's forthcoming modernized version of "The Miracle Man." He will direct an all-star cast headed by Sylvia Sidney, Tyrone Power, John Wray and Robert Coogan. (Note: Gary Cooper and Irving Pichel have been taken out of the cast.)
A ESPANHA AVANÇA NO CONCURSO!

SEM ter chegado ainda à vitória final, pois o Concurso "Banner Year" só se encerrará no próximo mês, notavel foi a arrancada que algumas divisões estrangeiras levaram a cabo nos últimos trinta dias. No entanto, algumas das divisões vencedoras do terceiro trimestre, estão hoje em plano inferior, tendo as menos vantajosas passado-lhes à frente.

Entre os que formam na primeira linha, estão os "Matadores," fogosos cruzados de Espanha, que de um salto fenomenal se colocaram numa posição que, se outra divisão de la não os desbancar, não haveria de se oponha a sua vitória. Mr. Messer deve a estas horas estar dando os cumprimentos aos seus vencedores que apresentaram em Outubro uma renda 70% mais alta do que em identico período do ano passado.

A Espanha tem entretanto um grande rival—é o Porto Rico, que foi a divisão cuja quota mensal mais alto se elevou. Os legionários de Mr. Dohobo pozam todas as forças em seu esforço, e o resultado foi a esplêndida demonstração de rendas de outubro último. Se eles assim continuam, haveremos de ver em luta aberta com os "Matadores," pois a distância que os separa não é grande, presentemente.

Outro pontozinho misterioso neste "fecha fecha" do concurso é a Alemanha, cuja renda para outubro último foi três vez maior que a de igual mês do ano passado. Considerando-se a dificuldade económica do país, os legionários alemães merecem palmas!

O maior salto do mês coube à Latvia, que passou do degrau vigesimo-terceiro para o quarteto. Outras divisões que se distinguiram, pelo aumento de renda, foram as da Inglaterra, Argentina, Japão, Itália, Guatemala, Austrália, Colômbia e Brasil.

Não podemos dar este mês o quadro completo das entradas, porque o trabalho da cambagem do dinheiro das diferentes países que uma família americana requeereria muito tempo, o que só faremos quando o concurso se encerrar.

Se bem que esse último trimestre fosse dedicado a Mr. Seidelman, o nosso sub-director do departamento estrangeiro, esperamos que os vencedores da última etapa do concurso, "Em bem meio de votos que são mandados pelo correio. A Mr. Norman Taurog contou a distinção de melhor diretor do ano passado pelo seu trabalho em "Skippy"; Floyd Crosby teve menção de honra pela fotografia de "Tabú," e a Paramount pela mais perfeita reprodução e registro de sons.

A sessão da Academia em que foram apurados os votos estiveram presentes todos os dignitários da indústria cinematográfica localizados em Hollywood, autoridades estaduais e municipais, assim como Mr. Charles Curtis, vice-presidente da República, representando o governo federal.

NOTÍCIAS DA PARAMOUNT!

TRES novos membros entraram para a direcção da Paramount. São eles Mr. John Hertz, presidente de uma grande companhia de têxteis; Albert D. Lasker, um dos diretores de uma das maiores agências anunciadoras dos Estados Unidos, e William Wrigley Jr., chefe da firma "Wrigley," fabricante do "chewing gum" conhecido aqui e no estrangeiro. Referindo-se à eleição desses três novos membros, disse Mr. Adolph Zukor: "A habilidade e proficiência destes três grandes empresários, provada no ramo especializado a que cada um se tem dedicado, prestarão mestiçável auxílio à Paramount, tanto na apresentação dos seus anúncios como na distribuição dos seus filmes no nosso mercado interno."

PARAMOUNT obteve três dos nove prêmios votados pela Academia de Artes e Ciências Cinematográficas aos melhores trabalhos do ano passado. A Academia faz a eleição dos trabalhos, cada ano, por meio de votos que são mandados pelo correio. A Mr. Norman Taurog contou a distinção de melhor diretor do ano passado pelo seu trabalho em "Skippy"; Floyd Crosby teve menção de honra pela fotografia de "Tabú," e a Paramount pela mais perfeita reprodução e registro de sons.

