LAW LIBRARY
PARAMOUNT PICTURES CORPORATION
1501 BROADWAY    NEW YORK 36, N.Y.
Paramount Hails New Year With Two Sensational Winners

"Jekyll-Hyde" Coast-to-Coast Clean-up! "The Man I Killed" Opens at $2.00 Top!

A NATIONAL SENSATION! From the rockbound shores of Maine to the sunny sands of California, and from the icy shores of Lake Superior to the warm waters of the Gulf of Mexico, "Dr. Jekyll and Mr. Hyde" is proving a box office clean-up.

Theatres, large and small, are cashing in heavily on this de luxe shocker, which has been universally acclaimed one of the most exciting pictures to hit the screen in months. It's a real thriller!

In New York City, as in other key centers, "Dr. Jekyll and Mr. Hyde" was backed by a strong advance campaign, with the result that the Rivoli Theatre, where it opened New Year's Eve, piled up a tremendous gross the first week, which came within striking distance of the house record established by "The Mighty" in 1929.

The crowds were so great the first night that the theatre was forced to stay open until five o'clock the next morning! And the picture is now in its fifth week!

From all parts of the country come enthusiastic reports that the film is wrecking long-established records and being held over in weekly change houses for a second, a third, and even a fourth week.

Word-of-mouth advertising is responsible for the extended playing time that "Dr. Jekyll and Mr. Hyde" is getting. Everyone who sees the picture feels impelled to talk about it. Talking helps to relieve their own emotions that have been wrought up by the chilling horror and gripping suspense of the film.

Aside from its money-making possibilities, the picture is noteworthy for the boost it gives Fredric March and Miriam Hopkins. Both are now in line for stardom, and deserve steady and persistent plugging in all our advertising and publicity. Be sure to act upon that tip in your territory! And the same advice holds good for Robert Mannoulian, the director, who must now be considered among the first half dozen megaphone-wielders in the industry.

EXTRA! Here's BIG news about a BIG picture! "The Man I Killed" has been withdrawn from the general release schedule—it was originally listed for January 23—and will be road-showed in several key points before it is distributed nationally.

This significant decision followed closely on the heels of the film's preview by company executives on the coast and at Home Office.

The judgment of our own showmen, that this Lubitsch masterpiece was definitely of roadshow calibre, was triumphantly borne out the night of January 19, when the picture made its world debut in the presence of a brilliant capacity audience at $2 top at the Criterion Theatre, New York.

Seldom has a production received such a tremendous reception at the hands of a profoundly impressed public. Not in years have the critics acclaimed a picture with such lavish tributes of praise.

Here, said the reviewers in effect, is one of the great pictures of all times! (See newspaper reviews on page 4.)

It is Ernst Lubitsch's crowning achievement, and we say this with all due respect to his former triumphs. Any man who can turn from a "Love Parade" and "Smiling Lieutenant," and make a powerful, heart-gripping drama like "The Man I Killed" deserves the label, genius!

In every department of its production, "The Man I Killed" is a credit to our studio organization. The deeply affecting acting of Lionel Barrymore, Nancy Carroll, Phillips Holmes and the rest of the capable cast, the impressive staging, the authenticity of the backgrounds, all capped by the masterly direction of Lubitsch combine to make this picture one of the most absorbing screen creations ever produced.

In its broader aspect, "The Man I Killed" is a powerful preachment against the futility of war, which gives it an international appeal that will prove a powerful sales factor.

THE PICTURE THAT WILL LIVE FOREVER!
SPAIN 1931 WINNER!

Japan Victor in 4th Quarter Through Remarkable Rally

18 Divisions Finish Over Quota or Do Better Than 90%

Contest Ended December 26—12 Weeks in Last Quarter

VIVA los Matadores!
Banzai, Japan!

And three cheers for the Foreign Legion’s banner record in the 1931 “Banner Year” Contest!

While we have plenty of laurels to distribute among the other offices, we want to pay a special tribute to Messeri’s “Mighty Matadors.” They won with a magnificent exhibition of courage, stamina and sheer fighting power. Despite tremendous odds, they rolled up in the last quarter a staggering gross revenue.

Had they faltered just a little, had they been satisfied to do less than their supreme best, they would have lost to Souhami’s “Galloping Gauls,” because the margin between these two divisions up to December 1st was so slight, that it was a toss-up between them which one would win.

And even though the French legionnaires did lose out, they staged a grand and glorious fight, and went down with flags flying proudly.

Every contest produces its “dark horse,” the office that does the unexpected and wins through a dramatic rally. Japan achieves that distinction for 1931, by emerging victorious in the fourth quarter drive. Considering that in November they stood 10th, it is nothing short of remarkable that Tom Cochrane’s boys finished first. And, mind you, on the basis of only three weeks’ business, for the contest, as you all know, ended December 26, instead of January 2. The fact is that Japan in those three weeks almost reached a new high in income. Its total volume exceeded the gross it obtained during the corresponding month in 1930, which was figured on a four-weeks’ basis.

Our hat is certainly off to Cochrane’s campaigners. They are true-blue Paramountites!

At least two other offices distinguished themselves in the final month of the contest. These were Italy and Chile. Abol’s “Romans” jumped from seventh to fourth; Villar’s boys boosted themselves from twenty-tenth to eleventh. As a result, both offices improved their final standings materially—Chile finishing sixth and Italy thirteenth.

To Great Britain, Holland, Austria, Porto Rico, Czechoslovakia and Germany, which also finished over 100% we offer our heartfelt congratulations. To the rest, our sincere admiration for a gallant fight!

And now, forget 1931 and concentrate on 1932!

![Photo of M. J. Messeri, Leader of Spain]

![Photo of Tom D. Cochrane, Leader of Japan]

<table>
<thead>
<tr>
<th>THE FINAL SCORE AS OF DECEMBER 26, 1931</th>
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<tr>
<td><strong>FOURTH QUARTER</strong></td>
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<td>1. Japan</td>
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<td>25. Panama</td>
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<td>26. China</td>
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<td>27. Cuba</td>
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1932 PROFIT DRIVE!

Contest Is Based on Net Profit, not Gross Business
You Must Sell Efficiently and Operate Economically
Quotas Figured in Local Currency—Goal 100 Points

The headlines tell the whole story!

The 1932 profit drive is designed to reveal who among you are the profit-producers.

The job of the Foreign Legion during the next twelve months is to return to our company the biggest net profit on all phases of operation that come within the supervision of our foreign offices.

Your executives want to know, not which divisions are rolling up the largest volume of business, but which divisions are actually making the most money for Paramount.

In other words, quota is no longer a question of gross revenue, but a matter of net earnings, that is to say, profit.

The 1932 profit drive marks a deliberate reversal of the policy pursued in previous years. Heretofore you were rated solely by your total income from film rentals and ad sales. The more you sold, the higher you ranked. Selling was the only yardstick.

This year you will be judged by the net profit you show. That means, besides selling as intelligently and as intensively as ever, you must operate as efficiently and as economically as possible, for net profit is the difference between gross revenue and operating costs.

The more you increase your sales and decrease your expenses, the bigger will be your net profit.

The 1932 profit drive offers the Foreign Legion a bold challenge and a great opportunity. It is a challenge to your pride, fighting spirit and ability! It is an opportunity to show the stuff you’re made of—to prove that you can deliver a profit when put to the crucial test!

Now for the actual details of the contest. The drive has been divided into four quarters, and quotas will be figured in local currency, not in dollars. That removes the handicap of a falling rate of exchange, and equalizes the chance of winning for every office.

The method for determining the winning divisions—the profit-producers—is a simple one. Every office will receive a quota figured, not on a percentage basis, but on a point system. 100 points is the goal, divided as follows: 60 points for gross revenue; 25 points for local operating costs; 15 points for print costs, including duties, shipping, etc.

At the end of each month you cable us your gross figures (for film rentals and ad sales) and your operating cost, to which we add print cost. We then deduct the total operating and print costs from your gross revenue. The remainder is your net profit.

You can get more than 100 points by increasing your revenue or decreasing your expenses.

Suppose your revenue quota is 1,000 francs, and you do 1,500 francs worth of business. That’s a fifty percent increase. So instead of 60 points, you would be credited with 90 points. On the other hand, if your average monthly operating cost is 200 francs, and thru rigid economy, you decrease it to 100 francs, effecting a twenty percent saving, you would be entitled to 30 points instead of 25 points.

To show a profit, the total number of points you are credited with in revenue, operating and print costs must equal 100 or more.

Backed by the finest line-up of Paramount profit pictures you have had in many seasons, you legionnaires have a rare opportunity this year to do a great job for yourselves, your company and your customers.

Sell with all your heart and soul and mind!

Spend as carefully as if it were your own money!

You can deliver a profit—and you will—

Because you’ve got the product, the merchandising skill, and the guts!
The Dramatic Event of the Season!

Ernst Lubitsch's
"THE MAN I KILLED"

with
Lionel Barrymore
Nancy Carroll
Phillips Holmes

"A terrifically affecting motion picture . . . . shows once again that of all the directors in Hollywood Mr. Lubitsch is the finest . . . . there were moments when one felt that the quiet, poignant tragedy was not just a motion picture but a human document that was universal in its appeal."

—N. Y. World-Telegram

"All that is best, all that is finest in the cinema is contained in the deeply affecting drama . . . . it portrays vividly, graphically, memorably the fundamental emotions of existence . . . . it stabs the heart . . . . it stirs the soul . . . . it sears the brain."

—N. Y. American

"Aside from its technical skill, its brilliant direction, its clever acting and convincing atmosphere, it is one of the most arresting, compelling dramatic film plots I've viewed in a few cinema seasons."

—N. Y. Evening Graphic

"An exceptionally fine film . . . . dignified, lit with finely ironic camera touches, it is adult, at all times holding and sometimes deeply touching. I urge attendance."

—N. Y. Sun

"It is further evidence of Mr. Lubitsch's genius . . . . with an unexcelled performance by Lionel Barrymore and fine acting by Phillips Holmes and Nancy Carroll . . . . each sequence is fashioned with sincerity and great care . . . . the different scenes are all photographed with admirable artistry."

—N. Y. Times
Paramount announces Kent's resignation, Schaefer's promotion, Cohen's election—Unger, Waite appointed—Keough legal head

The following official statement was issued on January 20: Adolf Zukor, President of Paramount Publix Corporation, announced today that Mr. Sidney R. Kent had presented his resignation as Vice President and Director of the Company, and that it had been accepted by his associates and the Company with deep regret.

Confirming his resignation, S. R. Kent, said: "I regret deeply leaving Paramount after fourteen years of continuous effort. I shall take a brief vacation and announce my plans at a later date. In parting I wish Paramount every success, and I hope to be able to play a constructive part in the future of the industry."

On January 21 this official communiqué was issued:

Paramount Publix Corporation announced today that Mr. Emanuel Cohen, who has been associated with the Company for the last five years in its production activities, had been elected a Director of the Company and a Vice President.

It was also announced that George J. Schaefer had been appointed Sales Manager succeeding Sidney R. Kent. Mr. Schaefer has been associated with the Company in its sales department for twelve years, and for the last six years has been eastern sales manager.

On January 23, Mr. Schaefer announced the appointments of J. J. Unger and Stanley B. Waite to the posts of Division Managers of the eastern sales division, which has been divided into two parts.

Mr. Unger, who was district manager of the New York and New Jersey territory, has been with the Paramount sales organization for eight years. He joined the company in 1924 as branch manager of the combined New York and Brooklyn exchange. Mr. Waite came to Paramount in 1927 as sales manager of short features and Paramount News. Previous to that time he held various sales positions with Pathé.

Austin C. Keough, head of the Publix Legal Department since 1925, has been named to succeed Elek John Ludvigh, who was for many years general counsel of Paramount Publix. Mr. Ludvigh resigned from the organization several weeks ago to return to private practice.

Mr. Keough has been associated with Paramount since 1919 when he entered the legal department of Famous Players Lasky Corp., continuing his activities during the expansion of that organization into its present form. When Publix Theatres Corp. was organized in 1925, he was made head of its legal department.

James C. Bolger, for many years affiliated with the real estate departments of national retail concerns, has been named to succeed the late Theodore C. Young as head of Paramount's real estate department.

Zukor's Birthday—Visitors Arrive—H. O. Mourns Young

David Zukor celebrated his 59th birthday on January 7. From his host of friends in the company and in the industry, Mr. Zukor received many congratulatory messages. On behalf 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.


John Cecil Graham, managing director for Great Britain and general foreign representative; Robert T. Kane, general manager of the Joinville studios; and Fred Bacos, Joinville studio manager, arrived in the S. S. Bremen, January 14, on their annual visit.

Members of the Home Office foreign department extended a cordial welcome to Yoshihico Tamura, who returned, after an absence of nine months in Tokyo, to supervise the editing and superimposing of Japanese titles.

Joseph Krumgold, foreign department representative in the Hollywood studios, arrived for Home Office conferences. This is his first visit to the Crossroads of the World since he joined Paramount about a year ago. Alert, youthful, friendly, Joe shoulder his arduous duties as contact man with diplomatic affability.

He was able, of course, to give us a first-hand report of the tremendous activity with which the studio is seething in preparation for next season's impressive array of product.

It is with profound regret that we report the sudden death of Theodore C. Young, head of the real estate department at Home Office, early on the morning of January 2nd. His associates mourn his loss deeply.
DEPRESSION!

A COMMON sense editorial by John W. Hicks, Jr., managing director for Australasia, in a recent issue of that vigorous Blue Ribbon publication, “Paramount Punch,” contained such an excellent and timely suggestion that we take the liberty of quoting a brief extract from it. Said Mr. Hicks:

“There is at present every indication that the worldwide economic depression has reached rock-bottom. Times are getting better, and it is up to each and every one of us to speed them along to prosperity.

“Let’s reconstruct this word DEPRESSION, which has been on so many of our lips during the past two years. Let’s take out the first two and the eighth letters, and we have PRESS ON. Let that be our slogan from now on—PRESS ON TO PROSPERITY.”

It is reasonable to suppose that when Mr. Hicks learns of our 1932 drive, he will amend his slogan to read—PRESS ON FOR PROFIT!

HIGHLIGHTS OF 1931

TAKING a quick look backwards, the notable events of the past twelve months may be summarized as follows:

The Foreign Legion’s Banner Record. Considering that 1931 was a year of unprecedented depression, the achievements of the foreign department were little short of sensational.

The 20th Birthday Jubilee Convention. It bridged two decades of Paramount history, and emphasized the thought that our company must have been fundamentally right to maintain its leadership in the industry for twenty years.

The Success of Our Foreign Studios. The continued production progress made by our Paris studios, plus the launching of the Paramount British pictures furnish plenty of cause for congratulation.

The Impressive Results of the Eyed Contest. Here was a direct demonstration of the mighty merchandising ability of our foreign showmen.

The Triumph of Our Product. The resounding success registered by “The Smiling Lieutenant,” “Dishonored,” “Tabu,” “Range,” “Skippy,” and several of our foreign language specials, offers striking evidence that there are no bad times for good pictures.

Paramount Opportunities for Paramount Men. Many promotions in widely scattered parts of our world-wide organization throughout 1931 illustrate the time-honored company policy of promoting from the ranks.

PARAMOUNT NEWS SCORED FIFTEEN SCOOPS IN 31

Paramount Sound News beat all its rivals on fifteen out of the eighteen stories outstanding in every field of the world’s pictures last year.

On the four great disasters of 1931—the Nicaraguan earthquake, Chinese floods—Paramount News scooped its competitors 100 per cent.

Successful revolutions broke out in Spain, Peru and Chile, and on all three stories Paramount came thru with the first pictures.

Paramount secured beats on three of the outstanding personality stories of the year—the sound interview with Rockefeller, the Lindbergh trip thru Alaska and China, and the South American tour of the Prince of Wales.

Paramount had exclusive picture rights on three of the outstanding expeditions of the year—the Wilkins submarine polar attempt, the unsuccessful Ruth Nichols trans-Atlantic solo flight, and the Lake-Railway expedition to salvage the sunken Lusitania.

Finally, the two foremost stunt pictures were staged by Paramount—the Empire State mooring mast tie-up and the laying of a smoke screen around the dirigible Los Angeles.

It’s an Old Spanish Custom!

SPAIN is out to win in 1932 as it won in 1931! The “Mighty Matadors” are losing no time—they have already started delivering a profit—judging by the following letter from Managing Director Messeri to Mr. Seidelman:

“I want to write you just a couple of lines to inform you that the beating of records has become a habit with the Spanish organization, as you will be able to see when you receive our January cable. In anticipation, the following are the figures for the first two weeks of this month, as compared with the same period last year which is around 30% ahead of last year’s business.

“Others may be afraid to touch bottom, but we are trying to touch the top, and the sky is our limit. Watch the Matadors do their stuff!”

THE EYES AND EARS OF THE WORLD!
PARAMOUNT SIGNS SARI MARITZA, CONTINENTAL FILM STAR, TO PLAY IN 'THE GIRL IN THE HEADLINES'


Her first American vehicle will be "The Girl in the Headlines," a romance involving the adventures of a young mancini, who becomes involved in the life of a reformist, Otto Furth wrote the story, and George Cukor will direct.

Though new to America, Miss Maritza is well known in Europe both for her work on the stage and in the films.

She was born in China, of an English father and Austrian mother. After twelve years in China, her parents took her to Europe for her education, and she studied in London, Paris, Berlin and Switzerland. She is an accomplished swimmer and horseback rider, a champion ice-skater, and speaks English, French and German fluently.

Miss Maritza started her film career in Hungary, but achieved her greatest triumphs in English and German screen productions. She has a splendid vibrant voice, which records excellently in a microphone, and to her natural ability as an actress has been added the wide experience she has gained from many difficult roles.

"LOVE ME TONIGHT." Mimi Salk, Chevalier's next production, will be filmed under direction of Rouben Mamoulian, director of "Dr. Jekyll and Mr. Hyde." Jeanette MacDonald and Robert ("Sooky") Coogan will have the chief roles opposite the star.

"Love Me Tonight" was written by Leopold Marchand and Paul Arlont. It combines the heart interest of "Innocents of Paris" and the romantic recklessness of "The Love Parade." Music for the film is being composed by Richard Rodgers and Lorenz Hart.

IN "MIRACLE MAN"

HOBART BOSWORTH has been assigned to the vacancy in the cast of "The Miracle Man" caused by the recent death of Tyrone Power. He will appear as the Patriarch. Lloyd Hughes will also appear in the cast which will be headed by Sylvia Sidney, Chester Morris, John Wray and other well known players of the screen.

"THUNDER BELOW" NEW BANKHEAD PRODUCTION

TALLULAH BANKHEAD will next appear in a film version of Thomas Rourke's adventure novel, "Thunder Below." Paul Lukas will appear opposite her. Richard Wallace will direct. Josephine Lovett will adapt the story and Sidney Buchan will write the dialogue. "Thunder Below" is the story of a white woman in a South American seaport where the only other feminine interest consists of native girls.

"HE MET A FRENCH GIRL," a new type of screen musical romance with a European background, is to be produced by Paramount with Lily Damita in the title role.

The leading male role will be played by Cary Grant, Broadway musical star, who recently signed a contract with Paramount.

Charlie Ruggles and Roland Young will play the two major comedy parts in the picture. Thelma Todd and Irving Bacon round out the cast.

The film is to be directed by Frank Tuttle, from a screenplay by George Marion.

"LILY DAMITA HAS LEAD IN "HE MET A FRENCH GIRL"; GRANT, RUGGLES, YOUNG ROUND OUT STRONG CAST"

"RED HARVEST" MIRIAM HOPKINS will appear opposite George Bancroft in his next starring picture, "Red Harvest," a film version of "On the Black Sea," the Philipp Zeska-Ernest Spitz European stage drama. The story, with much of the action occurring aboard a troop steamer, will give Bancroft a dramatic role against a background of sea adventure. John Cromwell will direct the film from a screenplay by Oliver H. P. Garrett.

"SKY BRIDE" RICHARD ARLEN and Jack Oakie, who formed such a successful combination as football team-mates in "Touchdown," will appear in the roles of flying comrades in "Sky Bride," a romantic adventure story of 1932 aviation. Frances Dee will have the leading feminine role, and John Breeden has been assigned an important part. The picture will be directed by Stephen Roberts from a screen play by Walter Long.