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* * *

IMPONENTE e festivo e, o que mais importa, cada vez mais no estima do público de Nova York, o cinema-teatro Paramount festeja havia pouco o seu quinto aniversário com um espectáculo grandioso. A grande massa do povo que enche a Broadway veio à sua recompensa, o prêmio de aniversário do Paramount Theatre, onde excelentes números, no palco, e lindas produções, na tela, fizeram da função uma das mais aplaudidas daquela casa de diversões.

O filme exibido foi "Rich Man's Folly," com George Bancroft, que é um dos melhores trabalhos deste ano.

* * *

ACEDENDO aos muitos pedidos dos exibidores latino-americanos, Mr. Seidelman acaba de inaugurar o sistema dos jornaís falados em espanhol. Assim, agora, em lugar das descrições em inglês, explicando certos detalhes das notícias cinematográficas, o que se ouve é perfeitamente compreensível, porque a porte falada vai na linguagem caseira. Os jornais assim preparados ficam mais caros, mas é de crer que os empresários sul-americanos aceitem esse aumento de preço uma vez que as notícias são mais apreciadas pelo público.

* * *

FOI tão grande o êxito alcançado pelo Paramount Theatre de Nova York, ao apresentar o filme esportivo "Touchdown," no qual aparecem Richard Arlen e Peggy Shannon, que a gerência de teatros resolveu repetê-lo no programa por mais uma semana. O filme estabeleceu um novo "record" de bilheteria.
THE OBSERVATION TOWER

Tales They Tell Inside Paramount Studios!

WAFFLES is a lap-dog, four pounds of fluffy, canine aristocracy, accustomed to dozing on silken pillows and leading a sheltered life in the company of his mistress. He is also a screen actor, of sufficient importance to Marlene Dietrich’s new Paramount picture, “Shanghai Express,” to have his name on the daily call sheets along with those of the star and her supporting players.

Recently, on location during the filming of Chinese train scenes at Chatsworth, Calif., Waffles rebelled at his pampered existence and ran away. Work on the picture was held up for half an hour while Miss Dietrich, von Sternberg and scores of others joined in the search. Waffles finally was found behind a Chinese village, set, dirty, disheveled and happy, helping three mongrel dogs chase a flock of chickens and ducks.

* * *

MRS. RUTH Russek, wife of Harold Russek, and well known in New York society, has embarked on a career as a motion picture actress under a unique arrangement which prevents her employment depriving another woman of work.

Mrs. Russek applied for work at Paramount’s New York studio with the understanding that if she were given a role she would find employment for some girl to be named by officials of the studio.

“I could not be happy,” said Mrs. Russek, “if I felt that I was displacing a girl regularly employed by the studio.”

Mrs. Russek was offered a small part for which Barbara Sheldon had been considered in the forthcoming production of “Wayward” in which Nancy Carroll and Richard Arlen will appear. Mrs. Russek accepted the part and arranged for Miss Sheldon to go to work as a model in Russek’s Fifth Ave., Inc., with which Harold Russek is connected.

Miss Sheldon is now at work in the studio and Mrs. Russek is taking lessons in acting from John Hutchen, Miss Sheldon, who appeared in “The Girl Habit,” “Night Angel,” “Secrets of a Secretary” and other films made at Paramount’s New York studio, has agreed to give Mrs. Russek lessons in the art of make-up for appearances before the camera.

CHARLES “BUDDY” ROGERS will not desert the screen when he becomes a radio star, he said at Paramount’s Hollywood studios.

Although he expects to become a headline, with a Ziegfeld, show in January, and shortly afterward commence his radio programs for the National Broadcasting Company, he will continue to make two or three pictures a year.

Rogers is at work in a role in “Second Chances,” heading a cast which includes Richard Bennett, Charlie Ruggles, Frances Dee, Peggy Shannon and Frances Starr.

“I do not want to desert the screen permanently,” Rogers said, “I hope to make two or three pictures a year after I take over my new work.”

Rogers said that negotiations are on for him to become a Ziegfeld musical star but that a contract has not been signed.

“Shortly after I go to New York I will start assembling a symphonic jazz orchestra,” he asserted. “I am going to get the best musicians obtainable. We will play probably in some hotel or show and broadcast once or twice a week over a national network.”