"SENSE" CO-STARS COLBERT AND LOWE

EDMUND LOWE will appear opposite Claudette Colbert in their co-starring picture, "Sensation," in which Stuart Erwin has the chief comedy role. George Meeker, Donald McBride and Fred Stewart are in the supporting cast.

The part which Lowe will enact is the same that he played in the stage production in Los Angeles several seasons ago, the picture being an adaptation of the Paul Dickey-Charles Goldlarr stage success, "The Misleading Lady." "Sensation" is to be directed by Stuart Walker.

BANCROFT, HOPKINS IN "RED HARVEST"

ARLEN, OAKIE, DEE TO PLAY IN "SKY BRIDE"
AUSTRALIA (Australia, New Zealand, Java, Straits Settlements, F. M. States, Samo)
John W. Hicks, Jr., Manager
William J. Clark
General Sales Manager
Asst. General Sales Mgr.
F. Gawler, F. E. Henderson
Districts: CABLES: PARAMOUNT
PARAMOUNT FILM SERVICE Ltd.
44 Repulse Bay Rd.
Hongkong, China

GERMANY and CENTRAL EUROPE
(Germany, Austria, Hungary, Poland, Czechoslovakia, Jugoslawia, Rumania, Baltic Countries, Holland)
Claude Renaud
District Manager
North Germany
Percy Raphael
District Manager
South Germany
Cables: PARAMOUNT

FRANCE (France, Belgium, Switzerland, Egypt, Tunisia, Morocco)
David Souhami
Administrator-Delegue
Heiri Kistler, Sales Manager
Cables: PARAMOUNT

ITALY (Italy, Turkey, Greece, Bulgaria)
Americo Aboaf
Managing Director
Cable: PARAMOUNT

SCANDINAVIA (Sweden, Norway, Denmark)
Carl P. York, Gen. Mgr.
Cables: PARAMOUNT

SPAIN, PORTUGAL
M. J. Messeri,
Managing Director
Cables: PARAMOUNT

MEXICO
Cables: PARAMOUNT

CENTRAL AMERICA (Central America, Panama, Jamaica, B. W. I., Colombia, Venezuela, Ecuador)
Hans Nick, Gen. Mgr.
Cables: PARAMOUNT

CENTRAL AMERICA
(Central America, Panama, Jamaica, B. W. I., Colombia, Venezuela, Ecuador)
Hans Nick, Gen. Mgr.
Cables: PARAMOUNT

COLOMBIA
Cables: PARAMOUNT

SOUTH AMERICA (Brazil, Argentina, Uruguay, Paraguay, Chile, Peru, Bolivia)
Cables: PARAMOUNT

PARAGUAY
Cables: PARAMOUNT

ARGENTINA
Cables: PARAMOUNT
"BEST PICTURE IN 10 YEARS!"
—Headline in N. Y. AMERICAN

"Shanghai Express" roared into the Rialto Theatre, New York, on the night of February 17, and discharged its adventurous crew and cargo of melodramatic thrills in the presence of a distinguished audience, which included Chinese Consul General Henry Chang. New Yorkers at breakfast the following morning learned from raving reviewers that another Paramount winner had crashed through.

"Shanghai Express" is the most timely picture of the year! Every newspaper in the world today is a press book for it! Front pages in all quarters of the globe are headlining the spectacular events taking place in Shanghai and China right now. Here's a red-hot opportunity to cash in on a subject that is the talk of every town!

"Shanghai Express" reveals Dietrich and von Sternberg at their combined best! Read the swell reviews for proof. Convince yourself that every critic in your territory will be a press agent for this exciting entertainment. It has everything! Sizzling action! Intriguing acting! Glamorous atmosphere. And it moves at express speed! Perfect for the foreign market because it contains a minimum of dialogue.

"Shanghai Express" spells m-o-n-e-y. Every box office will be a gold mine! And that's not just a catchline. It's a fact, borne out by performance. At the Rialto on Broadway, and at the Paramount, Los Angeles, the picture is heading for new records in receipts and attendance. In other key cities from coast to coast, it is set for extended runs because exhibitors are agreed that it will produce extra profits!

"TERRIFIC! MUSTN'T MISS IT!"
—Headline in N. Y. DAILY MIRROR

JOSEF VON STERNBERG

MARLENE DIETRICH
CHILE HEADS PARADE!

Mexico and Spain Establish New Records in Revenue

Current Standings Are Temporary—Based on Income

Operating and Print Cost Quotas Not Yet Assigned

THE Foreign Legion has started to write the most significant chapter in its history—writing it with skill and courage, with energy and purpose, with resourcefulness and concentration.

A careful analysis of the January figures—and never were figures more critically examined—points to the unescapable conclusion that you legionnaires have taken off your coats, rolled up your sleeves, and set your shoulders to the wheel of returning prosperity—and with the new year, 1932, a profitable year for Paramount.

There is evidence to indicate that many of you are increasing your selling efforts. That's only half your job. The other half is to reduce your selling costs.

To show a net profit, your income (gross revenue) must exceed your outgo (operating expense).

It is a little too early to say with any degree of certainty which offices are producing a profit and which are not. Because of the vast amount of detail involved, it will be impossible to assign operating and print cost quotas until the start of the second quarter. So that the first three months' standings will be based only on gross revenue.

Even so, the current standings are mighty interesting, revealing, as they do, which offices are doing a bigger and better selling job.

Chile heads the parade of hundred percenters, because Mr. Villar's go-getters show the greatest increase over quota. But Mexico and Spain are the real heroes, scoring the biggest business in their history and reaching new 'highs' in gross income.

Evidently, the "Matadors" don't intend to rest on their laurels. They are out to beat last year's record to a frazzle!

Nor are we overlooking the near-record grosses turned in by Great Britain, France, Italy and Poland. And the fact that fifteen of the twenty-eight offices are over 90% (Philippines is the latest addition) is a glittering testimonial to the collective fighting spirit of the Foreign Legion.

It's a great start—but remember, it's the finish that counts!

MR. SEIDELMAN OFF TO EUROPE—HAS TROPHY

As we write this, Mr. J. H. Seidelman is on the broad Atlantic, bound for Europe. He sailed February 19, accompanied by Albert Deuce of the Home Office foreign department.

Mr. Seidelman expects to be gone about six weeks. He will make a survey of Paramount activities on the Continent, and confer with foreign production and distribution executives on next season's line-up of product.

Mr. Seidelman took with him the Adolph Zukor trophy, which he will personally present to M. J. Messer, managing director for Spain, first prize winner in the 1931 "Banner Year" Contest.

*STANDINGS AS OF FEBRUARY 1, 1932

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<th>Office</th>
<th>First Quarter</th>
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<tr>
<td>1. CHILE</td>
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J. B. NATHAN APPOINTED ASSISTANT TO J. L. DAY

John B. Nathan sailed February 6 for Rio de Janeiro as assistant to John L. Day, general manager for South America. In honor of his well merited promotion, Johnny was tendered a surprise luncheon by his Home Office associates before he left. (The surprise was that there were no speeches!)

This new appointment comes to Johnny, following six years of varied activity in the foreign department, in the course of which he rendered yeoman service as special representative in Central America. More recently he was at Home Office in charge of various foreign theatre interests, particularly the Senniger theatres.

Bon voyage and good luck, Johnny!
EXTRA
Playing Time...
EXTRA
Profits!

PARAMOUNT
EXTRA PLAYING TIME!
EXTRA profits FOR YOU!

These pictures mean extended playing time!
These pictures mean extra profits for you!

—that’s PARAMOUNT!
SIX
EXTRA-PLAYING-TIME NATURALS WITHIN THE NEXT FEW WEEKS
• Previewed!
• Tested!
• Proved!

Book these PARAMOUNT Extra Playing Time hits!
And reap Extra Profits!

PARAMOUNT
Dietrich Lets Herself Go! Warm, yielding—will they go for her in this? And how! And is the story timely? Wow! Every newspaper in the world today is a press book for "Shanghai Express"! Every box office in the land will be a gold mine! Already set for extended runs everywhere! New York! Chicago! Detroit! Buffalo! St. Louis! Philadelphia! Boston! Stretch the calendar for this one—and double your profits!

A
JOSEF VON STERNBERG
PRODUCTION
with
CLIVE BROOK
ANNA MAY WONG • WARNER OLAND
and EUGENE PALLETTE
YOU'VE READ
THE REVIEWS!
ON THE MAN KILLED
HERE'S HOW WE'RE
SELLING IT
CASH IN

Ernst Lubitsch's
"BROKEN LULLABY"

LIONEL BARRYMORE · NANCY CARROLL · PHILLIPS HOLMES

No picture in years has received such thunderous acclaim from newspaper critics! Now playing at $2 top in New York and opening for extended runs in Chicago, Detroit, Buffalo, St. Louis, Philadelphia, Boston! A powerful newspaper campaign is being run in the key-points of the country—each ad 1000 lines! The public will long remember this picture for its entertainment! The exhibitor will long remember it for the grosses it's piling up! And the longer you run it the more you'll make!
"It will tear your heart apart!"

Ernst Lubitsch's

"BROKEN LULLABY"

"It keeps audiences sobbing"

Great in story

She fell in love with the man who robbed her of her sweetheart!

"Exquisite drama of human passion!"

N. Y. American . . . “Nancy Carroll gives one of the finest performances of her career!” N. Y. World-Telegram

Great in drama

He opened his heart to the man who took his son away from him!

“One of the most arresting, compelling, dramatic film plots I’ve viewed!” N. Y. Graphic . . . “Lionel Barrymore is fine . . . acting at its best!” N. Y. Sun

Great in acting

While he tried to tell the awful truth!


LIONEL BARRYMORE • NANCY CARROLL • PHILLIPS HOLMES

A Paramount Picture
Dancers in the Dark

* * WITH MIRIAM HOPKINS

JACK OAKIE • WILLIAM COLLIER, JR. • EUGENE PALLETTE

FROM THE PLAY, "JAZZ KING," BY JAMES ASHMORE CREELMAN
Miriam Hopkins! One big picture after another has built her to stardom. "Smiling Lieutenant"! "Twenty-Four Hours"! "Dr. Jekyll and Mr. Hyde"! More luscious and enticing in each picture! And now exhibitors, fans and the press are clamoring for her! In "Dancers in the Dark" (What a title!) she proves again that she's here to stay. A box office actress in a box office picture that'll work your box office overtime! And for long runs in New York, Chicago, Detroit, Buffalo, St. Louis, Philadelphia and Boston.
Maurice CHEVALIER

Naughty—but so nice to your box office! Chevalier funnier than he's ever been before! Real down-to-earth belly laughs... From boudoir to boudoir! From girl to girl! From song to song! From every person you can squeeze into your theatre! Chevalier breaks box office records—this one'll smash any record he made before! And just look at that cast! Set for long runs and big profits everywhere—New York, Chicago, Detroit, Buffalo, St. Louis, Philadelphia, Boston! Every extra day is your extra dough!

AN ERNST LUBITSCH PRODUCTION

Directed by GEORGE CUKOR
From the play by LOTHAR SCHMIDT
Supervised by ERNST LUBITSCH
in ONE HOUR with YOU

JEANETTE MACDONALD

GENEVIEVE TOBIN

CHARLIE RUGGLES • ROLAND YOUNG

Naughty music by Oscar Strauss
sung as only Chevalier can!
GET INTIMATE!—and you'll get intimate with some of the biggest money your box office has ever taken! FREDRIC MARCH, a big draw, has always had big pictures and big casts. Here he is teamed with KAY FRANCIS, and that makes a combination that'll cram your safe full of dough! Get "Intimate," Mr. Exhibitor—get "Intimate" and get the profit!

Directed by Lother Mendes.
The Miracle Man

with

SYLVIA SIDNEY    •    CHESTER MORRIS

Irving Pichel    •    John Wray    •    Robert Coogan    •    Hobart Bosworth

Box Office Miracle! The story of a sweet, tender love . . . of a new faith . . . everything that makes the world go 'round . . . everything that makes the world come to the box office! • In a great all-new, all-talking production that sweeps on to greater grosses! Hundreds of exhibitors have asked us to keep the title—they say it's perfect! Everything's perfect! • New York, Chicago, Detroit, Buffalo, St. Louis, Philadelphia and Boston are set for extended bookings!

Directed by Norman McLeod. Adapted by Waldemar Young. From the story by Frank L. Packard and Robert H. Davis and the play by George M. Cohan.
EXTRA
Playing Time...
EXTRA
Profits!
PARAMOUNT
LARRY FLYNN IS APPOINTED TRAFFIC MANAGER!

LARRY FLYNN, who has been in charge of the transportation department for the last seven years, has been appointed to the post of traffic manager, and will head the consolidated traffic and transportation departments. He succeeds P. H. Stilson, resigned.

Legionnaires the world over, whose attendance at Paramount conventions and visits to Home Office has brought them in close contact with Larry, will hail his promotion with satisfaction. They have first-hand knowledge of his patience, amiability, conscientiousness and efficiency.

And they know that he is ideally equipped by reason of his ability, knowledge and experience for his new and exacting job.

Congratulations, Larry!

ADOLPH ZUKOR RECEIVES FRENCH DECORATION!

A D O L P H Z U K O R, recently made Chevalier of the Legion of Honor by the French government, was formally presented with the decoration February 18 in his office in the Paramount Building. The presentation was made by Henri Job, French Consul, acting for his government.

The bestowal of this honor upon Mr. Zukor, it was announced by the French government, was in recognition and appreciation of his services in the promotion of cultural relations between the movie picture industries of the two countries.

ERWIN WILL PLAY IN "MERTON OF THE TALKIES"

S TUART ERWIN will play the leading character in a motion picture about Hollywood, "Merton of the Talkies."

He will enact the character of the country boy who tries to crash the iron gates of Hollywood. The story was written as a novel by Harry Leon Wilson and was dramatized by George S. Kaufman and Marc Connelly. Screen treatment is being prepared by Sam Mintz and Arthur Kober. Direction has been assigned to Stephen R. Roberts.

"HORSE FEATHERS" NEXT MARX BROTHERS' FILM

"Horse Feathers" is next announced as the title of the Four Marx Brothers' next Paramount starring vehicle. It is an original story by S. J. Perelman, Harry Ruby and Bert Kalmar. Ruby and Kalmar, authors of numerous Broadway musical hits, are also supplying the musical numbers. Norman McLeod, director of "Monopoly Business," will direct.

MARCH, KAY FRANCIS IN "STRANGERS IN LOVE"

"Strangers In Love" is the new title of the picture which has been under production with the tentative title, "Intimate." Fredric March, Kay Francis, Stuart Erwin and Hollywood clowns will play the leading roles.

The supporting cast is headed by George Barbier, Sidney Toler, Earle Foxe, Lucien Littlefield and Gertrude Howard. March enacts a dual role, appearing on the screen in the parts of twin brothers.

W. F. CANAVAN NAMED TO RELATIONS POST

ANNOUNCEMENT was made at the Home Office of the appointment of William F. Canavan, for the past eight years president of the International Alliance of Theatre Stage Employees and Motion Picture Machine Operators, to a public relations post in our company.

DREIER APPOINTED STUDIO ART HEAD

HANS DREIER, one of the leading architects in motion pictures, has been appointed head of the art department of the Paramount Hollywood studios: Roland Anderson, art director for the last eight years, was named assistant to Dreier.

Dreier came to Hollywood nine years ago, after success in Berlin as art director at the UFA studios. He has won recognition in motion pictures, non-stop flight, and becomes the rival of a bandit.

Lloyd Corrigan is directing, assisted by Captain E. H. Robinson, one of the leading camera pilots in Hollywood, who is attending to the technical details.

CROMWELL TO WORK WITH SCHOEDACK

JOHN CROMWELL has been assigned to direct with Ernest B. Schoedsack "The Lives of a Bengal Lancer," the script for the story, which will feature Clive Brook and Phillips Holmes, is being prepared by Albert Sheldon Le Vino and Sidney Buchman, with Samuel Hoffenstein doing the dialogue.

LLOYD STARTS NEW COMEDY, UNTITLED

H AROLD LLOYD started production on his next comedy, as yet untitled, on February 22. Constance Cummings has been borrowed from Columbia Pictures to play the leading feminine role. No other details regarding the picture are available as we go to press.
"Shanghai Express"

It is Miss Dietrich's fourth film for the studio, and it is the best. Von Sternberg's direction is as brilliant as his photographic effects are imaginative. Most of all, you will be impressed by the magnificent, effortless performance of the breathtakingly beautiful Miss Dietrich, and by the resourceful direction of Von Sternberg. It is one of the most satisfying pictures to come this way in months.

—Brooklyn Daily Eagle

FILMED in Hollywood so exquisitely, so colorfully, so abundantly endowed with the atmosphere of China that it is bound to convince motion picture audiences of its authenticity, while it fascinates them with its complex plot. You'll enjoy "Shanghai Express" tremendously.

—New York Daily News

ONTHE most exciting melodrama of the season. It stars the glamorous provocative Marlene Dietrich. It boasts astonishingly vivid backgrounds. It contains a stupendous plot of the most surprising kind. It's in other words, great entertainment.

—New York Evening Post

THESE characters! The harrowing, melodramatic events are packed with color, humor, and drama, ingeniously by the gifted von Sternberg. The picture sets its sights on the sensational Dietrich, who was never before a more powerful actress. She is magnificent, and you'll be enchanted by her."—New York Daily News

A BEAUTIFULLY photographed, excellently acted and brilliantly directed movie melodrama. It is a pleasure to see one of cinema's most beautiful and potent actresses in action again. This von Sternberg is truly an artist with the camera, and, what's more important, he knows how to use it to tell a story. The technique of "Shanghai Express" is essentially silent with the dialogue worked in so skillfully that it never hinders the forward movement of the story.

—New York WorldTelegram

ONE of the matchless pictorial triumphs of the season. Von Sternberg manages to capture with his camera unparalleled and magical beauty — and have never seen Miss Dietrich so purely the creation of the master of photography, lights and the original voluptuousness that is her own right. —New York Sun

IT is by all odds the best picture Josef von Sternberg has directed. Marlene Dietrich gives an impressive performance. Clive Brook's performance is also noteworthy. Warner Oland is excellent. —New York Times

AN INSERT FOR PROFITEERS!

PROFIT with Paramount!

That's the straight-from-the-shoulder message that our company is effectively broadcasting to exhibitors via an extensive ad campaign in all trade papers. The current 16-page colored insert impressively pounds home the prospecting possibilities of six giant money-makers—"Shanghai Express," "Broken Lullaby," "Dancers in the Dark," "One Hour With You," "The Miracle Man" and "Strangers in Love" (formerly "Intimate").

Study this insert! It's chock-full of selling copy that you can use in your territory to help sell your exhibitors to profit with Paramount!

C. R. HAMMER, J. J. HESS JOIN OUR COMPANY

CARL R. HAMMER has been named to an executive post in the company to coordinate the functioning of the following departments—maintenance and construction, purchasing, real estate, advertising and public relations. Twenty years Mr. Hammer has been operating vice-president and treasurer of the McCord Radiator Company.

J. J. Hess, former national director of advertising, publicity and exploitation for RKO Theatres, has been appointed assistant to Arthur L. Mayer, director of advertising and publicity for Public Theatres.

NEWS SCOPES FIELD ON SHANGHAI INVASION

PARAMOUNT Sound News raced halfway around the world by steamer and airplane to bring to the screen first-news pictures of the Japanese attack upon Shanghai. All opposition news reels were scooped by more than eight hours. These, the shock photographs and fighting in the streets of Shanghai, were so extraordinary that the Associated Press used eight clips from them in preference to their own newspaper still pictures. These clips were published in newspapers halfway around the world, with the crediting Paramount Sound News. A thrilling word picture of the fighting in Shanghai was also received by the New York Daily News, Pierre Ausone, Paramount Sound News cameraman. "It is extremely hard to write my sensations—I am without a breath, breathing planes flying overhead," Jansen wrote. "I have been through many trials in my ten years' residence in China, but never have I seen such destruction of property and loss of life."

JAPAN FANS PREFER PARAMOUNT PICTURES

READERS of the "Movie Times," an important film publication in Tokyo, prefer Paramount Pictures almost to the exclusion of other American film companies. The contest for the best picture of the previous year, chosen by its readers' votes, is now underway, and the latest standing reveals that, of the first ten pictures, seven are Paramount.