Mr. Kent’s Parents Celebrate Golden Wedding Anniversary!

Mr. and Mrs. Sidney J. Kent, parents of Paramount’s vice-president in charge of distribution, celebrated their golden wedding anniversary in San Francisco, on November 12. They were presented with a hand-lettered parchment scroll, suitably framed, and signed by every member of the Home Office Distribution Department’s cabinet. Photo above shows the whole Kent family at the celebration. At the left: Mrs. Percy Kent, Lawrence Kent, Mrs. Lawrence Kent, Ernest W. Kent and Mrs. Ernest W. Kent in the center; Mr. and Mrs. Sidney J. Kent seated, with Arthur Kent, N. E. Kent and Percy Kent, standing. At the right: Bert Barber, Mrs. Bert Barber and Mrs. S. E. Kent. We wish Mr. and Mrs. Sidney J. Kent many more happy wedding anniversaries!
This is MORE than a Paramount release schedule...

<table>
<thead>
<tr>
<th>Director</th>
<th>Cast</th>
<th>Release Date</th>
<th>Prod. No.</th>
<th>Production Title</th>
<th>Date Booked</th>
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<tbody>
<tr>
<td>Mamoulian</td>
<td>Fredric March-Miriam Hopkins-Rose Hobart</td>
<td>Jan. 2</td>
<td>3128</td>
<td>DR. JEKYLL &amp; MR. HYDE</td>
<td></td>
</tr>
<tr>
<td>Tuttle</td>
<td>Chas. Rogers-Richard Bennett-Chas. Ruggles-Peggy Shannon-Frances Dee-John Breeden-Frances Starr</td>
<td>9</td>
<td>3129</td>
<td>THIS RECKLESS AGE</td>
<td></td>
</tr>
<tr>
<td>DeMille</td>
<td>Miriam Hopkins-Phillips Holmes-Wynne Gibson-Irving Pichel</td>
<td>16</td>
<td>3130</td>
<td>TWO KINDS OF WOMEN</td>
<td></td>
</tr>
<tr>
<td>Lubitsch</td>
<td>Lionel Barrymore-Nancy Carroll-Phillips Holmes-Tom Douglas-Zezi Pitts-Lucien Littlefield</td>
<td>23</td>
<td>3131</td>
<td>THE MAN I KILLED</td>
<td></td>
</tr>
<tr>
<td>Corrigan</td>
<td>Carole Lombard-Paul Lukas-Ricardo Cortez-Geo-Barbier-Juliette Compton-Virginia Hammond</td>
<td>30</td>
<td>3132</td>
<td>NO ONE MAN</td>
<td></td>
</tr>
<tr>
<td>Von Sternberg</td>
<td>Marlene Dietrich-Clive Brook-Anna May Wong-Warner Oland-Eugene Pallette</td>
<td>Feb. 6</td>
<td></td>
<td>SHANGHAI EXPRESS</td>
<td></td>
</tr>
<tr>
<td>Wallace</td>
<td>Ruth Chatterton-Paul Lukas-Robert Ames-Tad Alexander</td>
<td>13</td>
<td></td>
<td>TOMORROW AND TOMORROW</td>
<td></td>
</tr>
<tr>
<td>Mendes</td>
<td>Fredric March-Kay Francis-Stuart Erwin-Juliette Compton-Geo. Barbier</td>
<td>20</td>
<td></td>
<td>THE BLACK ROBE (tent.)</td>
<td></td>
</tr>
<tr>
<td>Sloman</td>
<td>Nancy Carroll-Richard Arlen-Pauline Frederick</td>
<td>27</td>
<td></td>
<td>WAYWARD</td>
<td></td>
</tr>
<tr>
<td>Cukor</td>
<td>Maurice Chevalier-Jeanette MacDonald-Genevieve Tobin-Chas. Ruggles-Roland Young</td>
<td>Mar. 5</td>
<td></td>
<td>ONE HOUR WITH YOU</td>
<td></td>
</tr>
<tr>
<td>Burton</td>
<td>Miriam Hopkins-Jack Oakie-Lyda Roberti-Eugene Pallette</td>
<td>12</td>
<td></td>
<td>DANCERS IN THE DARK</td>
<td></td>
</tr>
<tr>
<td>McLeod</td>
<td>Sylvia Sidney-Chester Morris-R. Coogan-John Wray-Tyrone Power</td>
<td>19</td>
<td></td>
<td>THE MIRACLE MAN</td>
<td></td>
</tr>
<tr>
<td>Marcin</td>
<td>Claudette Colbert-Melvyn Douglas-Stuart Erwin</td>
<td>26</td>
<td></td>
<td>SENSATION (tent.)</td>
<td></td>
</tr>
<tr>
<td>Roberts</td>
<td>Richard Arlen-Wood</td>
<td>26</td>
<td></td>
<td>SKY BRIDE</td>
<td></td>
</tr>
</tbody>
</table>
"It's a 1932 prosperity chart"