"Moroeco" is first by a tremendous margin, and looks an easy winner of the silver trophy awarded the best picture. The other six votes went to five other American pictures, including "Man of the World," "Jolly," "Smiling Lieutenant" and "American Tragedy." Obviously Tom Cochran and his boys are doing a fine selling job in that territory!

NEW BOOK FEATURES SPANISH PRODUCT

A COMPLETE summary of our Spanish product for the current season has just been issued by O. R. Geyer, manager of the foreign advertising and publicity department, in the form of an attractive announcement book, which, for its effective use of color and selling copy, is one of the best sales manuals we have ever seen.

The book lists a number of productions starring American personalities and contains 12 pages of pictures in which well-known Spanish-speaking stars appear. The book, in quantities, is now en route to all branches in the Spanish-speaking territory of the Old World and to the Latin-American offices. Properly distributed to exhibitors and judiciously used by the salesmen, this announcement book should be a powerful sales aid.
"One Hour With You"
Rocks Broadway in Dual World Premiere at the Rivoli-Rialto Theatres

Broadway became a two-way boulevard to hilarious entertainment on Wednesday evening, March 23, when "One Hour With You" celebrated its world premiere with simultaneous openings at the Rivoli and Rialto theatres.

This is the first time since the debut of "The Pony Express" in 1925 that Paramount has run a picture day and date in these two houses.

Consequently, for Lubitsch, Chevalier, MacDonald and the other members of the cast it was a double triumph.

In fact, everything went double. There was twice as much hullabaloo and excitement as usually attends a brilliant first night. Twice as many distinguished guests were present. And twice as many people anticipated the morning-after verdict of the critics by laughing heartily, applauding generously and enjoying themselves hugely.

To attempt an analysis of this sparkling cinematic cocktail here would be stealing the thunder of the critic's reviews, which are printed on another page of this issue.

We shall, therefore, content ourself with emphasizing some of the selling angles.

It is inevitable that "One Hour With You" will be compared with "The Love Parade." Not because of any similarity in theme, but because it reunites the talents of Lubitsch, Chevalier and MacDonald. There is satisfaction, then, in the thought that whenever such a comparison is made, the honors will go to "One Hour With You."

It is a better picture in every department of its production. This need occasion no surprise. It is perfectly natural. After all, "The Love Parade" belongs to the vintage of 1929. In the three years that have passed, the talking picture has made giant strides. The microphone has grown up. Sound and dialogue have outlived their "growing pains."

Lubitsch introduces in his latest triumph such novelties as rhymed dialogue, permitting Chevalier to talk to the audience, and merging action with music. These are matters of directorial technique not only undreamed of in 1929 but radically new in 1932.

Another of the picture's strong points is its music by Oscar Straus and song hits by Whiting and Robin. "One Hour With You" is not a comedy with music, it is a comedy and a musical film. The two elements are closely interwoven and practically inseparable. Unquestionably the popularity of the music will prove a powerful contributing factor to the picture's box office success.

It goes without saying that for the foreign market, "One Hour With You" is made-to-order. It makes no difference which version you release in your territory—the English or the French; the all-important point is that again you have a golden opportunity to exploit that superb film combination—Lubitsch, Chevalier and MacDonald!

Get behind "One Hour With You" and sell it for all it is worth. It spells P-R-O-F-I-T in capital letters a foot high!
ONE of our Home Office men had lunch the other day with a friend who works for another film company. Naturally the conversation drifted to the current state of affairs in the industry.

His friend was blue, depressed, even bitter, pointing out that general conditions were still pretty bad, summer was coming on, etc. He ended up pessimistically, "It looks like a heluva tough year to me."

"You're all wet," was our Home Office man's comment. "There's plenty of evidence to indicate that the tide has turned and the country is on the upgrade. And anyway, I believe Paramount is in for a great year."

"And what makes you so cocksure that everything will be just dandy for Paramount?", the friend inquired sarcastically.

"I can answer that in four words," was the prompt reply, "we have the goods!"

WE HAVE THE GOODS!

Those four pregnant words sum up the whole thrilling story that Paramount has been effectively broadcasting to the trade since January 1.

WE HAVE THE GOODS!

Our production department may well look back upon the first three months of 1932 with a sense of genuine achievement.

WE HAVE THE GOODS!

It's as true as the gospel—when you apply to the product the only honest yardstick we have in this business—box office receipts.

WE HAVE THE GOODS!

Call the roll! The verdict is in on "Ladies of the Big House," "Dr. Jekyll and Mr. Hyde," "Broken Lullaby," "Tomorrow and Tomorrow," "Shanghai Express," not for getting such foreign productions as "Service for Ladies," "Tu Seras Duchesse" and "Il Est Charmant"—hit after hit after hit!

WE HAVE THE GOODS!

And now, as if to celebrate the official opening of Spring, along comes "One Hour With You" to establish a new "high" in entertainment.

It's a production that stands out like a planet among the stars!

Lubitsch + Chevalier + MacDonald at the very peak of their careers—the greatest record-wrecking combination in the film business! (Remember "The Love Parade"!)

WE HAVE THE GOODS!

Steadily, solidly, Paramount is forging forward.

"The Miracle Man" is coming! And a second Dietrich grade-A success! And another Chevalier-MacDonald natural!

And Lubitsch will make three more certified hits under a new contract he has just signed!

WE HAVE THE GOODS!

What more could you ask for?

Armed with such a line-up of product every Paramount salesman ought to be as invincible as an Irishman with a brick in his hand!

Properly merchandised, this program will carry our company to an even higher level than it attained during the boom times.

If every division will continue to intensify its selling efforts, and make intelligent and profitable use of its showmanship power, 1932 will indeed go down in Paramount records as "a great year." It's up to you!
CHILE RETAINS LEAD!
First Five Divisions Maintain Their "Status Quo"
France and Italy Roll Up Some Very Fancy Grosses
Mr. Seideman Sounds Keynote at Meeting in Paris

By way of varying this page of pertinent comment and opinion, we commend to your attention a four-line bit of homely wisdom from the rustic pen of James Whitcomb Riley:

"'Ef you want somethin', and just dead-set
A-pleadin' fer it with both eyes wet,
An' tears wont bring it, w'y—just try sweat
As my uncle ust ter say."

If we were asked to boil down this poetical effusion into a snappy 1932 slogan, our suggestion would be:

*A lot of aggression will relieve the depression!*

This brings us logically to the subject of standings, for many of the offices during the five weeks of February worked with depression-proof energy.

France and Italy, in particular, deserve a world of credit for the sensational grosses they turned in. Pretty nearly a new record for these two. Congratulations to Messrs. Souhami and Abaof! Their legionnaires are evidently on their toes.

There were other fine selling jobs done. Vigorous, concentrated, efficient selling helped Chile freeze onto first for the second consecutive month. We hear that Mexico is tying up all the available playing time in its territory with Paramount product dating back even to the silent era. Attaboy, Mr. Saiso!

On the Continent the "Mighty Matadors" have taken the bull by the horns, so to speak, and are determined to repeat their 1931 success. Way down south in South America, the "Gauchos" are staging a grand battle for business, with leader Lange urging on his men with inspiring zeal and devotion. His cry is, "First or Bust!" Over in Great Britain, the "British Bulldogs," with characteristic persistence, are holding on to Quota with an unshakable grip.

Curiously enough, there was no change in position among the first five. And here's another significant point: of the seven over 100%, the first four operate in Spanish-speaking territories.

Hats off to the following divisions for materially improving their standings—Colombia, Porto Rico, Guatemala, Philippines and Austria. They are making good in bad times, which is the greatest badge of courage any office can wear right now.

You understand, of course, that these standings are merely temporary, since they are based only on gross revenue. In the final analysis, you will be judged by the net profit your office produces, not by the volume of business it turns in. There must be no diminution in selling efforts. At the same time, you must pare your selling costs down to as low a point as is consistent with efficiency.

This was the keynote sounded by Mr. Seidelman at a meeting he held in Paris, shortly after his arrival in Europe, which brought together the production and distribution executives on the Continent. It was a get-together high-lighted by tremendous enthusiasm, inasmuch as most of those present saw for the first time several of the big Paramount hits they had been hearing about for months. "Shanghai Express," in particular, excited their unbounded admiration. They all agreed with Mr. Seidelman that this picture, following closely on "Dr. Jekyll and Mr. Hyde," and "Broken Lullaby," and to be followed by "One Hour With You," gives us four outstanding attractions which cannot be equalled by any other company in the business.

The important thing, as Mr. Seidelman emphasized, is not only that proper sales be made, but that sufficient playing time and extended runs be arranged wherever possible on these pictures, so that maximum results may be obtained. And that's the thought you should keep uppermost in mind, maximum results at minimum costs, if you want to be listed among the profit-producers of 1932!

### STANDINGS AS OF MARCH 1, 1932

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*Based on all films and all sales revenue.
THE comedy of the year! Superb! Two theatres won't be big enough to hold the crowds this one will attract. The Chevalier-Lubitsch combination has reached that stage of perfection where this newest "One Hour With You" sparkles, crackles and snaps. It's the broad high comedy Lubitsch does best. Chevalier has a role that fits him to greater perfection than did that in "The Love Parade" and "The Smiling Lieutenant." It's grand entertainment!

ERNST LUBITSCHE takes another bow for the amusing, satirical romantic farce. "One Hour With You" is offered with all the smooth finish of Mr. Lubitsch at his best. He discards accepted ideas of production and introduces several new innovations which add to the film's value. "One Hour With You" will remain on Broadway until followers of the grinning Frenchman have heard his songs, giggled surreptitiously at his sly humor and admired the charming Jeanette MacDonald.

"ONE HOUR WITH YOU" is an excellent production, with Lubitsch and Chevalier at the top of their forms.

FOUR stars. Lubitsch, Chevalier and Miss Jeanette MacDonald have dished it out once again—a delicious bill of screen fare, excellently appointed from start to finish. It combines wit with sophistication, naughtiness with niceness, romance with song. "One Hour With You" is a flicker to make even the skeptics go gloriously giggly for more than one hour. It's a tonic for whatever ails you! Don't miss it!

MAURICE CHEVALIER and his associates provide a generous measure of entertainment in "One Hour With You." Provides an evening of grins and chuckles. It is a suave, mature and sophisticated little bit of fluff.

A GAY movie-musical entertainment, not only because it has been smartly directed by the resourceful Lubitsch, but for the equally good reason that it has the ingratiating Chevalier. It's lots of fun. Naughty but not offensive. The first night audience was evidently delighted.

A LIGHT and charming feast for ear, eye and mind. It is an effective merger of dialogue, songs, commenting witty and interpretative musical score, and a good light farce story.

CUTE as can be, clever, naughty in a nice way, the latest contribution of that faun of filmdom, Ernst Lubitsch, provides a light, delicious and wholly unorthodox cinematic hour. It serves well to exploit the peculiar talents of the "Paris Personality Boy" and the charms—personal, vocal and histrionic—of the well-nigh peerless, sparkling star, Jeanette MacDonald. The entire production romps along to the tune of well-won audience laughter.

ERNST LUBITSCHE, the old master of sophisticated light comedy, has done it again. Gay, smart and amusing!

SOME FRONT! SOME FILM! SOME FUN!

AND THAT GOES FOR THE RIALTO TOO!

This flashy display on the Rivoli Theatre is repeated with some variations on the Rialto Theatre front as well, providing Broadway with a double display and a double treat. And how New York is flocking to see it!
PARAMOUNT THEATRE, LEEDS, HAS BRILLIANT OPENING—NEAREST LINK IN BRITISH CHAIN

LIVELY scenes marked the opening of the de luxe Paramount theatre in Leeds, England, on the night of February 22, in the presence of a gala audience composed of civic and trade notables as well as many Paramount executives.

The curiosity of the public, raised to a feverish pitch by a fine publicity build-up campaign, was indicated by the fact that towards the time of the opening performance, the doors were surrounded by a jostling crowd of people willing to pay for admission, but for whom no space remained, while more fortunate ticket-holders elbowed their way thru with the utmost difficulty.

The gay, sumptuous surroundings, lavish appointments and general air of luxury and comfort that pervades the house brought admiring comment from the enthusiastic first night audience. "Not all of us can enjoy at home the sensation of walking almost ankle-deep in carpet," pointed out a newspaper account of the affair, "but the other sensations are covered by the price of admission to the Paramount."

The initial program included the first local showing of "The Smiling Lieutenant" and an elaborate stage show produced by the ingenious Francis Mangani.

The newest link in our chain of British theatres will be under the management of Mr. Sallie, with the supervision of Leslie C. Holderness, and the general direction of Earl St. John.

“IF IT'S A PARAMOUNT PICTURE—”

-THE BOX OFFICE LINE FORMS TO THE RIGHT!
A night shot of the lineup outside the Carlton Theatre, London, during the run of "Dr. Jekyll and Mr. Hyde." A common sight for two weeks!

BRAVO, BRAZIL!

WITH the opening of their motion picture season at hand, the Brazil boys came out with a full-page smash ad in the newspapers on new product that must have gladdened the hearts of exhibitors and public alike. Ten pictures, topped by "Shanghai Express" and "Smiling Lieutenant," were announced in as beautifully designed a layout as we have seen in months.

Beautiful because of its striking simplicity. Yet all the component elements of illustration, copy and white space arranged to blend, harmonize and catch the eye.

If we were a Paramount salesman in Brazil, we would urge every exhibitor to mount this ad on heavy board, with a sign reading: Coming to This Theatre! And run an arrow from each picture on the ad to a spot on the beaver board marked with the actual playdate. It wouldn't be a new idea, but it would be smart showmanship.

“SKIPPY BARGAINS”

THE national campaign conducted by our Australian showmen on behalf of "Skippy" has made a lasting impression on the local exhibitors, as is evidenced by the extra merchandising effort they are putting behind the picture.

Manager Horton of the Hawera Theatre Company, Hawera, N. Z., reaped a harvest of profit—in fact he doubled his average gross during the run of "Skippy"—after sowing some fine exploitation seed.

Mr. Horton not only obtained twenty-five shop windows from the merchants in his town for displays, but he arranged a merchandising tie-up with the largest department store and another with the largest grocery and hardware store. Both stores ran special sales, which were advertised in the newspapers, the articles being tagged "Skippy Bargains" and carrying tie-up copy.

Free tickets, paid for by the merchants, were offered those purchasing ten shillings worth of goods.
NEWCOMER GIVT distinguished ROLE in “LONE COWBOY”

“LONE COWBOY” and other picturesque dramatic writings of Will James, author-1vboy-adventurer, will be brought to the screen by Paramount. In order to preserve the freshness and originality of “Lone Cowboy,” the first of the series, a Hollywood newcomer, Randolph Scott, has been chosen for the title role. Scott is tall, good-looking, a former Virginia college-athlete and an expert horseman. Production will start within the next two months on James’ 15,000 acre ranch near Billings, Mont., the rolling plains, mountains and rivers of which are the locale of the autobiographical classic.

James, who began writing only five years ago after a career as magazine illustrator, is one of the most famous of today’s western characters. Left an orphan at babyhood, he “hit the trail” when only five and a few years later was thrown wholly upon his own when his guardian, a French trapper, was killed. He has covered the entire West on horseback and experienced all the thrills of a cow-panc’er’s life.

CUMMINGS TO DIRECT NEW PRODUCTION

IRVING CUMMINGS has been signed to direct the dramatic human interest story tentatively titled, “The Countess of Aurora.” In the cast will be three of Paramount’s leading character actors, Alison Skipworth, Richard Bennett and George Barrie. Frances Dee and John Breeden will head the younger players. The story is an original by Malcolm Stuart Boylan and Harvey Harris Gates.

MADE IN LONDON!

PARAMOUNT STUDIOS

NEW Horizons in London are planned by Paramount for the studio’s foreign films, notably in the British film market. The studio has announced the expansion of its London branch into a “new studio” for foreign production, and the appointment of a new head, Dr. William H. Dobson, who will produce British films for distribution in Great Britain and the British Empire. The new studio will be located in the heart of London, where it will have access to the latest equipment and talent.

STUDIO SNAPSHOTs!

WITH the official opening of our eastern studio in Boca Raton, Florida, all domestic production activities of our company will hereafter be concentrated at the Hollywood studios.

MARKMANIA is to invade the college campus. In plain English, that means the background of the next Four Marx Brothers comedy, “Horse Feathers,” will be collegiate. The mad Marxes will have definite characterizations: Groucho as a college president, Harpo as the tow-headed, dog-catcher, Chico as the ice man and Zeppo as the football star senator of Groucho. Florence McKinney shares feminine honors with Thelma Todd, Sheila Mannors, E. H. Calvert and Anne Marie Roche.

GARY COOPER, who has been away from Hollywood nearly ten months on a vacation which carried him into the interior of Africa and a trip from London, March 25, and will he back in Hollywood March 25, will direct the dance ensembles.

“MERRILY WE GO TO HELL” has been selected by Paramount as the title for the forthcoming picture featuring Fredric March and Sylvia Sidney, with Jack Oakie and Adrienne Allen, popular London stage stars, in leading roles.

“LONE COWBOY” will be directed by Clyde Bruckman, who made “Feet First.” Associated with Bruckman as dialogue director is Edward Royce, for many years stage director for Ziegfeld and Dillingham. Dialogue for the picture was written by Vincent Lawrence. Kenneth Thomson, Eddie Borden and Sydney Jarvis are among the others,

NEW PICTURE FEATURES MARCH, MISS SIDNEY

“LONE COWBOY” is the screen version of Upton Lucas’ prize novel, “Lone Star.” It is a picture of the drama and romance that come into the lives of a young playwright and his wife.

Dorothy Arzner will direct the picture. The script is being prepared by Edwin Justus Mayer.

PARAMOUNT FRENCH AND BRITISH FILMS RING BOX OFFICE BELL—GET AMERICAN RELEASE

PARAMOUNT’S foreign studios in London and Elstree are vying with New York offices to get the seal of approval on two French-made originals, “Tu Scras Duchesse,” and “L’Est Charmant.” “Vanity’s” Paris correspondent reports both as sure-fire money-makers and raved about “L’Est Charmant” as follows: “An unquestionable smash, with tremendous entertaining qualities for local audiences, being amusing, excellently acted, and supported by exceedingly catchy music.”

George Haselwecker, head of a group of Home Office executives, has hinted that the studio was considering the idea of bringing to book a Fifth Avenue showroom, New York, for a test run with a view to subsequently releasing it nationally.

The success of our British-made pictures abroad has been watched with keen interest by our distribution department. With no language barrier to worry about and with casts made up of popular players favorably known on this side, these productions are all possibilities for the American market.

Already “Service for Ladies” has found a place on the domestic program, being scheduled for release sometime in June. Leslie Howard, noted stage and screen star, plays the leading role in this film. Other Paramount British productions recently completed, but not yet previewed, include “The New Moon” with Alastair Sim, “Humanity” with Margaret Lockwood, and “The Philadelphia Story” with Cary Grant and Katharine Hepburn.

This friendly rivalry among the three studios is a mighty fine stimulus to bigger and better box-office product. May all the films be winners!
THE OBSERVATION TOWER

ANOTHER PROFITABLE INSERT!

PARAMOUNT continued its advertising barrage during March by firing another in its series of powerful exploitation inserts on forthcoming product through the medium of the trade press. This latest insert is larger and more elaborate than its predecessors, consisting of 24 pages, reproduced in three-color process printing. It emphasizes the merits of the following eight pictures, "This Is the Night," "The World and the Flesh," "Sinners in the Sun," "The Strange Case of Clara Dean," "Themed Below," "Merrily We Go to Hell," the new Dietrich film, and "Come On Marines." Besides hammering home the profit potentials of the individual pictures, the insert stresses the fact that Paramount is turning out the best pictures on the market right now. You will get a copy of this insert. Read it! Study it! Use it!

BELIEVE IT OR NOT—IT REALLY HAPPENED! LOVELY BABY IS BORN ON "WEDDING NIGHT!"

We are indebted to Mr. Vil- lar, manager in Chile, for sending us an article which appeared in a local newspaper, "El Sur," published in a town called—but first read the story!

Here is an accurate translation of the original Spanish clipping, which we will be glad to show to any skeptical reader, who thinks the Editor is joking:

"It sounds unbelievable, but the facts are unmistakable. On the night that the Esmeralda Theatre showed a picture entitled, "Su Noche De Bodas" (Her Wedding Night), a woman sitting in the balcony gave birth to a beautiful bouncing baby. We have been informed that she was attended by the personnel of the theatre and was removed to her home with out suffering any ill effects. Really, events move rapidly in the twentieth century, as this matter of giving birth on a 'wedding night' is the first time it has occurred in history."