Ring out 1931! Ring in 1932! Happy New Year!
It is time to forget pictures with a past and
CONCENTRATE on pictures with a future!
Our confident statement in last month's issue
that "the best are yet to come" was not based on
FAITH alone, but on positive FACTS—definite
knowledge of the Herculean effort our produc-
tion department is making, and actual evidence
of product finished and ready for prompt release.
As we write these lines, the public has already
voted overwhelmingly in favor of "Sooky" and
"Ladies of the Big House." And at least half a
dozens of the new pictures to be released during
the first three months of 1932 have been pre-
viewed with exceptionally gratifying results.
It is OUR DUTY to transmit this faith and

**DR. JEKYLL AND MR. HYDE**

**THE MAN I KILLED**

**SHANGHAI EXPRESS**

WE have seen it! It was screened at a private showing for Home Office
talks just the other day, and it was the consensus of opinion that "The
Hollywood Reporter" did not exaggerate one iota when it expressed its
enthusiasm for the production in the following glowing review: "In 'Dr.
Jekyll and Mr. Hyde' Paramount has, in our opinion, a really great piece of
box office entertainment. Great in more than one sense, inasmuch as the picture
combines artistic triumphs with the present vogue for 'shockers'. This one
not only curdles the blood but satisfies the craving for one hundred percent
perfection in writing and performances. Splendidly directed, extravagantly
mounted, and distinguished by the brilliant work of Fredric March in the
dual-title, 'Jekyll and Hyde' is definitely headed for the big money class."

BELIEVE it or not—but it's the gospel truth: this Lubitsch masterpiece
received a reception at the hands of the studio executive staff the like of
which has not been given any picture produced at the Paramount studios in
the last six months. Those Coast men saw it in its first rough-cut form
immediately after shooting was completed, and they cheered and applauded
like a bunch of excited fans. The new production policy of packing each
special with an all-star cast is thoroughly justified by this film, for the uni-
formly excellent acting of Lionel Barrymore, Nancy Carroll, Phillips
Holmes, Tom Douglas, ZaSu Pitts and the rest is one of the production's
greatest assets. Lubitsch has unquestionably added another towering achieve-
ment to his list of box office successes.

MR. ZUKOR, who recently returned from a four-week stay in Hollywood,
unqualifiedly states that "Shanghai Express" is so superior to "Morocco"
and "Dishonored" that there's no basis for comparison. He was amazed at
the authenticity with which an entire Chinese village had been constructed.
He confessed that if he hadn't seen the various scenic backgrounds used in
the picture with his own eyes, it would be hard for him to believe that they
were not genuine. According to Mr. Zukor's report, von Sternberg employed
at least 1000 extras in making the picture. Incidentally, von Sternberg him-
self feels that "Shanghai Express" is his best directorial effort, and gives
Marlene Dietrich her finest acting opportunity.
knowledge to you legionnaires out in the field. It is YOUR JOB to translate this faith and knowledge into ACTION—selling and showmanship action. Regardless of what economic changes the new year brings, one thing is sure: the public will continue to spend its money for good pictures that are vigorously advertised and shrewdly merchandised. You can depend on it!

The only way to insure for Paramount and for yourselves a Happy, Prosperous NEW YEAR—the only way to realize the full revenue possibilities of the GIANT ATTRACTIONS you will get in the next twelve months is to CONCENTRATE on each one individually every ounce of ability and energy and resourcefulness that you can possibly muster. 1932 will be what you make it!

ASIDE from being a Chevalier production, which means that it's as good as money in the bank, this picture is being produced on a scale that rivals in cost and elaborateness the biggest pictures Paramount has ever made. Considering that the cast includes Jeanette MacDonald, Genevieve Tobin, Charlie Ruggles and Roland Young, it would be an all-star lineup even without Chevalier. Ernst Lubitsch is actively supervising, with George Cukor as director. Music by Oscar Straus. For the French version, Leopold Marchand, dialogue writer, Andre Hornez, lyric writer, Pierre Etchepare and Ernest Fery, players, have been brought over from Paris. Chevalier, Jeanette MacDonald and Lily Damita will all appear in the French production. Its box office potentialities are absolutely limitless!

ALL the signs point to this one as one of the strongest box office attractions of 1932. Several additional players have been added to the cast since the release schedule was printed, so that the lineup now is Sylvia Sidney, Chester Morris, John Wray, Tyrone Power, Robert Coogan, Irving Pichel, Boris Karloff, Ned Sparks, and many others. Norman McLoud, the director, made "Monkey Business" and "Touchdown," so that the picture is in able hands. Although the story will retain all those heart-appealing qualities that made the silent version such a knockout, it will be sufficiently modernized to bring it up-to-date. If ever a picture had a ready-made audience waiting for it, it is "The Miracle Man." The title itself is one of the most valuable assets the film possesses, and will be a powerful factor at the box office.

IT is pretty generally agreed that in "Sarah and Son" Ruth Chatterton scored her most impressive triumph. And the picture was a solid success at the box office, proving that the great majority of moviegoers, particularly the women, prefer her in a down-to-earth story. That was the reason Paramount bought "Tomorrow and Tomorrow," which was an outstanding dramatic hit on Broadway, for Miss Chatterton. It has all the drama and heart punch associated with mother-love-for-her-child, plus the romantic angle of the husband-wife-other man triangle. Paul Lukas, who appeared in several of Miss Chatterton's previous vehicles, again plays opposite her, giving the production an additional strong selling point.
A FIGHTING FINISH!

Spain Out in Front—Does Biggest Business in History

Holland, France in Neck-and-Neck Race—10 Over Quota

Sound the Bugle for 1932—The Odds Are in Your Favor

The 1931 contest is ending in a traditional blaze of glory and with a characteristic burst of speed on the part of the Foreign Legion as a whole. There is conclusive evidence that the majority of the divisions are exerting extra effort for the final push over the top. This month there are ten offices over 100% as against four last month, and the chances for at least half a dozen others to reach quota by December 31 are exceedingly bright.

Again Spain is out in front, leading the field by a wide margin. And why not? Messeri’s “Matadors” smashed all records and hit a new all-time high in gross revenue for the past four weeks. After such a spectacular performance, can there be any doubt that the “Matadors” have the will to win and the fighting power to back it up?

Another contender that deserves a couple of hochs for its remarkable showing in November is Germany. Ever since General Manager Gus Schaefer established Paramount’s own exchanges in that territory, his organization has been hitting on all sixteen cylinders. Bravo!

Peereboom’s sturdy Dutchmen showed their mettle by catapulting from tenth to second, so it is easy to see that all is not quiet on the Holland front. Those legionnaires are whooping things up! But the border line between second and third this month is so thin that the sale of an extra couple of one sheets would have put France ahead of Holland. As it is, Souhami’s “Galloping Gauls” hurdled from ninth to third, and the last we heard of them they were still going strong!

Down in Central America, Colombia is the gem of Harry Novak’s division, going from fifteenth to eighth; and over in Central Europe, Austria staged a putsch that advanced those boys from twenty-first to fifteenth. Nor are we overlooking the fact that Aboaf’s “Romans” spurted from eleventh to seventh via a healthy increase in business.

Insofar as the yearly standings are concerned, we promise you there will be no delay in announcing the winner next month. But since all the figures aren’t ready yet, it was deemed advisable not to publish any standings. We know who is the leading contender for Mr. Zukor’s gold-and-silver trophy, but of course, we won’t know who will win it until the December figures are all in.

Now that this year has come to its historic and hectic close, the natural question arises: what will the new year bring?