The name of the town in which this happened is — no fooling—Conception!

MOBS STORM RIALTO ON OPENING NIGHT!

"MIRACLE MAN" SMASH HIT SAYS TRADEPAPER

UNDER the heading, "Miracle Man Sure-Tite," The Hollywood Reporter, West Coast trade paper, reviewed the picture as follows:

"Paramount has a sure-fire box office smash in this piece. The exhibitors can count on off that sign, make it read, "If It's a Miracle, It's the Best Show in Town," and start stacking the silver."

An inspired job of scripting, sparkling and vigorous dialogue, both intelligent direction, and beautiful photography produce the happy result in the order of importance named. Without that marvelous cast it might have been just another picture with a regeneration theme. We found the playing of Rodriguez, Lon Chaney, D'Agostino and Whiteman equal to the task. With Herman's intriguing story as a background, this picture provides a welcome addition to the line-up, and is sure to brighten the winter picture market."

PERSONALITIES!

FOLLOWING his six weeks' survey of Paramount activities on the Continent, Mr. J. H. Seidel man, accompanied by Albert Deane, sailed for New York, March 31.

Firm in the belief that the depression is over, and convinced that, "Two can live as cheaply as one," Louis Fischman, a member of the Home Office foreign department, joined the ranks of the benefit group. Mr. Fischman has just returned from a statement just before he left on his honeymoon, Louis remarked, "Marriage is a great institution." On behalf of his fellow co-workers, we extend to Mr. and Mrs. Fischman our best wishes for every joy and happiness.

W. B. Cokell, former manager of the Budget Department, has been named director of the consolidated Budget and Statistics Division at Home Office. This new department will handle all statistical work for the organization, which includes the work of the production, distribution (both foreign and domestic), theatre, and other departments.

Milton Kusell, branch manager of the New York Exchange, has been promoted to the District Manager of District No. 2, embracing the New York, Brooklyn, New Jersey, Buffalo and Albany exchanges. He succeeds J. J. Unger, recently named eastern division manager.

Jeff Lazarus, whose ten years as an advertising and publicity director have associated him with the nation's largest motion picture theatre circuits, has joined B. P. Schulberg's production staff on the Coast.
List of Paramount Offices Around the World

MARCH, 1932

AUSTRALIA

Manager: John W. Hicks, Jr.
Managing Director: Willum J. Clark
Assistant, General Sales Mgr: F. J. Greene
District Managers: Cables: PARAMOUNT

PARAMOUNT PRODUCTIONS, LTD, 84 Reesor Rd, Sydney, Australia. (Home Office for Australia)
PARAMOUNT SERVICE, LTD, 505 King St, Melbourne, Australia. (Home Office for Australia)
PARAMOUNT SERVICE, LTD, 441 Ann St, South Melbourne, Australia. (Home Office for Australia)
PARAMOUNT SERVICE, LTD, 117-119 Grove Park, Portico Rd, Adelaide, Australia.
PARAMOUNT SERVICE, LTD, 31 Charles Street, Wellington, New Zealand. (Home Office for New Zealand)
PARAMOUNT SERVICE, LTD, 137 Station St, Auckland, New Zealand
PARAMOUNT FILM SERVICE, LTD, 250 William St, Perth, Australia.

France, Belgium, Switzerland, Egypt, Algeria, Tunisia, Morocco.

GERMANY

Director: G. J. Schaeler, Gen. Mgr. Claude Laybourn
District Manager: North Germany

Cables: PARAMOUNT

PARAMOUNT FILM SERVICE, LTD, 280 Scheunenstrasse, Berlin, Germany. (Home Office for Germany)

GERMANY, D. A. (Hamburg, Berlin, Munich, Ruhleben, Berlin A. M.)

Director: G. J. Schaeler, Gen. Mgr. Claude Laybourn
District Manager: North Germany

Cables: PARAMOUNT

PARAMOUNT FILM SERVICE, LTD, 280 Scheunenstrasse, Berlin, Germany. (Home Office for Germany)

GERMANY, R. A.

Director: G. J. Schaeler, Gen. Mgr. Claude Laybourn
District Manager: North Germany

Cables: PARAMOUNT

PARAMOUNT FILM SERVICE, LTD, 280 Scheunenstrasse, Berlin, Germany. (Home Office for Germany)

FRANCE

Director: M. J. Messeri, Managing Director

Cables: PARAMOUNT

PARAMOUNT FILMS LTD, 1 Rue Mazarin, Paris, France.

FRANCE, ITALY, Turkey, Greece, Bulgaria.

GREENLAND

Director: J. E. Perkins
Managing Director:

Cables: PARAMOUNT

PARAMOUNT FILMS LTD, 91, Av. de Gracia, Barcelona, Spain.

E. F. Macintyre
Managing Director:

Cables: PARAMOUNT

PARAMOUNT FILMS LTD, 26, Via de las Armas, Madrid, Spain.

CHINA

Director: E. L. Tomlinson
Managing Director: Cables: PARAMOUNT

PARAMOUNT FILMS LTD, 26, Via de las Armas, Madrid, Spain.

Vladivostok, Shanghai, Singapore, China. (Home Office for China)

MEXICO

Director: E. L. Tomlinson
Managing Director: Cables: PARAMOUNT

PARAMOUNT FILMS LTD, 26, Via de las Armas, Madrid, Spain.


MEXICO

Director: E. L. Tomlinson
Managing Director: Cables: PARAMOUNT

PARAMOUNT FILMS LTD, 26, Via de las Armas, Madrid, Spain.

Greece, Crete, Athens, Kallithea, Patras, Salonika, Thessaloniki.

MEXICO, MEXICO

Director: E. L. Tomlinson
Managing Director: Cables: PARAMOUNT

PARAMOUNT FILMS LTD, 26, Via de las Armas, Madrid, Spain.

Tampico, Mexico City, Guadalajara, Celaya, Montevideo, Atacama.

MEXICO

Director: E. L. Tomlinson
Managing Director: Cables: PARAMOUNT

PARAMOUNT FILMS LTD, 26, Via de las Armas, Madrid, Spain.

Guatemala, Mexico City, Lima, Buenos Aires, Caracas, Havana, Rio de Janeiro.

MEXICO

Director: E. L. Tomlinson
Managing Director: Cables: PARAMOUNT

PARAMOUNT FILMS LTD, 26, Via de las Armas, Madrid, Spain.

Tampa, Florida, Cuba, Nassau, Bahamas, Key West, Key West, Miami, New York.

USA

Director: E. L. Tomlinson
Managing Director: Cables: PARAMOUNT

PARAMOUNT FILMS LTD, 26, Via de las Armas, Madrid, Spain.


CONCLUSION

Director: E. L. Tomlinson
Managing Director: Cables: PARAMOUNT

PARAMOUNT FILMS LTD, 26, Via de las Armas, Madrid, Spain.

MEXICO CITY, Mexico City, Guadalajara, Monterrey, Mexico City, Lima, Santiago.

MEXICO

Director: E. L. Tomlinson
Managing Director: Cables: PARAMOUNT

PARAMOUNT FILMS LTD, 26, Via de las Armas, Madrid, Spain.


MEXICO

Director: E. L. Tomlinson
Managing Director: Cables: PARAMOUNT

PARAMOUNT FILMS LTD, 26, Via de las Armas, Madrid, Spain.


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Director: E. L. Tomlinson
Managing Director: Cables: PARAMOUNT

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MEXICO

Director: E. L. Tomlinson
Managing Director: Cables: PARAMOUNT

PARAMOUNT FILMS LTD, 26, Via de las Armas, Madrid, Spain.

IT is with supreme happiness in my heart that I again speak to you in this fashion through the columns of your own magazine.

We have all gone through an inexpressibly difficult period, when incident followed incident, and climax topped climax, but never for an instant have I doubted the arrival of the moment when we would look back on all of that, and stand on the threshold of a new era which would be but the burnished reflection of those grand old times when our Paramount Foreign Legion traveled so far and accomplished so much that was worth while.

We are through the maze of doubts and wanderings: we know where we are, and even more decidedly, we know where we are going. Our spirit never died; we have never had misgivings; we have known our Organization to be too well founded not to withstand the shocks and buffeting. Our religion of Manpower was never an idle boast, for when the test came — the mightiest test we have ever known — it was Manpower that saw us through.

And so I want you to know how good it feels that those vibrant, zest-filled days are with us again. Nothing has altered save that we are seasoned, made more sure of ourselves, and have proven by our accomplishments through the days of stress and worry to be fitted for newer and greater responsibilities, now that we are again in the daylight.

I want this opportunity to record also the wonderful good fortune which comes to Paramount's International Legion in the appointment of John W. Hicks, Jr., to the office of Vice President of our Corporation. Known to you all throughout the world personally, you know him as the very embodiment of that indefatigable spirit which has so permeated our Legion in the past.

This period we have passed through has not found us unmindful of the accomplishments which have been wrought throughout the length and breadth of the Paramount Empire. Always in the past our Paramount Spirit has been an annihilator of distance: you have always been as close to us as our own minds. But if the stress period has done one thing — providing such a thing were possible — it has brought you all even closer to us. Distance has disappeared; your every exploit and accomplishment is known to us, and the deserving rewards are not far away.

So once again Greetings, my Friends: from this point we go forward to the New Greatness of Paramount's International Legion.
WE HOPE —

—THAT you’re as glad to see this publication back on a regular basis as we are.
—THAT you realize that the Paramount product line-up on the opposite page represents the finest ag- 
gregation of films that Paramount has ever announced.
—THAT the news in this issue, by way of translation and every other way, gets to the eyes and minds of as many Paramount Legionnaires as possible.
—THAT you all realize that the Paramount Spirit is abroad in the world, and more truly enthusiastic than it ever was.
—THAT you all know that Mr. Emil E. Shauer is right here at his desk in the Paramount Building at the Crossroads of the World watching the achievements of each and every one of you.
—THAT you all get an early look at "Song of Songs," the most magn-
ificent motion picture Marlene Dietrich ever made.

IF YOU DON’T, SOMEBODY ELSE WILL

In all of our editorial experience we’ve encountered a lot of funny, fan-
ny little stories devised and used for the purpose of trying to cajole news and contributions from the readers of the publication. Usually this caper has been used in house organs and or-
ganization magazines, such as "Paramount International News" has the duty to do.

All of that sort of thing has struck us as being particularly silly, and we’re not for it. We’re for the straight and unadulterated fact that we are here to publish such news as each and every one of you thinks fit for publication. My experience has shown me that when we are compelled to the belief that it is not worth the telling, and therefore not worth publishing.

P.S. We’ll let you in on a secret; we do possess the ability for stretching a little worth while news out over a lot of space without destroying any of the facts. Just you try and see.

OUR 1933 CONTEST DEDICATED TO PARAMOUNT

In past years we have dedicated our annual contests to personalities or to ideals; but our 1933 Contest is to be dedicated to one of the most important factors in our lives — our Organization.

It is therefore with a very definite sense of pride, even of reverence, that we pay tribute through our efforts to all that Paramount has meant to us in the past and to the still greater and finer things that it is going to mean to us in the future.

Our efforts in the 1933 Contest, already under way, can be our token of appre-
ciation to Paramount, and can symbolize Mr. Shauer’s faith in us all in asking that this Contest be not dedicated to personalities or to intangible ideals, but to the thing which we all know and hold close to our hearts . . . . . . . Our Organization — Paramount.

Anything that we in Home Office can do to help you in your efforts is yours for the asking. Merely call on us and we will respond.

WHILE THE FUTURE PRODUCT MARCHES ON, WE STILL HAVE MARVELOUS CURRENT FILMS WITH US

Our unrestrained enthusiasm for the future Paramount product is responsible for what you see on the opposite page. But, even so, we must temper that enthusiasm with a due regard for the outstanding Paramount pictures that are with us right now.

Despite the fact that Cecil B. De Mille will make three — yes, three — Paramount pictures for 1933-34, we still cannot overlook "The Sign of the Cross." Word on this notable picture floods in from all points of the compass, and in 98% of the communiqué the substance of the message can be put into this epochal sentence: "The Sign of the Cross" smashed the long-standing record of The Ten Com-
mandments!"

"King of the Jungle" is another pre-
cedent smasher. Every one of our of-
ifers reports that it is "The Greatest of all the animal pictures of the year."

Of course theChevalier picture, "A Bedtime Story" is just beginning to get around the world, and everywhere it is creating boundless.

"The Eagle and the Hawk" is an-
other of our current enchantments. It is the air-drama of them all, has a grand cast, and Fredric March’s performance alone makes it worth while.

As for "Paramount House," we ex-
pect tremendous things from this one. It has a marvelous cast, zippy action, bevies of beautiful girls and a wave of perfectly melodious music. This is the Production Department’s first major answer to our plea for music, Music and more Music, and it’s up to us to show our boundless appreciation.

We could go on in this strain for a long while. But we haven’t the space, so let us call your attention once again to Sylvia Sidney in "Jennie Ger-
hardt," Cary Grant and Benita Hume in "Gambling Ship," more waves of music and beautiful girls in "College Humor," Edmund Lowe and Nancy Carroll in "I Love That Man," James Young in 419" and Wil-
liam Hopkins, Jack La Rue and others in "The Story of Temple Drake."

So get enthused all you want to over the coming product, but don’t for an in-
stant forget that we have with us today the perfectly fine pictures that are making the still greater pictures of tomorrow possible of being made.

MEXICO — Noticia de última hora

Al reaparecer PARAMOUNT INTERNATIONAL NEWS, tengo mucho 
placer en enviar un saludo cordial a los colegas del mundo enterro y particu-
larmente a los de los países de habla españo1a y quiero trasmitirles una no-
ticia que demuestra nuestra fuerza in-
corruptible con el siguiente hecho: La 
pelicula, EL SINGO DE LA CRUZ, 
todavia no la hemos estrenado en 
Mexico por conveniencia de explota-
cion y estamos recibiendo una canti-
dad de súplicas para que se lance pronto, que nadie puede darse una cuenta de lo que viene. El funda-
mento de esta petición se basa en que precisamente en los actuales mo-
mentos de desempleo general en Mexico, se han decidido a eliminar las orquestas de sus cines, cosa que no habían conse-
guido hasta ahora y para lograrlo han tenido necesidad de desembolsar tan grandes cantidades, como lo siguiente:

Pagar 3 meses de sueldo y 20 dias por cada año de actuación de estas or-
questas y con la crisis tan fuerte, nece-
sariamente han tenido que conseguir 
relaciones, porque carecen del dinero indispensable para realizarlo y todos 
ellos están elevándolos memorables, 
para que estemos el SINGO DE 
LA CRUZ, pues tienen la seguridad 
absoluta, de que los rendimientos de 
esta película les cubrirá el déficit ac-
tu almente en caja.

Como verán por lo que acabo de 
relatar, comprenderán que los próximos estrenos de CHEVALIER, SILVIA 
SIDNEY, EL AGUILA Y EL HAL-
CON y otras películas, junto con el 
SINGO DE LA CRUZ, van a servir 
para salvar de la bancarrota a mult-
itud de empresas, que se encuentran 
en momentos desesperados y saldrán 
afanos de sus compromisos con nues-
tras películas, pues para nada confían 
en otras compañías.

Es un éxito tan grande y elocuente 
que nos enorgullece como Paramountis-
tas. Somos los salvadores de los ex-
hibidores, porque ellos mismos lo pre-
ganan y nuestros competidores están 
rendidos de los estrenos PARA-
MOUNT, porque los tenemos. ¡Tene-
os una perspectiva brillante!

— F. Saiso Piquer

GEORGE J. SCHAEFER
APPOINTED PARAMOUNT G. E. M. G. M. M.

Adolph Zukor announced May 25th the appointment of George J. Schaefer as General Manager of Paramount Publich Corpora-
tion and its subsidiaries. This 
appointment makes Mr. Schaefer 
General Manager of Paramount 
Pictures Distributing Corpora-
tion, Paramount Productions, Inc., and Paramount Interna-
tional Corporation.

Such promotion is of incalcu-
able interest to Paramount Le-
gionnaires the world over as it 
once again stands as proof of the 
important Paramount policy of 
promotion from within our own 
 ranks. Mr. Schaefer started with Paramount not so many years ago as special sales repre-
sentative, progressing through the posts of branch, district and general sales manager to his present field marshalship.

On behalf of Paramounts 
Throughout the world, Paramount 
International News felicitates Mr. 
Schaefer most cordially.
CHEVALIER, DIETRICH, WEST, WIECK, COWARD, COMEDY, MUSIC, LUBITSCH, NOVELTY, MAMOULIAN, SPARKLE AND DE MILLE; CHAMPAGNE
HIGH SPOTS OF NEW PARAMOUNT PRODUCT

Innate Modesty Precludes Inflation of Superlatives in Telling of Finest Line-up in All Paramount History

This is an important message: if you don’t read every word of it, the loss will most definitely be yours.

It concerns the Paramount product line-up for the season of 1933-34, and is to be announced to the entire film industry within the next few weeks. It is for this reason that we cannot give specific details, but we feel that there will be enough uncontrollable zest lost by the details that we have to make you gladder than ever that Paramount is still Paramount when it comes to a programme of world appeal. With which prologue let us proudly present the highspots (only) of Paramount’s new offering.

Music, romance, class and spark-ling production will define marquee casts of box-office worth, and fewer pictures with unhappy endings will be the dominating characteristics of the new programme.

There will be Maurice Chevalier in “The Way To Love,” the most genuine Parisian metro-music that star has ever acted in. He says so himself. Plans for his other pictures will be announced later.

THREE DIETRICH

As announced elsewhere, there will be three Dietrich Stories in the year. The first of these, “Song of Songs” has already been completed. The other two will be directed by Josef von Sternberg.

Noel Coward, author of “Cavalcade,” and many of the world’s greatest contemporary plays, will be represented by “Design For Living,” directed by Ernst Lubitsch and starring Fredric March, Miriam Hopkins and one other player yet to be selected. Mae West, who has flashed to world success with her first picture, “She Done Him Wrong,” will have three pictures in the programme.

A definite highspot of 1933-34 will be the American screen appearance of Dorothy Wick, whose work in “Maedchen in Uniform” won her a Paramount contract. We expect her to be, in all sincerity, one of the world’s greatest screen actresses.

Music, that joy to our ears, is coming from several straight-out musical pictures, one to be supplied by Charles Rogers, the producer. There will be music in the Chevaliers, the Mae West pictures, “Alice in Wonderland,” with a cast that will make this picture classic worthy of revival year after year; “Cloudy With Showers,” from the Broadway stage success; “Torch Singer,” with Claudette Colbert, who will sing; and also from the Marx Brother picture which is planned to get as near to the original formula of “Cooanuts” as is possible in this day and age.

THREE DE MILLES

This last observation calls to mind the first of the three Cecil B. De Mille pictures which will be announced here. It is the title of the initial picture, as dashing a piece of cinematic craftsmanship as you have ever seen. Not daring from the usual accepted angle, but because of its conception. The second De Mille picture, “The End of the World,” you can already begin looking to as “The Sign of the Cross” of 1940. It will be that big. The third De Mille picture will be “Four Frightened People.”

Of course there will be 65 pictures in the programme but at this juncture it is quite impossible to go into details concerning them all. You can understand and appreciate that. We’re here to talk of paramount properties.

That “Alice In Wonderland” we’ve already mentioned — that is going to be one of our most delightful. The trade paper records will reveal how every company fought for that property, but Paramount won out and we’re going to make it a picture of the year, and one of the films of the century.

There are terrific exploitation highlights in some of the new pictures. “The Search For Beauty” is a case in point, for this picture is expected to bring at least a couple of new personalities into Paramount’s line-up. “Years From Now” is another exploitable picture, and you’ll be hearing plenty about the campaign which has been started for this one.

We’ve tried to convey to you the fact that so far as Paramount is concerned, the days of the preponderance of amoral in their programmes are at an end. Of course there will be a certain proportion of these, but at the same time the new programme has been geared to accommodate a desirable proportion of good old-fashioned romance and adventure. Pictures of the type of “One Sunday Afternoon,” which we have every expectation of bringing back to the theatres those millions who liked the first motion pictures which made them feel good all over. “Forever and Ever,” with Claudette Colbert, is another Paramount promise, and we can certainly tell you that in the uncut state, are pictures of this type also.