### STANDINGS AS OF DECEMBER 1, 1931

<table>
<thead>
<tr>
<th>Rank</th>
<th>Country</th>
<th>Fourth Quarter</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>SPAIN</td>
<td>over 100%</td>
</tr>
<tr>
<td>2</td>
<td>HOLLAND</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>FRANCE</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>PORTO RICO</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>GERMANY</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>GREAT BRITAIN</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>ITALY</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>COLOMBIA</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>LATVIA</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>JAPAN</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>ARGENTINA</td>
<td>over 90%</td>
</tr>
<tr>
<td>12</td>
<td>CZECHO-SLOVAKIA</td>
<td>over 80%</td>
</tr>
<tr>
<td>13</td>
<td>POLAND</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>SCANDINAVIA</td>
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</tr>
<tr>
<td>15</td>
<td>AUSTRIA</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>GUATEMALA</td>
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<tr>
<td>17</td>
<td>BRAZIL</td>
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</tr>
<tr>
<td>18</td>
<td>FINLAND</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>MEXICO</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>CHILE</td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>HUNGARY</td>
<td>over 70%</td>
</tr>
<tr>
<td>22</td>
<td>PANAMA</td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>AUSTRALASIA</td>
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<tr>
<td>24</td>
<td>YUGOSLAVIA</td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>ROUMANIA</td>
<td>under 70%</td>
</tr>
<tr>
<td>26</td>
<td>CUBA</td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>CHINA</td>
<td></td>
</tr>
</tbody>
</table>

1932 for 1931! If you wish, you may view the figures 2 for 1 as symbolical. Certainly the odds are all in your favor to make 1932 a prosperous one for Paramount and for yourselves.

You have only to read over carefully the first three pages of this issue to be thoroughly convinced that a new day, a new era, a new policy has dawned in the production of Paramount pictures. Backed by a grade-A lineup of certified successes, you can sound the bugle for 1932 with courage and confidence.

It is in that spirit of faith and enthusiasm that we extend to you, on behalf of all your Home Office co-workers, the season’s greetings for a Merry Christmas and best wishes for a Happy and Prosperous New Year!
“DANCE PALACE” NOW “DANCERS IN DARK”

BRITISH exhibitors are assured of a steady supply of first-rate box office attractions in 1932 from our Elstree studios in London, judging by the latest prefixed-up and casts signed for coming pictures. Among the three Paramount British films — “These Charming People,” “Stamboul” and “Man of Many Affairs” — that have already received their local baptism, which included blessings from the stars, are destined as well as the public.

Two more have just been completed. These are “Service for Ladies” starring Leslie Howard and Joa Boskin, and Joa Boskin in the leading roles; and “Ladies’”, with a cast headed by Leslie Howard, George Grossmith and Benita Hume, which was directed by Alexander Kor- da from the Ernst Vajda story, “The Head Waiter”; and “Elm Tide”, featuring Dorothy Boucher, Joa Barry and George Barrand under the direction of Arthur Rossen, based on the story “Fate” by C. A. L. E. Hopkins. Preparations are now underway for film “Spring Clean- ing” starring Benita Hume, Gordon Harker, and Leslie Howard.

JAPAN HONORS DIETRICH!

As a tribute from the people of Japan, where she ranks among the most popular film stars, Marlene Dietrich was presented with a rare ceremonial role of great value. The role is a silk and trimmed in gold, and is of the kind worn in Japan by royalty on special occasions.

The presentation was made by Asoh, one of Tokyo’s leading newspapers, through its representative in this country, A. Kimura, while Miss Dietrich was at work in “Shanghai Express.”

“A RED DINER” NOW “NEW TITLE OF FILM”

This Red Diner supersedes “Second Chances” as the definite title of the film story based on Lewis Beach’s play of sacrificing parents and college student children. The cast is headed by Charles B. Rogers, Richard Bennett, Peggy Shannon, Charlie Ruggles, France Dee and Frances Starr. Frank Tut- tle directed the picture from a screen play by Joseph L. Mankiewicz.