BIG NAMES

We could probably go on and on in this strain, for after all one has a wealth of material to talk about when one has 65 pictures for a subject. But the glamorous details will come to you in due course. We merely want to give you the chief Everest tips of the programme and to assure you that we still have the great personality line-up — both of players and directors — in the entire industry. Already we have spoken of Maurice Chevalier, Marlene Dietrich, Mae West, Dorothea Wieck, Ernst Lubitsch, Cecil B. De Mille and Rouben Mamoulian.

And just remember how we can go on from there: Claudette Colbert, George Raft, Helen Twelvetrees, Charles Laughton, Fredric March, Miriam Hopkins, Clive Brook, Gary Cooper, Wynne Gibson, Bing Crosby, Cary Grant, Sari Maritza, Herbert Marshall, John Barrymore, John Boles, Charles Laughton, Richard Arlen, Kathleen Burke, Sylvia Sidney, Sir Guy Standing, Alison Skipworth, Charlie Ruggles, Bennita Hume, Edmund Lowe, Jack Oakie, Jack LaRue, Buster Crabbe, Adrienne Ames, Brian Aherne, — and ever so many more. To say nothing of the Marx Brothers for good measure.

As these lines are written, Marlene Dietrich is in Germany enjoying a well-earned vacation, following her splendid work in “The Song of Songs,” which picture has already been previewed by New York and acclaimed a rare dramatic treat.

But before she left Hollywood, Miss Dietrich did something to gladden the hearts of all Legonnaires: she signed a new Paramount contract calling for a minimum of two additional Paramount pictures, both of which will be directed by Josef von Sternberg.

We picture above Miss Dietrich with the director who has helped make her world famous. The scene was at the special banquet Rouben Mamoulian tendered Miss Dietrich the evening before she left for Germany.

GOOD “DIETRICH” NEWS FOR US ALL

As you see in the illustration, Paramount International News (PI) was one of the first to re-announce the new Dietrich pictures.

“KING OF THE JUNGLE” WINS ITALIAN GRAND PRIZE

Word comes from Amerco Abaco’s Italian Division to the effect that “King of the Jungle” has been awarded the grand prize at the Milan Exhibition of Motion Picture Arts, winning over picked American and European entries. This victory is comparable to the one gained by “Dr. Jekyll and Mr. Hyde” at Venice last year, and in next month’s issue we hope to be able to reproduce the parchment of merit, should it arrive from Italy.

Great work, Italy!
The Sun Still Never Sets

HEMOS VUELTO A LOS BUENOS TIEMPOS DE LA PARAMOUNT

Este encabezamiento compendia el mensaje del señor Shauer que aparece en la página del lunes de Paramount International News—Excelente cosa es que men-
sajes tan llenos de legítimo entusiasmo vuelvan a difundirse por el camino
paramountista — Y en la segunda página el señor John W. Hicks, Jr. esboza el plan para el próximo
Ventas, que se efectuará durante el segundo semestre de este año como
homenaje a las exímias dotas de dirigente del señor Shauer — Muy
adecuado a la ocasión es la vuelta a los buenos tiempos coincida con la produc-
te de las mejores de cuantas nos han adornado la his-
toria de la Paramount — En otra página damos un cuadro proviso-
rial de las principales afluencias pa-
ra la nueva temporada (de los títulos de las cuales se enviara a los
ustedes traducción a la brevedad pos-
ible); observamos que aparecen al-
una de Chevalier, tres de la Diet-
rich, dos de Cecil B. de Mille, en comparación con otras no menos
notables — Hablemos un poco de la
actualidad: "Casa Internacional"
("International House") es un
magnifico producto americano de
Hércu-; "El Águila y el Halcón" ("The
Eagle and the Hawk") se eleva a la
misma altura en nuestras salas de
"(Alas" (Wings)); el film de
Maurice Chevalier, "El Soltero Ino-
cente" (A Bedtime Story) es de
rocío de música, de gracio y de
ingenio — Continuamos siendo la
máxima entidad de la cinematogra-
ña, y lejos de permanecer estacio-
narios, adelantamos más — Josef
von Sternberg dirige dos películas
de la Dietch para la nueva tem-
porada; esperamos que encuen-
tarán una película a la próxima
producción Paramount — Recom-
endadnos a ustedes con todo ahin-
co que usen la más correcta de las
noticias; de lo posible nuestro
en el nuevo orden de cosas haremos
uso más frecuente de tan valioso
símbolo, así como el lema "Si es
un film de Paramount, lo es mejor
del programa" — Paramount Interna-
tional News, que aparecerá mensual-
mente, a ustedes con toda
regularidad, lo mismo que antes
se les enviara Paramount Around
The World. No olviden que también
las pertenecen; con lo cual las deci-
mos que son noticias de ustedes y
más noticias de ustedes que cumpre
noticias de ustedes lo que necesita-
mos, desamos y pedimos — Si desea-
ran lanzar un reta parcial a alguno
whether de los escritores
Shauer y Hicks en el original,
no desatendan nuestro consejo y
háganos traducir cuanto antes. En-
tierran enorme importancia para
ustedes, y derivarán de ellas abun-
dantes estímulos. Quedarán con-
vencidos más que nunca de que la
Paramount es la más representativa,
la más sólida de las editoras cinema-
tográficas — En la próxima edi-
dición habrá nuevas noticias,
tanto, nos lisonjeamos con la seguri-
dad de que la reaparición de su re-
conocimiento será para ustedes
motivo de satisfacción.

WIP LEVEN WEER IN DEN GOEDEN, OUDEN, PARAMOUNT TIJD

Dit opschrift weerspiegelt de strek-
king van het Internationale Nieuws-
bericht voor Paramount van den Heer
Shauer, hetwelk op de voorpagina van
dit nummer verschijnt. Het doet ons
goed zijn van geestdrift tande-
nde woorden in ons blad te zien. Op de
de tweede bladzijde ziet de Heer John W.
Hicks Jr. het cuntsen uiten, dat de
tweede helft van dit jaar zal sieren,
as blijk van appreciatie voor de wijze,
waarmee de Heer Shauer ons in alles
voorgaat.

Kortom, we leven wederom in den
goeden, oude tijd en daarom verdient
het bijzondere aandacht, dat Par-
amount als vanouds nog steeds de aller-
beste films in omloop brengt en voor
ons en ons publiek maakt.

Elders in deze editie vindt U een
lijstje van de vermeldelijk van
vervuldigden films. De titels deze films
zullen binnenkort in een van onze
uitgaven verschijnen. Deze
lijst, zo ziet U, bevat tev-
minst een Chevalier film, drie Mar-
lene Dietrich producties en twee Cecil
B. DeMille filmswerk, alsmede een
aantal zeer belangrijke films.

Van deze producties voor het
komende seizoen noemen wij: Interna-
tional House, een schitterende muzikaal
film, The Eagle and The Hawk, een
sensatiewekkend als onze vorige film
Vleugels' en de oor.Jeuke Chevalier
film A Bedtime Story, welke reeds in
circulatie gebracht zijn.

Het lijkt ons overbodig te herha-
len, dat Paramount nog steeds als leider
dier industrie den toon aangeft en dat
we stonds een massaal publiek van

Josef von Sternberg zal twee
dere komende Dietrich films regisseren.
De Marx Brothers hebben een klacht
in de films van het seizoen.

Wij geven U in overweging het
handelsmerk van Paramount te gebru-
iken. Het dagelijks Richard's Circle. In
t'ervolg zullen wij meer dan ooit
van ons handelsmerk gebruik maken;
ook van onze welbekende leuze:
Als het een Paramount film is, is het
het beste voorstelling in de stad.

Paramount International News zal
regelmatig verschijnen; U ontvangt
het eens per maand, evenals vroeger
(continued on Page 5).

ANOTHER HONOR FOR TOM D. COCHRANE

One of these days we hope to
be privileged to give all of the
honors which have been con-
ferred on the Rising Sun Na-
tion’s own A-listed Son, Tom D.
Cochrane, in the way of cita-
tions, decorations, perorations and
diplomas.

However, to our way of thinking,
should give him as much pleasure
as his recent election to the
Presidency of the American Club
of Japan, which is really the
outstanding honor which can be
paid to a foreigner in the land
of his profession’s adoption.

We know that we are seeing the
sentiment of the entire Inter-
national Legion of Paramount
when we congratulate Tom on
behalf of you all.

Congratulations also to J. W.
Piper, Paramount’s manager in
Tokyo, who was at the same
time elected Treasurer of the
Club.

July will bring Jerry Sussman
back from Africa on a visit to
Home Office. He is at the pres-
tent time travelling by way of West
Africa, the Continent, and Eng-
land and should have some pretty
tall stories to tell when he gets back.

Incidentally, he has done fine work
out there on the great African veld.

All Home Offices were sorry to see
Gus Schaefer leave, for he was pretty
cheerful around the place while he
was here. He goes back to much dif-
cult work and the handling of situa-
tions calling for a great deal of diplo-
mary and tact. The best wishes of the
e nte organization are with him, not
only in this work which he is under-
taking, but in sympathy with the great
loss which he suffered just before
leaving Germany and reaching New York.

Paramount is still the
greatest name in Motion
Pictures.
Paramount ar forfarande det ledande namnet inom Filmindustrien.

Six days a week, and fifty-two weeks of the year, letters go out from New York to the more than 1,000 Paramount employees in these letters. Certainly not the execs—these letters are addressed to the thousands of Paramount girls as you'd want to see, but now they have only been known to you as initials; but now we're going to some more identifiers.

It's probably hardly a secret that "S" on Mr. Shawer's letters signifies Ann LeVine, who has seen much Paramount history written. "ES" is Edith Sulpher, who is Secretary to Mr. Hicks. "CM" is Mildred Chareika, who has taken direction from Mr. Wolmar for a number of interesting years. "PG" is Paula Greenwald who typed her way through much perplexing literary material as secretary to Albert Deane. "PH", another Paula, is Paula Halperin, secretary to Langi Laran, and Norman Cohen. "RS" on Charles Gartner's correspondence denotes Linda Salserber, who is a few Spanish words added to her secretarial duties. "FS" on Lawrence P. Flynn's shipping list, transportation letters indicates the initials of Sara Freedman, another Home Office secretary who has had a love affair with the world's geography. "IL" is Lucille Larrick, secretary to Mr. Wark, whose specialty is each and every Latin American country, "RS" is Robert Stein, who pays meticulous attention to the correspondence of Latin America, responsible for all Paramount International Corporation orders reaching their destinations.

A highly capable bunch of young ladies and all playing their parts in the great Progress Cavalcade of Paramount's Foreign Legion.

YOU ONLY KNOW THEIR INITIALS

Paramount Around The World. It's even more so, of all the events, since a few days ago it was the opening of the Paramount Studio in Hollywood. They are pictured above with their daughter and Mr. Shidmizu in the center background.

Enroute back to Japan, Messrs. Y. Tamura and S. Shimizu spent a few days in the Paramount Studio in Hollywood. They are pictured above with their daughter and Mr. Shimizu in the center background.

CI CONGRATULIAMO CON VOI PER "IL RE DELLA JUNGLA"

Siamo felicissimi di poter inoltre all'organizzazione italiana le congratulazioni del sig. Shauer, sig. Hicks, degli altri dirigenti alla sede di New York per il grande successo ottenuto alla Fiera di Milano con "Il Re della Jungla". Fur vero un'ottima prova del buon giudizio del sig. Aboh in aver scelto proprio questa pellicola, che la signorina Minelli saprà apprezzare di quest'occasione per darne al film tutta la pubblicità che si merita.

Here's the cover of a pep-filled magazine. It's the publicized spirit of the boys and girls of the Gauchos organization of Argentina, where the Paramount pictures are really mighty to the call of their leader, Fred W. Lange. If we accept the contents of "Los Gauchos" as proof—and this we gladly do—then the Paramounters of the Pampas are going to make tough reckoning for the rest of the world in the 1933 Contest.

1. Paramount International News
2. Page 5
3. (continued from Page 4)
4. Paramount ar forfarande det ledande namnet inom Filmindustrien.
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11. CI CONGRATULIAMO CON VOI PER "IL RE DELLA JUNGLA"
Exploitation is Making the Wheels Spin Faster

DRAMATIC "SIGN OF THE CROSS" EXPLOITATION IN AUSTRALIA

With recollections of the marvelous exploitation done on "The Ten Commandments" many years ago still ringing in their ears, the Australian Blue Ribbon Legionnaires, under the inspired guidance of Managing Director William J. Clark determined that all records would topple before the onslaught of "The Sign of the Cross". He mustered his super-exploiters headed by the Director of Exploitation John E. Kennebeck, and called for a campaign which would dazzle the nation. He didn't have to call very long. First major stunt evolved was the plan for sending the actual chariot ridden by Fredric March in the picture on the 500-mile outback route between Sydney and Melbourne. Preceded by a modern chariot—a automobile—bearing Exploiter Tom White, as advance agent, interviewing mayors and town councilors, this cavalcade traversed the country, making scores of sensational town stops to terrific publicity, and finishing up in Melbourne at the end of three weeks of tumultuous journeying before a crowd numbering tens of thousands. In that city, Len Peulee, in charge of publicity and advertising at Paramount's Capitol Theatre, was responsible for the terrific reception.

The whole campaign stirred the entire country, and yet this stunt was but one of many scores promoted by the untiring efforts of those Blue Ribboners of Australia.

Later will come equally inspiring reports from Stanley N. Craig and Frank Kennebeck in New Zealand; from John A. Groves, Andre and Olsen and S. G. Robin- son in Java; and Paul Verlayne in the Straits Settlements, all of whom cut exploitation for breakfast every morning, practicing it all day long, and dream of it through the tropic nights.

Paramount es aún la primera en la cinematografía.

A Paramount è ancora la primeira na Cinematografia.

JAPAN'S MAGNIFICENT PUBLICITY GES TURE WITH "MADAME BUTTERFLY" PROPS CONTRIBUTES TO FILM'S SUCCESS

When Tom D. Cochrane and J. W. Piper, those two super-smart Paramounters of the Rising Sun territory, got their first glimpse of the Japanese superimposed version of "Madame Butterfly," they sent the speediest cable yet to cross the Pacific voicing their demand for a consignment of actual studio props used in the making of "Madame Butterfly." The studio was only too happy to accede to this request and within a few days a fast passenger steamer was carrying a number of big crates across the Pacific to Tokyo. Every piece of material was authentic and had been used in the picture and when Messrs. Cochrane and Piper opened the crates they let out several whoops of joy. The material was subsequently divided between several of the largest department stores in Tokyo where it was not only used in the windows (as in the Mitsukoshi Store, depicted above) but also inside the stores in the form of gallery displays. Subsequently the material was routed through the country along with the picture and has been largely responsible for the terrific success of the picture. In conformity with the request from the studio, the material has since been returned to Hollywood.

THE BULLDOG DIVISION'S DAZZLING EXPLOITER

In London the millions who know Paramount's Carlton and Plaza Theaters as the hubs of cinematic activity, know these facts because of the exploitation par-excellence which has been introduced in their behalf by John Armstrong, director general of advertising and publicity for Paramount's theaters in Great Britain and Ireland.

We have seen many examples of Mr. Armstrong's indefatigable work and can readily understand his confidence in the British film public's appreciation of the Paramount Trade Mark. This symbol, and the line indicating "A Paramount Picture" are never overlooked from any piece of advertising and publicity by Mr. Armstrong, whom we have pictured at Paramount.

SIAMORITONATI ALBUONO TEMPI DELLA PARAMOUNT


Non vi dimenticate d'usare quanto più possibile la marca della Paramount; nel nuovo ordine delle cose faremo uso più frequente di un simbolo così valoroso, così pure del lemma "Se è un film Paramount, è il migliore del programma".

"Paramount International News" che apparirà mensilmente, vi sarà spedito con tutta regolarità come nel passato quando si pubblicava "Paramount Around the World". Non dimenticate che s'apparriete, ed è per questo che abbiamo bisogno, desideriamo e vi chiediamo notizie di voi, vostre nuove, ed ancora notizie di voi!

Se desiderate sfilare qualche territorio particolare, mandate il vostro biglietto di visita colla sfida; faremo noi da patrini in questo duello amichevole.

Dopo più d'un anno d'aspettativa, la Paramount s'infila alle maggiori compagnie di distribuzione, ritorna in Jugoslavia. Il Sig. M. G. Jordan si è dichiarato contentissimo di ciò, ed il suo entusiasmo ci fa credere che ed i suoi marcarono un passo di marcia così forte, che gli altri territori dovrebbero fare grandi sforzi per non restare indietro. Questo è lo spirito che ci rende invincibili. E la prova che siamo ritannti ai buoni tempi.

Che stupendi risultati che potremmo dare di "Il Segno della Croce", solo la mancanza di spazio ce lo impedisce; e senza dubbio l'esito del 1933.

Vi assicuriamo d'una maniera categarica che "The Song of Songs" è il colmo delle produzioni Dietrich. Se incontrate delle difficoltà nel leggere i messaggi originali dei vigg, Sauer e Hicks, non tardate a farli tradurre al più presto possibile. Sono d'un'importanza enorme per voi, e ne derivate abbonandoli stesso. Siate convinti più che mai che la Paramount è la più grande, e la più solida delle compagnie cinematografiche.

Nel prossimo numero pubblicheremo altre novità e nel frattempo chiediamo colla certezza che la riapparizione della nostra rivista Paramount sarà per voi un motivo di soddisfazione.

OES RESPONSIBLE FOR EXCELLENT PUBLICITY

Several times a month the Scandinavian mail brings to our desk a large and weighty package of Danish, Swedish, Norwegian and Finnish magazines and newspapers. This printed matter constitutes some of the most effective Paramount publicity stories and picture placements that we encounter in any part of the world and the bulk of it is due to the splendid publicity work done by Ingvald C. Oes. We wish all of those involved in this work known to Paramounters, whether passing the rounds in Home Office, goes out to Hollywood where it is inspected with great interest.
HOW WE CAN HELP

On this page you will see outstanding evidence of how Hollywood Studio cooperation has helped several territories magnificently. Their loan of several tons of studio properties from “The Sign of the Cross” for England, Australia, South and Central America and Europe has aided distribution, exhibition and exploitation of the picture enormously in those territories. The studio’s cooperation in loaning Japan many of the original properties used in “Madame Butterfly” has likewise produced glittering dividends in the Land of the Rising Sun.

The Studio stands ready and willing to offer similar assistance on other pictures whenever it is felt that this practice still retains the warm flavor of practicability. Let New York know your needs, and word will go swiftly to Hollywood. But don’t let us overplay our hand!

ACTUAL CHARIOT LEAVES SYDNEY FOR TREK

Widely publicized throughout the world was the piece of exploitation work engineered by the exploiters of the Blue Ribbon Bench of Australia whereby the actual chariot used by Fredric March in “The Sign of the Cross” was despatched overland from Sydney to Melbourne, and subsequently to many other inland cities, covering a distance of more than 1,000 miles. At right is the chariot starting from Sydney; at left, the display of other properties actually used in the picture, in the lobby of the Prince Edward Theatre, Sydney, where the picture had completed a season of five weeks at the time of the last advice.

WORLD JOURNALISTS MEET DOROTHEA WIECK

Correspondents representing over a score of foreign publications greeted Dorothea Wieck, glamorous new Paramount star, at a luncheon in Hollywood recently. Standing, left to right: Mose, Borosque, “Antonia” Bowen-Aires, Polansky, Davidson, “Ecua”; Chile, Louis Gumpel; Hayden, British publications; and Ruby. Seated, left to right: Mr. Souto, “Cinema, Rio de Janeiro; Miss Foster; Dorothea Wieck; Messrs. Garcia, Spanish publications, and Souto.

A SMASHING THEATRE FRONT IN STOCKHOLM, SWEDEN

Carl P. York, leader of the Paramount Vikings of Sweden, Norway, Denmark and Finland, decided that “The Sign of the Cross” should be exploited on a grand scale comparable with the theme of the picture. His opening breedado was the China Theatre, Stockholm, and we give you above a picture of the magnificent attraction compelling display which he and his stalwart Svedes started to the outside of the theatre. If this isn’t smashing exploitation you had better tell us what is!

“SIGN OF THE CROSS” CHARIOT IN JAVA

The famous vehicle which Fredric March rides in the Paramount epic attracted much attention in Bandung, Java. In back of the “Sign of the Cross” chariot, standing, are A. Olsen, Paramount Manager in Batavia, and F. Bose, exhibitor.