“I KILLED HIM IN THE DARK” now announced as the release title for the film version of James Ashmore Creelman’s story of dance hall romance entitled “Dance Palace.” Miriam Hopkins heads a cast which includes Jack Oakie, Eugene Pallette and Lyda Roberti, the latter the character comedienne of Broadway’s recent hit, “You Said It.” David Burton has been assigned to direct.

STOP PRESS!

The following is a copy of a wire received December 28 from Arch碓e, publicity director at our Hollywood studios.

FREDREIC MARCH appears in 218 of the 35 scenes in “Dr. Jekyll and Mr. Hyde.” Of these, 110 are as sewy and 108 as Hyde. Furthermore, he had to memorize a total of 297 pages, ranging from those in which he utters only a single word to a 500-page address before a medical college gathering.

Although he delivers 216 “sides” as Jekyll to eighty-one as Hyde, the latter were far more difficult in propor- tion, since he had to speak them in a disguised voice to fit the evil car- acterization.

JOINTVILLE GREETINGS!

On behalf of the studio staff in Jointville, Jacques Milian Astor, Rosita Diaz and Ricardo Nuñez extend to the members of the Foreign Legion the compliments of the season.

“FLAGRANT YEARS” FILM

PARAMOUNT announces plans for the production of Samuel Hopkins Adams’ novel, “The Flagrant Years,” a mystery story laid against a background of beauty parlors, Phillips Holmes and Carole Lombard will head the cast. Zoe Akins is doing the screen play.

NEW COBEBERT PICTURE “THE WISER SEX”

THE WISER SEX will be the definite release title of the picture tentatively titled “Confession,” which has gone into production at Paramount’s New York studio under direction of Berthold Viertel, with Claudette Colbert, William Boyd, Mel-ville Douglas and Aylan Tashman in the leading roles.

Mr. Douglas, Broadway stage player, replaces the leading name in the cast. The supporting players include Eric Shannon, George Kibbee, Charles Crichton, Claudette Colbert, Douglas Dumbrille, Paul Harvey, and Granville Bates.
"SOOKY' IS A GEM!"

That's what "Variety" called this smash hit in its flattering review. And that's precisely what the public considers it — a sparkling gem of flawless entertainment, good for men, women and children — judging by the delighted word-of-mouth advertising and the eager crowds that have besieged the Rivoli Theatre since the picture started its run on Broad December 19. Out the Paramount timed the reproduction during the Christmas holidays, dren, on vacation would get a chance reports pouring in clear that exhibitors consider Paramount a veritable Santa Claus. Certainly, "Sooky" is the finest possible box office gift the year round! Everyone who has seen the picture agrees that it is better adult entertainment than "Skippy"—that it is more human, more believable. The cast and director not only repeat but better their respective performances. Although Robert Coogan plays the title role, Jackie Cooper is the dominating player. You can shout it from the housetops in all countries and in all languages: "Sooky" is a hit, a triumph, a gem!
"SOOKY" takes you back to Shantytown; offers loads of laughs and a full measure of tears. We're crazy about Jackie Cooper and little Bobby Coogan. You'll spend a mighty enjoyable 80 minutes. You're certain to get a big kick out of "Sooky." Treat yourself to a visit to the Rivoli, and take the younger generation with you.

NEW YORK JOURNAL

It's the remarkable 9-year-old child, Jackie Cooper with his appealing little face, his un-self-conscious acting ability and his instant reactions to the emotional demands of the story that make the film worth sitting through a second or third time. "Sooky" is comedy and pathos sensitively handled by Mr. Taurog. It's great entertainment.

THE NEW YORK TIMES

Children laughed and wept as they beheld the new adventures of Skippy and his raggamuffin chum, Sooky, in a picture called "Sooky," which is now at the Rivoli. Master Cooper assuredly makes the most of his part. Little Coogan takes the whole affair very seriously. His childish way of acting is at times very effective.

THE NEW YORK AMERICAN

That eminent artist of the cinema, Master Jackie Cooper, comes again to make us marvel at the excellence of his histrionics and to provide another of those charming entertainments with which Director Taurog won the academic prize. Master Cooper remains one of the finest thespians the screen has known, and this includes competition from all ages, weights and sexes.