VOLTAZ OS BONS TEMPOS DA PARAMOUNT!

Esta epígrafe sumariza o pensamen-
to de Mr. Shauer numa mensagem es-
tampa à primeira página do Para-
mount International News... Esta men-
sagem, cheia de esperança e inspiração
vai despertar grande entusias-
mo na nossa organização através
do mundo... Na página 2, Mr. John W. Hics, Jr. faz um elogio do nosso pr-
óximo Concurso de Vendas, a ser lançado
no segundo semestre deste ano, o qual é
apresentado num gesto de entusiasmo
pela suprema liderança de Mr. Shauer.
...Os bons tempos da Paramount estão
ningo contudo, e nada mais natural
que a nossa marca provê agora
melhores filmes, melhores historias de pro-
ductora... Em outra secção encontra-
reis um elogio do nosso moderno pro-
grama (cujos filmes serão breve tradi-
zados e enviados ao vosso território),
na qual se enfilam um filme de Che-
valier, tres de Marlene Dietrich, duas
 produções de Cecil B. de Mille, e mui-
tos outros filmes de reconhecido valor.
... Mas tende desde já em vista: “In-
formal House”, é uma magnifica
produção musical; “The Eagle and the
Hawk” tem todas as qualidades de “Asas” e mais que aquele filme não
podia ter; “Beija para Todos” (A Bedtime Story), a ultima de Chevalier,
e um filme musical e comico e digno
do seu autor... Lambil-hos-vo
e que somos ainda os maiores produc-
tores de filmes e daqui para deante o brilho da
nossa marca será cada vez maior.
... Josef von Sternberg dirigira duas pro-
duções de Dietrich para esta temporada.
... Os galhofeiros Marx Brothers
concorrerá com uma grande comedia
para a programação deste ano,...
...E do vosso interesse, como do nosso,
que useis sempre que for possível a
marca da Paramount, assim como
sua divisa: “Se é um filme Paramount
é o melhor do programa”. Paramount
International News será agora por
leu, publicado regularmente; rece-
e-o tê-lo-ões todos os meses com a mesma
regularidade do antigo “Paramount
Around the World”. Como outrora,
queremos que façais deste órgão o seu
orgão, o que quer dizer que esperam-
os nos mandeis regularmente noticias
dos vossos departamentos, e de vez
em outros territórios, casos eles se aban-
lam a tal... Isso demonstra que o nos-
so passado vivido de rigor os agra
e e atrae a sua lua!...Com muito
alto gostar iniciaremos as bases do “du-
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azer de padrinhos dos desfilantes.
Greta Garbo Acclaims "The Song of Songs"

One of the outstanding tributes paid "The Song of Songs" to date is the fact that Greta Garbo, immediately she returned to Hollywood, dropped her customary veil of secrecy and paid a visit to the Paramount studio for the purpose of seeing the Marlene Dietrich triumph. She was the guest of Rouben Mamoulian, director of the picture, while at the Studio.

Gretas "The Song of Songs"" zum Abdruck zu bringen. Es war uns nur möglich, auf einer anderen Seite einen Auszug der enthusiastischen Pressestimmen zu veröffentlichen. Wir werden in nächster Monate soviel wie möglich über diese amerikanische Filmsensation berichten. Auch die Ueberzeugung heraus, und unser Herz singt dabei, können wir sagen, dass "Das Lied der Lieder" der Schlusszettel der aller Marlene Dietrich Filme ist. "Solllen Sie Mr. Shauers und Mr. Hcks' englische Botschaften nicht verstehen können, so zögern Sie nicht einen Moment, sondern verlangen Sie sofort eine Uebersetzung, denn die Leitartikel sind von kolossaler Wichtigkeit und ein volles Verständen macht sie für jeden Paramount- oder Micks- Wertvolle, da sie einen jeden über die Schicksale derjenigen, die in unsere Gesellschaft nicht weckt noch, sondern nach wie vor die Führung der internationalen Filmindustrie hat. Im nächsten Monat werden wir noch ein bisschen Zeit haben, dass Sie sich mit uns freuen, the Paramount Hausorgan wiederzusehen.

Les Anciens Beaux Jours de Paramount Nous sont Revenus

Ce titre est la somme totale du message des M. Shauer publie en page du Paramount International News. C'est bon d'entendre de nouvelles mesures de partages dans le monde. Et, en page 2, M. John W. Hcks, Jr., décrit le Concours de Vente qui embellira le second semestre de cette et de l'année dernier. Le Conseil de notre appréciation pour la superbe manière dont M. Shauer nous avons. Les Pays-Bas sont revenus et il n'est pas juste que cette occurrence que nous productions les plus grands films dans les annales de Paramount. A une page, on trouvera une liste provisoire des principaux films du programme de la nouvelle saison - on les traduir pour vous aussi, que possible et que la liste comprend un Chevalier, trois Trois, deux productions de Maurice R. Day et deux de M. Hcks en anglais, prenez votre avis et faites du potin pour qu'on est furieux. Nous pouvons vous dire de plus que Paramount sera l'un des plus solide Compagnie dans toute l'industrie cinématographique... D'autres mesures nous vous aurez le mois prochain, et nous espérons que vous vous réjouirez de voir votre magazine Paramount remis en circulation.

Den Gamla Goda Tiden

Har En Igen Sager

Paraumt

Detta är titeln över en hopsamman-
ning av M. Shauers budskap på förra
sidan av Paramount Internationella
Nyheter... Det är glädjande att se
att detta inspirerade budskap nå världens
flertalet ansåker... På en bokstav skriver M. John W. Hcks, Jr. gjort ett utkast
af en forslingsprisvärld som skall
rapporteras i tre drag. Sommaren till och med en som ett protokoll på uppskattningen af M. Shauers ansångiga ledare...

Den gamla goda tiden är här igen och Paramount till att rätta Paramounts största slags-

erfler... på en annan sida är ett tillfället utslag af de viktigaste fil-
men från det vilja bli övertyg för ett fortsatt mött, och märk väl att listan innehåller en
Chevalier film, tre Trois, två Cécil de Mille produktioner och några andra filmer... Men glöm ej de allara-
dan inspelade, "International House" - "The Eagle and the Hawk" är lika storad som "Wings", den ny studium Maurice Chevalier filmen "A Bedtime Story" är spridande glad med musik och komedier...

Vi åro fortfarande de

ledande organisationen inom filmvärlden, och vi kommer att bli ännu större... Josef von Sternberg kommer att inscensata två av Marlene Dietrichs...

Maurice Brothers kommer också med en film denna nya säsong... Vi beder er att använda Paramouts trade-mark så ofta som möjligt; under dessa nya förhållanden komma vi att använda denna värdefulla symbol, lika mycket som slagsorden: "Det är en Paramount film så är det den bästa i världen." Vi har stort stort behov af det... Nyheter komma att utgivas regelbun-

nere; vi kommer att få den en gång i månaden, eller som - Paramount Around the World. Och det är lika mycket egen publikation som de förare var, vilket menas att vi kommer att göra allting att vara hjertig nynet om er, och Er er!

Det om är någon särskild plats som vi skulle önska se ha sin individuella pristavlan, giv oss en utmaning för publikationen. Vi vill sekundera i denna värnskapliga duel... Under de sista åren har Paramount precis som andra filmföretag från andra landskap,vir från den Jugoslaviska marken.

Vi har nu öppnat med pukor och tumtomma, och ochtysning av Ernst F. Jordon uttrycker sin stora glädje över att denna marknad åter är öppent och hans sten har gått på hårarg för att erövra nya områden. Några tidigare energisk utveckling kan ej tillbakahållas. Detta om något är bevis på att den gamla goda tiden är här igen... Vi vill resulterat vi skulle kunna trycka om "I Korsets Teeken" om vi bara hade ut-

trymme. Underbara resultat har blivit upptäckta av M. Hcks, som aldrig mer

mer trycka allt som vi möjligtvis kan finna plats för från mäns till mäns.

Den filmen är utan tvivel en stor sensation... Med den största övertygelse och från en tidningschef... Vi kunde hoppas på att "The Song of Songs" är den finaste film som Marlene Dietrich någonsin gjort både här i Amerika och i andra länder...

Om ni inte kan förstå M. Shauers och M. Hcks budskap på engelska vi glada att sända en oversättning De är oerhört viktiga och inspirer-

... De vill övertyga er mer än någon att Paramount är det största och mest livskraftiga bolag i hela filmindustrin... Mera om detta nästa män,

och vi hoppas att ni är lika lycklig att Paramounts tidsskift är i marknaden igen — som vi äro!
FROM ALL POINTS OF THE COMPASS COME TIDINGS OF PROGRESS

A month ago I was very happy to be able to give you, with all sincerity possible, a message which told of the return of those Grand Old Times which meant so much to all of us. In the thirty days which have elapsed since that message much has transpired to substantiate the statements which it contained. And by “much” I mean actual, concrete happenings which are infinitely more forceful than mere words can ever be.

First of all there has been the opening meeting of the three-chaptered 1933 Convention, held at the Waldorf-Astoria Hotel in New York City, and productive of the finest and sincerest degree of enthusiasm that I have ever seen at any similar meeting. Held under the direction of General Manager George J. Schaefer, this conclave produced a manifestation of the Paramount spirit which is so symbolic of the future greatness of our organization that I am made happy beyond the power of description.

Then there have been reverberations of other punch-filled Paramount meetings held in several parts of the world, as set forth in the messages from Messrs. Souhani, York and others contained in the current issue of our magazine.

There was also an event at the New York Convention which exemplifies the existing Paramount Spirit about as perfectly as the job can be done. The true story was told of one of our branch managers, who because of his recent successes was offered a princely salary and greater responsibilities by one of our competitors. His response is summed up as follows: “I have been with Paramount a long while, and if I’m as good as these other people seem to think I am, then I want more than ever to stay with Paramount, because my turn for progress will come even quicker with them than with any other company.”

There’s a spirit that you just cannot quench. And I find it repeated in so many spots throughout Paramount’s International Legion that I just know beyond all question of doubt that we are forging ahead so rapidly that our aims of greatness in the past will be but mediocre compared with what we will now accomplish under the new supercharged wave of energy and belief that is driving us along.

I see this in the great reports rolling in from South and Central America. All of the Continent of Europe is zest-filled to the limit. The honored distinction of Carl P. York’s knighthood at the hands of the King of Sweden is a precious example of the esteem in which members of our organization can and are being held. The news from the Orient, the Far East, Australia and India likewise has a powerfully heartening tang to it. And of course the Grand Old Bulldog Division is hitting resoundingly on all cylinders.

If ever indelible progress were being written, you boys and girls, men and women, of Paramount’s International Legion are writing it in “This Day and Age,” and I am supremely grateful to you for your unflagging efforts for, and undeviating loyalty to Paramount.

The RED-BLOODED VIKINGS ARE WHOOPING IT UP

Busy delivering powerful results for fifty-one weeks and four days of the year, the Viking Division of Sweden, Norway, Denmark and Finland uses the remaining three days for a punch-filled convention under the direction of Carl P. York. The 1933 edition of this inspiring event took place at Helsingfors recently, and following its conclusion, Mr. York cabled Mr. E. E. Shauer and Mr. John W. Hicks, Jr., as follows:

PARAMOUNT SCANDINAVIAN VIKINGS AFTER CONCLUDING CONVENTION HELSINGFORS WHERE NEW PRODUCT WAS ANNOUNCED ARE CONFIDENT PARAMOUNT ORGANIZATION CONTEST FOR REMAINING HALF THIS YEAR WILL BE GREATEST IN OUR HISTORY STOP ALL DELEGATES CONVEY MOST CORDIAL GREETINGS TO YOU BOTH.

VIKINGS TAKE WINGS!

The plane pictured above is the one in which a group of Paramount’s Vikings zoomed into Stockholm after their convention. The cut was made from a post-card addressed to Mr. E. E. Shauer, on which the following message, written en route, appeared:

Dear Mr. Shauer:
Six Paramount Vikings have just left the shores of Finland and are now comfortably seated in this plane about 2,000 feet above the Baltic Sea. In two hours we arrive in Stockholm. Greetings to you and Mrs. Shauer from Carl P. York
Eric Peterson
Harald Frost
Erling Erikson
Paul Lundberg
Ingevid Orz

The plane is a 12-passenger transport of the Scandinavia Air Express Route. Widespread publicity to the

SOUTHWARD BOUND! Jerome P. Sussman, lately returned to Home Office following his important year-long survey in South Africa as special representative, is now en route to Mexico where he will spend some time in a similar capacity.

Saul Jacobs, with a record of splendid work in Home Office over a period of several years as a member of the Service Department, sailed July 8th for Panama, where he will serve as a special sales representative in Central America and the Northern republics of South America under the direction of John B. Nathan, general manager of those territories.

We wish both men every success in their new assignments.

The trip of the Paramounters was published in the Finnish newspapers at the time our Flying Vikings left Helsingfors on this trip.

Paramount ar fortfarande det ledande namnet inom Filindustrin.

[Signature]
THE MESSAGE . . . of . . .
Mr. John W. Hicks, Jr.

that you read in this particular space last month will bear immediate re-reading in view of the stirring New York Convention statement which you will find on the opposite page. . . . Our Contest for the latter half of 1933 is destined to have a terrifically important bearing on the future destiny of the Paramount organization. So please get back to that message again for a few precious minutes, bearing in mind all that it stands for.

MARVELOUS PRODUCT

In case you miss it anywhere else, Paramount Sales News, issue of June 27, carries a wonderful and comprehensive line-up of the Paramount product for 1933-34. Paramount Sales News is the weekly publication issued by Paramount Pictures Distribution Corporation, and is chockful of news and enthusiasm.

PARIS, JUNE 13

The above date saw a sales convention, embracing delegations from all of Central Europe and the Baltic countries held in Paris under the direction of Mr. Gus Schaefer. We can well imagine that it was a spirited and enthusiastic affair, with a terrific amount of good work accomplished — but where are the photographs?

EUGENE J. ZUKOR IS SPECIAL REPRESENTATIVE OF PARAMOUNT INTERNATIONAL CORPORATION

We are proud and happy to be able to introduce to you Eugene J. Zukor, who brings to his post of special representative of Paramount International Corporation a wealth of experience gained not only in the various departments and ramifications of our organization, but also gained in many parts of the world.

In his years of experience in the Theatre Department, Mr. Zukor has paid several visits to Europe. He knows intimately the Paramount theatre business in Great Britain and on the Continent of Europe, and one cannot know theatre business without knowing a great deal about sales and distribution.

It is our expectation that a great many International Legionnaires will have the pleasure of meeting Mr. Zukor in person in the very near future.

SWEDISH KING'S HONORING OF CARL P. YORK BRINGS HONOR AND PRESTIGE TO FILM INDUSTRY

Carl P. York, vigorous leader of Paramount’s equally vigorous Vikings, received the high honor of Knighthood of Sweden on the occasion of the seventy-fifth anniversary of the birth of King Gustav V. The Knighthood is in the Royal Order of Vasa, and entitles Paramount’s general manager for Scandinavia to be addressed as Riddaren M. M. Carl P. York.

News of this outstanding event — outstanding because Mr. York was the first film man to be so honored — was cabled to Vice President John W. Hicks, Jr., by Mr. Blumenthal, the message arriving some days after the other cables flashed which we carry on our front page.

Our greetings and congratulations to Paramount’s first Knight. Knighthood in any country is for meritorious service, and you certainly have rendered service, Riddaren M. M. Carl P. York!
NEW YORK CONVENTION'S GREATEST MANIFESTATION
OF SINCERITY AND PURPOSE IN COMPANY'S HISTORY

General Manager George Schaefer Tells Where Paramount is Heading and Tremendous Part Being Played by Our International Legion

MONDAY and Tuesday, June 26 and 27, definitely go down as black-letter days in the history of Paramount, because they conclusively proved to the thousands of Paramounteers present at the New York Convention that the era of red-letter days is practically past. From now on, it's to be black-letter days, because those are the kind of days that will have us back in the progress-lead quicker than the twinkling of a great effort. The words that we are trying to use are designed solely to get across to you the fact that the Convention which has just concluded, and which is the first of three to be held in the next two weeks, was the most profoundly impressive gathering in the history of the industry.

And the show was on! And the show went on! And it was the show that Paramount could have been proud of if its management had remained the same for the last twenty years.

THE PAPER

Of the announcement book which, really speaks for itself. little else may be said about it. The book is a great and most expressive manifestation of every convention's product that has ever been given to the exhibitors of the world.

SECOND DAY. The morning of the second day was given over to an explanation of policy matters. Also to the announcement of the national celebration of Paramount Week in the United States during the first week of September.

And it is interesting to inject at this point the fact that Paramount has already celebrated Paramount Week each year since 1921, and that this season is also celebrated by Panamas. We will have an important announcement to make in connection with this connection in a later issue.

Tribute was paid to the reorganization of the Domestic Department under the direction of Robert Gilli- mott, and the important executives who received tributes from the platform were J. H. Sussman, Eugene Schoberg, Charles Gartner and Luigi Lurasci.

New York Convention at Waldorf Astoria Hotel. On rostrum, left to right, Neil Agnew, Asst Gen'l Sales Mgr.; Stanley Waite, Divisional Mgr.; George Schaefer, General Manager, who presided; J. J. Unger, Divisional Mgr. In foreground are several members of Paramount International Corp., including Andrew J. Hammell, President John W. Hicks, Jr., Nat. Sales Rep.; Zokor, John B. Nathan, Jerome Sussman, Eugene Schoberg, Charles Gartner and Luigi Lurasci.

PARAMOUNT INTERNATIONAL CORPORATION'S TITULAR PARTICIPATION IN CONVENTION

General Manager George Schaefer Pays Stirring Tributes To Messrs. Shauer and Hicks and Entire Organization

It would have done the hearts of every man and woman in Paramount International Corporation's vast farflung empire good to have heard the stirring fashion in which Mr. Schaefer prefaced his remarks at the commencement of the second day of the New York Convention. Speaking of Mr. Shauer he referred to him as "One of the greatest of all Paramounters who has ever worn the violet "I"' of the organization."

Of Mr. Hicks he said: "Here is a Paramounter who has lived and breathed Paramount for a period of almost twenty years." He spoke of Mr. Hicks' perfect service, first of all to the domestic field and then of his eleven years in Australia and finally his elevation to the post of Vice- President of Paramount International Corporation. Then he asked him to come up onto the platform.

Mr. Hicks had two great tributes to pay. One of these was to Mr. Shauer and you can well guess its stirring nature. The other one, to which he devoted the bulk of his speaking-time, was to the great work of International Legion of men and women strong around the world. He told the Convention Delegates something of the operations of the business that Paramount International Corporation has rolled up in the past twelve months. He emphasized, in his remarks that the assembled delegates had better watch their laurels as the time is not far distant when it will become quite possible for foreign business to equal and even surpass domestic business.

He told, too, of the stirring content that we are engaged in the period of the last six months of this year, and at the same time he told of the great thanks we owe the Production Department for the marvellous grade of product that they have delivered to us in order to make our past performances possible and our future performances possible of being surpassed by what we have already accomplished.

In conclusion he paid tribute to Mr. Shauer's merited promotion to the post of general manager of the entire Paramount organization and pledged to him on behalf of you all your full support and loyalty.

All in all it was a very inspiring interlude which produced a glamorous chapter to the Convention.

Of the announcement book, which really speaks for itself. little else may be said about it. The book is a great and most expressive manifestation of every convention's product that has ever been given to the exhibitors of the world.
“Paramount” est encore toujours le nom le plus important de l’Industrie Cinématographique.

VOILA! Maurice Chevalier in person greets Jaqueline Francell on her arrival in Hollywood. Madeleine Francell came from France expressly to be Maurice’s leading woman, for the French version of “The Way To Love.” With them are Melvyl A. Shauber, a staunch friend of all Paramount Legionnaires and now an executive assistant to Emanuel Cohen in Hollywood; and Richard M. Blumenthal, also a great friend of so many Legionnaires, who accompanied Mlle. Francell from Paris, and who is to supervise the French and English versions of the picture.