NEW YORK EVENING POST

Norman Taurog has directed the picture with the same skill and understanding which he displayed in "Skippy." The treatment and the acting are superb. Though the picture gives the leading role to Robert Coogan, it is Jackie Cooper who stands out as the heroic figure. "Sooky" is a genuine and affecting saga of childhood.

DAILY MIRROR

Blessed with the same clever youngsters who made the earlier film of Percy Crosby's enchanting characters—gifted Master Cooper as "Skippy," grave Bobby Coogan as "Sooky"—this movie offers its measure of fun and its measure of sighs. A rather brimming measure of sighs, in fact, but there are enough laughs in the picture. And the youngsters again distinguish themselves.
SCREEN MAGAZINE LAUDS AUSSIE ANNOUNCEMENT

UNDER the heading, "Paramount Strikes the Conservative Note," EVERYONE, one of the important tradepapers in Australia, hailed the announcement booklet of our local organization as follows:

"Because economy works too often at the expense of efficiency, EVERYONE wants to give Paramount a pat on the back for its 20th Birthday Jubilee Announcement last week. That job is probably the most impressive ever presented by Paramount in Australia; at the same time it strikes us as being the most effective. Color has been used judiciously, with an eye to striking results and selling strength, rather than with the idea of flinging over the exhibitor's face Joseph's Coat of Many Colors.

"Just as it avoids extravagance in its make-up, so too is it guarded, even conservative in its words. It talks of Paramount's dependability, with no indulgence in superlatives and promises. That's wise. The times call for conservation, and the only promise any producer is entitled to make for next season is that he is out to do his best.

"Paramount has a habit of setting examples for others to follow. In its 1922 Announcement it has created a pattern for the whole trade. The man with faith in himself can copy that faith in his fellows by simplicity, directness and truth, far better than by bombast and ballyhoo."

Having carefully examined the Aussie Announcement we heartily join EVERYONE in congratulating Messrs. Hicks, Kneebeach and their aides for one of the finest sales manuals we have ever seen.

ITALY SALUTES "SMILING LIEUTENANT"

IT'S SEIDELMAN FAMFILM NY

HAVE RELEASED SMILING LIEUTENANT SYNCHRONIZED VARIOUS KEY CENTRES INCLUDING ODEON MILAN ROME—MOST TREMENDOUS SUCCESS EVER SEEN—BIGGEST RECEIPTS. PEOPLE AND CRITICS ENTHUSIASTIC ASKING FOR MORE FILMS LIKE IT—BEST CONGRATULATIONS AND MANY THANKS FROM THE ITALIANS REGARDS ABOAF

AN AUSSIE IDEA!

Now here's an exhibitor who has a sense of fitness of things. We refer to J. C. Smith, of the Crown Theatre, Wollongong, Australia, who celebrated Paramount Week by plastering a banner on practically every vantage point in his town—including the local lighthouse, which naturally could be seen for miles around. This was only one of the many ingenious stunts carried out by this enthusiastic showman. He certainly deserves the Blue Ribbon award for his enterprise. Mr. Smith was one of the runners-up in the Paramount Week photo contest for the Aussie exploitation Shield, which is an annual incentive for Australian exhibitors to match showmanship with one another.

EXPLOITATION IN THE FAR EAST!

The publicity influence of Paul Fordyce, ex-exploiter, who is now Paramount's branch manager in the Straits Settlements, is clearly evident in this "Range" ballyhoo staged by the Capitol Theatre, Malacca.

PERSONALITIES!

WITH plenty of good American Christmas cheer under their belts, Gus J. Schaefer, general manager for Germany and Central Europe, and Charles Ballance, representative for India, shook the dust of New York from their feet, took some last, long, lingering look at the Paramount building and departed for their respective posts the end of December. Bon voyage!

Managing director David Sonnabend of France has just announced the appointment of Jacques Plunkett to the post of publicity manager for his division, following the resignation of M. J. L. Schwartze. We heartily congratulate Mr. Plunkett, who has been a member of the French publicity department for four years, on his well merited promotion. Again illustrating Paramount's policy of promoting from the ranks!

BARCELONA! A STREET STUNT!

IT is easy to believe that these four horsemen, dressed in Moroccan costumes, acting as a guard of honor for the impersonator of Marcelle Dietrich, helped the Coliseum Theatre, Barcelona, put on "Morocco."