NOTICIAS IMPORTANTES DE PARAMOUNT

En la parte inglesa de este número se da noticia de la Convención de Paramount para 1933, que se reunirá en el Hotel Waldorf-Astoria de Nueva York. El 10 de febrero se llevarán a cabo otras convenciones en Chicago, Nueva Orleans y Los Ángeles. La nota saliente, en conexión con esto, es que en la Convención de New York se hará un impetuoso homenaje a George M. Cohan, que no ha dejado de envolver en su travesura la famosa espiral de Paramount; para evidenciar sin asomo de desilusión el hecho hecho por el señor Shauer el mes pasado: respondió a la realidad: ¡Hemos vuelto a los buenos tiempos de la Paramount!

FAITS IMPORTANTS DE LA CHRONIQUE PARAMOUNT

On trouvera, sur une autre page de ce numéro de notre publication, un compte rendu, en anglais, de la Convención Paramount de 1933 tenue à l’Hotel Waldorf-Astoria à New York. Des convencion seront également réunies à Chicago, la Nouvelle-Orléans et Los Angeles. Le fait principal, pour l’inclure brièvement, c’est que cette convention a entièrement recruté le public. Paramount a fait sans la moindre possibilité de doute le bien fondé de l’assertion encourageante de M. Shauer, le mois dernier, que "Les bons vieux jours nous sont de nouveau revenus". Des exemplaires de l’Announcement Book of Product (livre d’information sur la production) sont envoyés à tous les bureaux. Vous en verrez certainement un exemplaire si la chose vous intéresse suffisamment, et quand vous le lirez vous saurez que ces présentations pour 1933-1934 font le plus merveilleux ensemble de production qui aura jamais porté la marque de fabrique "Paramount"... La Division Scandinave a fait un triomphe au cours des Messe de Suede, laquelle parait en première page de ce numéro. Il y a eu une excellente participation de toutes les nations du monde. Le monde est décidé à remporter de nouveaux et notables triomphes... En même temps un autre cadre de cette convention a été le triomphe de la première grande convention des nus que les autorités ont établie en Helsingfors. Tois y a eu clementa de la que laintégración de la bande de los vikingos de la American Legion a été un triomphe — Calegrafía recibida de aquella región europea nos informa de que el Rey Gustavo de Suecia ha concedido a cuerda de la Paramount, señor Carl P. York, las insignias de la Real Orden de Vasa. Nuestros colaboradores no estaban presentes a quien se dispone en reflexión; por la cual tendría derecho a que se le designe de ahora en adelante como Ridderen M. Carl P. York, de la Real Orden de Vasa.

The editor Adolph Zukor permanecerá durante varios meses en Hollywood, adonde ha ido a participar en su visita anual de inspección. Los Estudios de la Paramount producen en estos días el conjunto más grandioso de películas; y es que interrumpiendo a sí mismos — Maurice Chevalier ha comienzado ya a trabajar en las versiones francesa e inglesa de su nueva película "El modo de amar" ("The Way to Love"). La primera actriz de la versión francesa es la hermosa Jacqueline Francell — "El Cantar de los Cantares" ("Song of Songs") es sin disputa la interpretación-cumbré de la eximia Marlene Dietrich. El gran artista es el alarde de presentación — En la edición del mes pasado verían ustedes que México ha sido el primer país en recibir el aporte útil de información a nuestra columna. Por algo contará en ello la proximidad geográfica de los países. México ha dado los mejores llegados: mujeres mexicanas... Tanto de estos llegados como las mujeres mexicanas... Nunca... y es que la existencia de la Legión Paramount, en un ambiente donde tanto el odio como el amor se han compenetrado con sus bravos legionarios... En el nuevo Programa de Promociones Paramount 1933-1934 hay por lo menos 100 nuevas piezas que se recibirán en México... Y al decir con música queremos decir películas musicales. No dudamos que sea esta excelente noticia para todos.

CLOSE-UP. Here’s a charming near-shot of Madeleine Francell, taken on the steamer which brought her over the Atlantic. She will certainly make a particular charm to "The Way To Love".

A Paramount é ainda a primeira na Cinematografia.
On The Paramount Organization!

TOPICOS DE IMPORTANCIA DA PARAMOUNT

Segundo noticiamos na parte inglesa desta edição, a Convenção, Paramount para 1933 reúne-se este mês no hotel Sheraton em Nova York. Ha- verá outros convenções em Chicago, Nova Orleans e Los Angeles. Uma coisa que se evidencia do reajuste do congresso é que é o famoso esporte de cooperação da companhia está vivo, e prova também que o nosso pessoal está sempre atento a novos canais. Até agora, não tínhamos dividido essas notícias, mas na nossa próxima edição, seguiremos com os detalhes. A Atualização é um dos nossos grandes sucessos e- veremos como se desenvolverá.

BELANGRIJKE NIEUWSBERICHTE VOOR PARAMOUNT

Elders in deze editie vindt U een verslag van de Paramout. De conferentie houdt werd in het Waldorf Astoria Hotel, in New York. Beminzen deze conventie, zullen elders nog veel georganiseerde conventies e- houden worden in Chicago, New York, Los Angeles e- nos Angeles. Het belang- rijke was uit die begeleidende mededeling is, kiest ons de geest onder de aanwezigen, waarvan wij vroeger- dikwijls gewag gemaakt hebben, waar- uit afkondig blijkt, dat De Goege Oude Tijd Wei Teruggekeerd is, zoolk de heer vader verdienstelijk be- toogt.


De heer Adolph Zukor vertroet ge- durende enige maanden in Holly- wood voor jaarlijkse inspectie, en deelnemen aan sportive en uitste- kende films en ons product wordt steeds verbeterd.

Maurice Chevalier is reeds begonnen aan de opname van zijn nieuwste Liebe, en film getiteld Engels- sche en Fransche edities. De vrouwel- den zijn vooruitgezet en zij worden door de beminnelijke Jacqueline Fracnel

Marlene Dietrich's nieuwe film 'The Song of Songs' is verreweg de beste film, die zij ooit heeft vervaarlijkt, zonder enige uitzondering.

De verschillende distributiebureurs der diverse divisies worden langza- merhand alle door het Hoofdkantoor ontvangen. Het Gouden Boek van de Franse Divisie is een schitterende oeuvre.

Mexico was, zoals U uit de vorige editie weet, de eerste, die ons van nieuwsgierigheid voor dit blad voorzag. Dat kon natuurlijk, omdat Mexico onze naaste buurman is. Wij vertrouwen op de anderen kantoren wat die- bet, niet iets te laten veranderen. In Mexico staat thans in veel nauw betrek- king tot de overzeese kantoren dan nooit voordien.

MEXICAN OFFICIALS VISIT STUDIOS

The imposing Prince Edward Thea- tre in Sydney, which inaugurated the long-run policy of perfectly presented motion pictures, is one of the few theatres in that territory to declare a divi- duc on its 1932 operations. Portion of its official report to the tradepapers is as follows: “The regular client of the theatre has, since its open- ing, been educated to expect the cream of the hold-over pictures. . . . Confined practically to one source of entertainment, the finances should be such in a solid state of the picture. . . . The regular client of the theatre has, since its open- ing, been educated to expect the cream of the hold-over pictures..." We need hardly add any comment to this.

"CROSS" BREAKS BURMESE RECORD

A Radiogram from Rangoon, Burma, toured via Calcutta, brought to New York recently the news that a huge crowd of good Burmese film fans com- pletely smashed down the box-office of Mr. Krishnaswamy's Theatre. How- ever, before they did this their eager pockets poured into the box-office and a Rock of Ruppees larger than had ever before been attracted by a motion picture before.

The above authentic information was radiated to Mr. John W. Hicks, Je- vice-president of Paramount International Corporation, by Charles B. Bal- lance, Paramount representative in London, and is further testimony to the world-wide drawing power of Cecil B. DeMille's spectacular, "The Sign of the Cross."
Exploitation is Making the Wheels Spin Faster

THAT “S.O.T.C.” CHARIOT IN AUSTRALIA AGAIN WINS ATTENTION

When John Armstrong put this stunt over at the London Zoological Gardens, the attention of hundreds of patrons, including the group of girl scouts shown here, was attracted to the production. Even the higher-ups among the zoo’s denizens were interested—as witness this giraffe.

HERMANN E. FLYNN, Paramount’s manager of advertising in Australia, is back at his desk in Sydney after a bout of illness. He promises to tell you some interesting things about this super-energetic Paramounteer next issue.

BALLY-ZOO GETS PLENTY OF ATTENTION

Paramount is still the greatest name in Motion Pictures.

BARCELONA’S “BLONDE VENUS” STUNT

Paramount es aún la primera en la cinematografía.

The season of the most recent Chevalier picture at the Carlton Theatre produced one of the most startling exploitation campaigns that London has ever seen. Earl St. John, director of Paramount’s theatres in England, instructed John Armstrong (we told you about him last issue) to devise a campaign as different from anything else that had gone before as the picture itself was different from previous Chevalier films.

Above is the exterior of the Carlton, with a snatching front-of-theatre display. Below is a huge cut-out from the twenty-four-sheet poster on the picture, actually placed in the Royal box. He also had a bevy of beautiful girls, dressed as Chevalier, parading the streets with perambulators, signs and babies. On Derby Day, when the minds of all Londoners were on the great race, he had four race-horses, ridden by jockeys bearing signs denoting the picture, ride around all of the main London streets.

And that, we are proud to tell you, was a real exploitation campaign! Bravo, London! You’re setting a pace that only the smart ones can follow.

LULLING LONDON TO “A BEDTIME STORY”

FRANCE’S 1933-34 GOLDEN BOOK ANOTHER PICTORIAL SMASH

“PARAMOUNT” e ancora sempre il nome di più importante nell’Industria Cinematografica.

“THE SIGN OF THE CROSS” IN RIO. One spot in the world where “The Sign of the Cross” has magnificent significance is Rio de Janeiro, for this Brazilian metropolis has a towering and sublime manifestation of the Crucifixion atop of Sugarloaf Head, one of the guardian portals to a glorious harbor. Small wonder then that John L. Day, Jr., Tibor Rembauer and all of their allied forces of enthusiastic co-workers decided to give “The Sign of the Cross” a blasting campaign of exploitation. Above we see, as a result, one of the most eye-arresting theatre fronts that Rio de Janeiro or any other city has ever seen.

A month ago we called your attention to a nobby—nay natty—stunt that the Paramount exploitation force at the Coliseum Theatre, Barcelona, Spain, staged for Dietrich’s “The Blonde Venus.” They advertised free admission to the theatre for all blondes; but blondes in Barcelona are scarcer than good Paramount advertisements without Paramount trade marks, so the stunt was costless but extremely arresting.

Here’s another chapter of the campaign: two girls in the white male attire Marlene affected in the concluding reels of the picture. What is more, they rode in a Plymouth car, which lent dash and color to the stunt, and gained excellent cooperation from another live organization.

Now is the time when all good Paramount Legionnaires prepare to make the coming year the greatest of them all. It is the time for announcements to the motion picture industry, of books and pledges and promises.

The books are coming in to the Crossroads of the World now, and well to the forefront comes the book of France—The Golden Book. Produced by the French Division’s able publicity and advertising department under the general direction of Administrateur Délégué David Souhami, the book has appeared both individually and as an insert in the trade press, and the message which comes to us with our copy says:

“*The already considerable prestige of our Company is even greater now, and everybody here is watching us.*

That’s a very effective sentiment, and from a close examination of the book we can readily understand the reason for it. Our only remaining comment is that everybody else must certainly be envying Paramount for the incomparable program which the book represents.
**The Personality Stars of the Paramount Trade-Mark**

Circling the Paramount Trade-Mark like a diadem are the stars that symbolize Paramount's great personalities of the screen.

Perhaps never before has this constellation of gifted talent been so brilliantly rearranged. Chevalier, Dietrich, March, Lombard — name after name of luminaries who will reach new zeniths in the season to come.

For Paramount has decided to call upon its stellar circle such favorables of the film-goers everywhere as are these great interpreters of the comedy, drama, and action movies of the screen. And Paramount has chosen wisely in selecting the plays in which they will appear next season, as the Paramount Year Book, soon to be published, will show.

These personalities have ARRIVED. They are established as idols of the film-going public — because of their ability to amuse, to enthrall the emotions of millions of people, all over the world.

Maurice Chevalier, the romantic idol of the world, whose charming smile is only equaled by his bewitching love-making.

Marlene Dietrich, the incomparable blonde whose bewitching beauty, rules an empire of devotees.

Carole Lombard, lovely star whose fragile, orchid-like beauty enhances every vibrant scene she plays.

Cecil B. De Mille, the virile master of men; the adored one of thousands of women — who thrill to his words of wisdom when the action upon the screen.

Claudette Colbert, Gallic-American smart, svelte; warm as sunshine in her love-scenes, lashing-sharp as arctic steel in her screen battles. Reel! Clive Brook, suave gentleman; paragon of poise; handsome, masterful, intelligent. A thorough performer —

Helen Twelvetrees, glorious blonde; sweet as the cooling breezes of springtime; ever lovable, even through the tears of her dramatic moments on the silver sheet.

Gary Grant, two-fisted, upstanding, wry-muscled so of adventure. A personality that has "clicked" from the first moment he stepped before a camera.

Ann Skirphor, vintage purveyor of comedy and pathos. A grand trouper — and one of the foremost character actresses in Hollywood.

Mae West — author, playwright, director, actress — but above all, the complete actress; her every first picture a dazzlingly brilliant success!

Charles Laughton — he can be relied on and jolly, or massed and menacing; but wherever the sharply limned figure he might be playing, he always evokes gales of applause.

Dorothy Wiek, the serenely exotic, whose mastery of the art of acting became international newsgood only recently, but whose eminence as the screen's greatest actress will be the sensation of the seasons to come.

Miriam Hopkins, darling of the film-going multitudes. A thorough actress whose splendid work upon the screen is a fascinating joy to behold. Exotic, desirable, always.

George Raft, master of realism. Sleek-haired, dapper, coolly calculating. Equally deft in portraying heroes or villains, he's a great favorite everywhere, with critics and public alike.

Sylvia Sidney, whose radiant beauty, calm intelligence, and native sense of the dramatic verities have carried her to the front rank of today's stars.

Jack LaRue, who is an artist because his intense seasoning on the stage has made him so — and because he is inherently a man of the drama, equally facile in "hard" roles or gentle ones.

These are the leaders in Paramount's stellar list. Their remarkable powers at the box-office will be demonstrated as they comb the season to come. Further proof of their potency will be seen when you read about the screen-plays in which they will appear. This added information will be supplied adequately by Paramount's Annual Souvenir Book. It will arrive simultaneously with this issue of Paramount International News.

"HERALDING" THE SIGN OF THE CROSS AND OTHER FILMS IN GREAT BRITAIN

By R. GITTOES-DAVIES

Director of Publicity

Nation-wide publicity on an extensive scale will be assured to several new Paramount releases in Great Britain on behalf of which a big scheme of press publicity has been arranged.

The Sign of the Cross, which has already obtained the backing of one of the most extensive press campaigns of recent years ranging from photography, to criticism, to articles, scores of interviews with Charles Laughton, who plays the role of Nero, and numerous discussions of the historical and dramatic value of the production, has been announced for summer release in Great Britain.

The Daily Herald, which daily reaches close to 1,000,000 readers has undertaken to support "The Sign of the Cross" by a daily series covering the film extending over the period immediately preceding and during the general release of the film. This will guarantee the Cecil B. De Mille spectacle a special boost in the audience of British homes just at the time when the picture is due to reach the public of the United Kingdom.

Paramount is nog steeds de beste naam in de filmwereld.

**PARAMOUNT'S BRILLIANT STARS**

Left to right: Charles Laughton, Ann Skirphor, Mae West, Dorothy Wiek, Miriam Hopkins, George Raft, Sylvia Sidney, Jack LaRue.

**SUPER-EXPLOITATION**

One of the outstanding credits that Paramount can point with pride is the way it has handled "College Humor," which is undoubtedly the most successful film ever made. The film has grossed more than $1,000,000 on its opening week alone.

"Everybody's Weekly" and "Herald" are the two periodicals which have carried the most extensive publicity for the film, with a daily coverage of the film's progress in its closing weeks, with a special feature on its release. The film has been distributed to over 10,000 exhibitors in the United States and Canada, and has grossed over $2,500,000.

"Now is the time to exploit!" - Paramount International News.

**JAPANESE PROGRESS**

When we sent "Madame Butterfly" to Japan, Tom D. Cochrane uttered many whoops of joy because of its super-excellence for Japan, and cabled that it would outgross "Wings," the record holder up till that time.

A little while later he received "The Sign of the Cross," with Japanese super-imposed titles, and again cabled Mr. Hicks: "The Sign of the Cross will outgross Madame Butterfly.

Now he's clamoring for "Song of Songs."
**WICHTIGE PARAMOUNT NACHRICHTEN**

In einem anderen Teil dieser Ausgabe gelangte der englische Bericht über den von Paramount geplanten Ausflug zum Abbruch, welche in diesem Jahr im Waldorf-Astoria Hotel in New York City geplant ist. 


**PARAMOUNTS VIKTGASTE NYHETER**


**IMPORTANTI NOTIZIE DELLA PARAMOUNT**

Nella sezione inglese di questo numero pubblichiamo i dettagli della produzione cinematografica di Paramount che si avviano in questi giorni al Hotel Waldorf-Astoria a New York. Ci sono delle rivelazioni interessanti, da "The Song of Songs" (I Canti dei Canti) è di certa importanza, soprattutto per i fan di ricordo della produzione cinematografica di Paramount.

**BELANGRIJKE NIEUWBERICH- TEN VOOR PARAMOUNT**

In het Productieboek voor 1935/4 staat niet minder dan twintig films, welke zinvolle muziek hebben. En wat we met ‘muziek boelden is muziek, Met andere woorden, het filmpje van Paramount zal voor U wel heel hevig nijls zijn. 

**PARAMOUNT ISimmer noch der wichtigste Name der Filmdenstrate**

The phrase "Paramount is immer noch der wichtigste Name der Filmindustrie". Siehe unten in der Tabelle, wie die Filmergebnisse der Paramount sind.
THE CRITERION AS A STURDY SYMBOL

It must do your hearts good to see that picture of the grand old Criterion Theatre reflecting the pristine glory of so sterling a film as Marlene Dietrich's "The Song of Songs." I can assure you that it affects us all that way in New York, causing our memories to travel once more along that route to yesteryear where the milestones are marked by such triumphs as "The Covered Wagon," "The Ten Commandments," "Wings," "Beau Geste" and a score of other memorable films.

I cannot help thinking, too, that there is something of the ring of golden triumph in so resonant a title as "The Song of Songs." It seems to echo and re-echo the precious elements which went into its making: the fine foundation of Sudermann's novel and Sheldon's play; the masterful direction of that filumetic genius, Rouben Mamoulian; the genuine production value, including photography, which was the Paramount Hollywood Studio's contribution; and finally the inspired performance of Marlene Dietrich, who in this picture rises to heights of emotionalism which she has only given hint of, by comparison, in her previous productions.

There, in a paragraph, you have a slight idea of what I think of the picture itself. In placing it in the Criterion Theatre you have an idea of Paramount's faith in the film. But in devoting my message of this month in its entirety to this masterful production I am entirely hopeful that you will see in such an action my belief that you will bend every effort within your power to make "The Song of Songs" the emblem of the greatest gross achievements of any picture starring the exotic and glamorous Marlene Dietrich.

This is my belief, and I give you my sincere, whole-hearted thanks in advance for your accomplishments.

John W. HICKS, JNR.
HAS EUROPEAN SURVEY WELL UNDER WAY

Sailing from New York on the Majestic, July 28th, Vice President of Paramount Corporation John W. Hicks has at the time of going to press virtually completed his preliminary survey of Great Britain and Ireland, and has proceeded to Paris, Eugene J. Zukor, special representative of the Corporation, is with him and he will continue in this capacity throughout the entire European survey.

A cable has told also of the English Convention which was held July 28th and at which Managing Director J. C. Graham presided. Mr. Hicks had a perfectly wonderful message of optimism regarding the Company, and scintillating cheer regarding the forthcoming product, and the Paramounters of Great Britain and Ireland accepted this consolidated message in a spirit that was completely heart-gladdening. We shall look for further details of this convention in time for the next issue.

Meanwhile, Messrs. Hicks and Zukor will proceed with what appears to us to be the most important Continental survey of Paramount's activities made in the past few years. The visit will take them over Italy, Spain, Germany, the Scandinavian countries, Holland and Belgium, in addition to the territories previously enumerated. As far as is possible, we will have a constant stream of news concerning this survey appearing in these columns.

IMPORTANTI NOTIZIULELLA PARAMOUNT

John W. Hicks, Jnr., vice-presidente della "Paramount International Corporation" e Eugene Zukor, rappresentanti speciali della stessa organizzazione, sono partiti il 28 ultimo a bordo il piroscafo "Majestic" per ispezionare le attività della Paramount in Europa. Saranno assenti per lo meno due mesi e visiteranno tutti gli importanti teritori del Continente come pure la Gran Bretagna.

L'ultima pellicola della Dietrich, "La canzone delle canzoni" (Il Canto dei Canti) ha avuto un esito eccellente alla sua "premiere" data al Criterion a New York il 19 luglio. L'auditorio del teatro era riempito di personalità del mondo teatrale americano, ed il loro applauso alla fine della pellicola è stato sopra-sposto forse solo dall'entusiasmo della stampa. Troverete più lontano un resoconto della critica, naturalmente in inglese, ma non vi sarà difficile trovare modo di farla tradurre.

Riceviamo da tutti i lati del mondo congratulazioni e complimenti per il ritorno di "Paramount International News." Però i complimenti che ci fano più piacere sono quelli che arrivano in forma di articoli per le nostre colonne.

Il Sig. E. E. Shauer, vice-presidente della Paramount International Corporation, ha rivisto una felice conoscenza coll'oceano Atlantico quando si è imbarcato il 4 luglio a bordo l'Esper-Sia, suo piroscafo preferito, per una crociera alla Isola di Bermuda ed alla costa della Nova Scotia.

La prima pellicola che Dorothy Elk è fatta a la Paramount e "La canzone delle canzoni" (La Canzone della Culla), basata sul dramma conosciuto di J. Martinez-Sierra. La talentosa stella continentale avrà il soggetto di altrettanto abili attori americani.

Il costume di celebrare ogni anno una "Settimana Paramount" è uno che si deve propagare. In America lo si celebra dal 1919. In Australia fu scelta nel 1923, quando inaugurò l'idea in quel territorio il Sig. Hicks, la prima settimana di settembre quale "Settimana Paramount". Quell'anno pure il Panama festeggiò la stagione a questa stessa epoca ed ha deciso di farla una festa permanente. Vi diamo dunque avviso prematuro che nel 1934 a primavera di settembre sarà diventata una festa internazionale Paramount.

C'è una meravigliosa pellicola Paramount della quale potete incominciare a parlare già oramai, ossia: "Fifty Years from Now" (Fra Cinquanta' Anni), la quale promettiamo, sarà una delle più stupefacenti e sorprendenti creazioni cinematografiche della nostra epoca.

La versione francese del più recente film di Clavilier, "The Way to Love" (Il Modo d'Amare) è quasi finita, Goderà, siamo certi, grande esito in molti altri territori oltre quelli di lingua francese. Jacqueline Francell, che si è già creato un nome nelle produzioni (continued on Page 2)
STEADY, SILENT SERVICE IS ROBERT KREIER’S FUNCTION

To the majority of Paramount Legionnaires throughout the world, Robert A. Kreier is a mystery. Yet, as assistant to General European Representative I. Blumenthal he serves as the vital liaison for all of the operational requirements which Europe requires of America. All special master negatives and master positives needed for the highly important work of complete dubbing and duplication are obtained through Kreier’s services. And this is but a small fraction of the important work that he does, amplification of which would require a great deal of space, and be additionally detrimental to Robert’s innate sense of modesty regarding the really fine work that he does. There once was a photograph of him — but, ah well, that is another story!

ABYSSINIAN PRINCE SEES “THE SIGN OF THE CROSS”

Leading members of the motion picture industry in Cuba recently rendered a “bon voyage” reception and banquet to Arthur L. Pratchett, Paramount’s manager of distribution in Cuba. Mr. Pratchett left a few days later for several weeks’ activities at the New York home office.

Photo, taken during the occasion, at the Park View Hotel in Havana, shows seated left to right, Ramon Garcia, Dave Lewis, Edelberto de Carrera, Mr. Pratchett, Rafael Suarez Solis, Dr. Leopoldo Sanchez, Ramon Gomez, Standing, left to right, Candido Galdo, Jose Valcarce, A. Jimenez, Heliolord Garcia, Pio Colli, Ernesto P. Smith, “Don Antonio”, Dr. Hermnico Rodriguez, Mario Guanche, Pedro Sazens, Francisco Marin, Jose Garcia, Alberto Mora, Carlos Rocha, and George Naylor.

JACK GROVES RETURNS

A recent cable to New York tells of the return to Batavia of John A. Groves, Paramount’s general manager in Java, Straits Settlements and all of the adjacent territories. Jack had recently spent the best part of a year in India, and returned to Sydney to recuperate from the exigencies of that service. According to schedule, he will be arriving in Batavia August 7th.

DON VELDE PROMOTED

Of special interest to foreign Legionnaires is the news that Don Velde, formerly with the Foreign Division of the Home Office, has been appointed Ad Sales Manager for Paramount Pictures Distributing Corporation, to succeed James A. Clark, resigned.

Velde has been with Paramount 11 years. He was appointed to the Foreign Department in 1928, and served twice moved by the greatness of the picture, and expressed his most cordial appreciation of Paramount’s generosity. He departed for his own country a few days later.

in various capacities under Mel Shauer then Ad Sales Manager, appointed him special representative in the Ad Sales Department, a position he continued to hold under Clark, who was Mel Shauer’s successor.

IMPORTANTI NOTIZIE DELLA PARAMOUNT

(Continued from page 1)

GEOGE WELTLER

Aide to Mr. Hicks, who in his capacity as Assistant Manager of Paramount International Corporation is ably carrying on the absence of his superior in Europe.

RINGING THE BELLS OF WELCOME

Scattered hither and yon in this issue are various manifestations of welcome signifying the return of Paramount International News. We publish them for several reasons, the most important of which is to show you how sincerely Paramount Foxes recognize this magazine as a symbol of the fact that the grand old times are with us once again.

Carl P. York, for instance, says: “We have received the initial issues of Paramount International News and I trust you have already noticed our delight over the renewal of this old acquaintance, as expressed in my letters to Mr. Shauer and Mr. Hicks.” (We have).

Guigemmo Fox, publicity manager of the Argentine organization, said: “We are delighted to welcome the return of Paramount International News and promise that we shall from time to time send Argentine material in order that we may have consistent representation.”

Senior Fox also included with his letter details of certain Buenos Aires exploitation in connection with “The Sign of the Cross,” one feature of which consisted of reproductions of -plendid color prints of scenes from the picture which are made up locally. More and more do we realize that Argentine ‘Gauchito’ organization has some of the finest publicity and organization brains to be found anywhere in the motion picture world.

Then we heard also from Benito del Villar, Paramount leader in Chile as follows: “We are mighty pleased to see the reappearance of Paramount International News, since in this manner we are all closely related with our fellow Paramounters throughout the world. I assure you that we will certainly cooperate in the matter of supplying news from Chile.”

J. A. SINSMITH’S REPORTS

We have heard so many complimentary remarks regarding the comprehensive-ness of James A. Sinsmith’s reports covering Paramount activities in Australia that we cannot help but set the fact forth here. Mr. Sinsmith is Secretary-Treasurer of Paramount Film Service, Limited, of Australia, and a Paramount Walter with many years of Stauch service back of him.

Gli Studi della Paramount a Hollywood non sono mai stati più occupati di quanto lo sono ora. Le diverse pellicole in produzione indicano che avremo il più grande e più potente programma di materiale che abbia mai portato lo stemma della nostra casa. Dunque, non dovrebbe mai d’udire e di pubblicare.... lo stemma della Paramount.

On Wednesday, July 26th the Paramount organization in New York played host to a royal visitor from Africa. Prince Desta Denmu, son-in-law of His Majesty the Emperor of Abyssinia, arrived in the United States to return the visit paid by representatives of this country to the coronation ceremony of the Emperor in 1936, wished to see “The Sign of the Cross.”

A screening was accordingly arranged, at which the Prince and his retinue attended, accompanied by government representatives from Washington. The Prince was profoundly

Published on the first of every month preceding date from the Paramount Building at the Crossroads of the World in New York City, U. S. A.

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si è sposato il 22 luglio. Nella frettà di comunicare questa notizia l’agenzia ha tentato di interpretarlo il nome della fortunata signorina, Ciononostante l’abbiamo felicissimi in nome di tutta la Legione Straniera.

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**HISTORIC CRITERION WITNESSES ANOTHER DAZZLING TRIUMPH AS DIETRICH APPEARS IN "THE SONG OF SONGS"**

Mamoulian's Flashing Picture Attracts Colorful Audience and Provokes Spectacular Newspaper Applause

The Criterion Theatre is ablaze again! Ablaze with flashing signs denoting another mighty Paramount long-run winner! Ablaze with all of the glowing tributes paid this film by New York's foremost film critics! Ablaze with all of the success symbols that "The Song of Songs" stand for!

It makes a grand sight for Paramount eyes, and for the many Paramount minds and personalities connected with predictions of success for this picture during many months past, it is a grand vindication. "The Song of Songs" is all that Paramount planned it to be, all that Rouben Mamoulian's direction expected it to be, and all that its glorious star, Marlene Dietrich, and her superb supporting cast, wanted it to be. It goes out to you all now as the glorious, flaming pointer of the new 1933-34 Paramount program, the first picture of the group to reach the public, and a sure sign of the greatness of others that it is leading.

Permit us an interlude, now, to let you into the innermost heartfelt enthusiasms of New York's film critics:

**NEW YORK NEWSPAPER REVIEWS**

Marlene the magnificent again dominates the screen as another of those love-sought-and-founds which the Mamoulian has given the picture illuminating flashes of a brilliant genius. Many of his sequences are sheerest artistry. Marlene, is simply ravishing—Y. Y. American

...production (is) fetching to look at. Above all, there is Miss Dietrich, who remains the most interesting picture snapped by the latest cameras. — N. Y. Sun

Miss Dietrich is a more exhilarating figure as the heroine of "The Song of Songs" than she has been in any of her previous pictures since "Morocco." She satisfies all the requirements of a perfect screen heroine; she has grace, sympathy, and ineffable beauty. — N. Y. Evening Post

The magnificent Marlene proves a capital choice for the role...and as a cinematic production, "The Song of Songs" is technically a nearly perfect exhibition. Miss Dietrich has never appeared more alluring. — Brooklyn Daily Eagle

Enormously interesting...Miss Dietrich becomes the embodiment of that pure passionate singing in "The Song of Solomon"...She is superbly suited to the changing tones of innocent and sensuous beauty. — N. Y. Times

The star...provides what seems to me the most attractive portrayal she has offered since her early days in the American cinema...she is genuinely fine.—N. Y. Herald-Tribune

Enchanting picture play...another hit picture for Paramount...one of the outstanding films of the present season. — N. Y. Daily News

This film is probably the greatest of her scintillating Hollywood career...she dominates the screen...so

**LACONIC BILL**

William J. Clark, that doughty leader of the Blue Ribbons, in a "Song of Songs," Director Mamoulian has given the picture illuminating flashes of a brilliant genius. Many of his sequences are sheerest artistry. Marlene, is simply ravishing—Y. Y. American

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**INDIA, JUNGLE LAND, HAIL "KING OF THE JUNGLE"**

One picture that Charles B. Balantine is going to hold particularly responsible for the success of his Indian organization's splendid 1933 record is Paramount's grand animal-opus, "King of the Jungle." Recently Charles cabled as follows:

"'King of the Jungle' has excellent publicity. Our expectations, anyhow, to Mr. and Mrs. William J. Clark. Australia is one grand place to be happy in.

starlingly beautiful and so alive that when she is absent, the spectators suffer a sense of loss.—N. Y. Evening Journal

Miss Dietrich carries the picture quite alone. Beautifully photographed, fetchingly gown'd, she outrivals the simple country girl and outshines herself as the embittered sinner.—N. Y. Daily Mirror

**PRITCHETT ENTUSIASMADO CON "EL CANTAR DE LOS CANTARES"**

"La mejor caracterización y la película más emocionante que Marlene Dietrich ha interpretado hasta la fecha", es la opinión de Arthur L. Pratchett, expresada por el veterano paramounista de Cuba, al salir del Teatre Criterion, de Nueva York, donde en la actualidad se ha ido emplazando, pese a la temperatura cálida, la bella película "El Cantar de los Cantares".

**MEXICO GETS "SIGN OF THE CROSS" PROPERTIES**

Because of the terrific success forecast for "The Sign of the Cross" in Mexico, Manager Vicente Saño neglected no opportunity to cash in on the exploitable features of the picture, and accordingly requested from the Studio as many of the original properties used in the Cecil B. De Mille picture as were available.

The scene above gives a slight indication of what he received. In addition, an affidavit attesting to the authenticity of the properties, in Spanish, and signed by De Mille and Fredric March, were sent across the Rio Grande for their publicity worth.

This is all in line with the sincere offer of cooperation made to all Paramount organizations throughout the world in our July 1st issue.
The Loyal Family of Paramount

A L. PRATCHETT VISITS NEW YORK

Mr. John W. Hicks, Jr., vice-president of the Paramount International Corporation, and Mr. Eugene Saissi, representative especial de la nossa organização, partiram a 20 de Julho, pelo "Magister", a fim de fazer o uso das atividades da Paramount em Nova York. Os viajantes permanecerão uns dois meses no velho continente e visitarão os principais países, a começar pela Inglaterra.

A nova de Marlene Dietrich, "O Canto dos Cantos", foi exponencialmente recebida, em Nova York, a 19 de Julho. Uma escola magnificientemente bateu palmas a luxuriosas produções e a intensidade que eles receberam foi os mais justos elogios. Na nossa seccao competente, damos em inglês um resumo das entusiásticas apreciações da imprensa noviquina.

Temos recebido de todos os países mais encorajadores ensinamentos pela representação de Madame de Stahl. Con todos os nossos agradecimentos a todos que nos enviam felicitações, insistimos em que dos nossos territórios do cinema, querem também colaborar possível, pois é nosso esforço dedicar publicidade aos feitos de cariz.

Mr. E. E. Shaver, vice-presidente da Paramount International Corp., partiu uma viagem de recreio no "Aquitania" a 4 de Julho. Mr. E. E. Shaver estátore a sua viagem às ilhas Bermudas e Nova Escócia.

The head of Paramount's activities on the Isle of Skye and Rambas was followed to the Crossroads of the World by a host of newspapers and magazines with the spectacular "signature" luncheon tendered him by film men and personaliés in the public eye at the Plaza Hotel, Havana, prior to his departure.

LUIGI LURASCHI APPOINTED STUDIO REP.

An early July appointment in the ranks of Paramount International Corporation which comes as the just reward of sterling work, was the installation of Luigi Luraschi as the representa-tions representative in the Hollywood Studio. Luraschi, who has been for four years assistant to Albert Crockett, has directed the steady flow of all material, publicity and otherwise, which we are wont to call on the studio for.

MEXICAN HOSPITALITY. During the stay of George Welmers, assistant manager of Paramount International Corporation, in Mexico, he was entertained at a banquet attended by the foremost exhibiters of the Republic. He is in the exact center of the front row, and at his left is Vicente Saiso, Paramount manager for the territory.

A PARAMOUNT E AS SUAS NOTAS DE IMPORTANCIA

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NEW VENUES PARAMOUNT D'UNE IMPORTANCE CONSIDERABLE

John W. Hicks, Jr., vice-président de la Paramount International Corporation, et Eugène Zark, représentant de la même organisation, sont embarqués à New York sur le "Majesté", le 20 juillet dernier, pour faire une tournée tournée d'invitations en Europe.

Ils pensent qu'ils seront absents pendant deux mois et passeront par tous les pays importants, y compris les Huit Britanniques.

Le dernier film de Marlene Dietrich, "The Song of Songs", a connu un succès exceptionnel à sa première représentation au Criterium, à New York, le 19 juillet. Un brillant succès, qui a été applaudi le film, et les comptes-rendus de la presse ne lui ont pas épargné les louanges. On trouvera sur une brochure, en Anglais, de ces appréciations, et nous n'oublierons pas que vous trouverez moyen de les faire immédiatement.

De toutes les parties du monde nous recevons des joyeuses messages de félicitations pour le retour du "Majesté". Cependant, l'encouragement que nous recevons le plus attentivement sera celui qui vient de France.

M. E. E. Shaver, vice-président de la Paramount International Corporation, a été nommé directeur général de la liaison entre l'Europe et l'Afrique. Il devra maintenir l'activité de la Semana de l'Europe et préparer la prochaine Semana de l'Europe à la fin de l'année 1931, qui aura lieu en France.

Le premier film Paramount de Do- rothea Dickey sera "Cradle Song", d'après la pièce internationalement célèbre de J. Martinez-Sierra. On a appelé à la réalisation de ce film, un éminent comédien, de talent de la comédie musicale et de la comédie musicale internationale, et de talent de l'acteur, qui a joué le rôle de l'amour dans le film français "Les Amants".

La Semana de l'Europe a été créée en 1919. L'Australie a adopté la première semaine de septembre comme semaine Paramount sans désespoir depuis 1919. L'organisation de cette semaine a été déterminée par le désir de maintenir régulièrement la coutume. Nous pouvons vous assurer qu'au cours de cette semaine "devra" devenir une déclaration internationale pour le mois de septembre 1931.

Un merveilleux film Paramount dont vous pouvez déjà commencer à parler est la nouvelle "Fifty Years from Now", que Paramount promet d'être une des plus étonnantes créations cinéraires de ces dernières années.

La version française du dernier film de Maurice Chevalier est déjà prête pour la distribution, c'est "The Way to Love". Ce film promet d'être un vrai succès en France et dans d'autres pays que ceux de langue anglaise. En France, on a obtenu un si beau succès dans les principaux producteurs français de ce film. L'interprétation de ce film serait charmante, mais nous ne pouvons pas encore la donner."
NOTICIAS PARAMOUNT DE SOBRESALIENTE INTERÉS

Los señores John W. Hicks, Jr., vicepresidente de la Paramount International Corporation, y el señor unter der Außenminister, salieron de Nueva York el 20 de julio en el Majestic. Llevan el propósito de inspeccionar las actividades de la subsidiaria Paramount en el extranjero. La empresa, que ha sido objeto de críticas por parte de la prensa durante su viaje, que durará por lo menos dos meses, visitarán los principales hogares de Paramount en el Continente y también la Gran Bretaña.

El 19 de julio llevó a cabo con extraordinario éxito la primera exhibición de "El Cantar de los Cantares", nueva película de Marie Diech, en el Cine de Nueva York. La brillante concurrencia, en la cual abundaban personas de gran figuración, aplaudió calurosamente la obra que, otra parte, ha merecido comentarios elogiosos a la crítica. En la misma, Susanne, su bello favorito, representa una pequeña y elegante escritora, que para efectuar un viaje de recreo con escasas en las Bermudas y Nueva Escocia.

La primera película de Dorothy Wiek para la Paramount será "La Cuna", versión cinematográfica de la famosa obra de G. Martinez-Alier. Algunas de las escenas de la película de Dorothy Wiek han sido rodadas en y alrededor de las playas de Nueva York.

A la hora de celebrar todos los años la Semana Paramount promete extenderse cada vez más. En los Estados Unidos quedó establecido desde hace algún tiempo un tradicional "Fifty Years From Now". El 20 de julio, el señor John W. Hicks, Jr., la adoptó desde 1921 y ha venido celebrándola en la primera semana de septiembre desde entonces. Panamá la celebrará en igual época este año y no descuidará hacerlo en los siguientes. No importa ustedes que, para septiembre de 1934, no habrá país del mundo donde no se celebre la Semana Paramount.

Para mantener viva la empresa Paramount de la cual se puede empezar a hablar desde ahora es "Dentro de cincuenta años" ("Fifty Years From Now"). En tal sentido se promociona la Paramount, la más extraordinaria y sorprendente de los últimos treinta años.

Pronto quedará terminada la versión francesa del nuevo filme de Maurice Chevalier, "El modo de amar". Se sabe que se trata de un filme que agradó mucho no sólo a los públicos de habla francesa sino a todos los demás. A juzgar por las primeras pruebas que nos han llegado, estas conclusiones son ciertas. Jacqueline Francell, aplaudidísimas en varias producciones francesas filmadas en París, aparece en esta como insu

(continued on Page 8)

DIE NEUESTEN PARAMOUNT NACHRICHTEN


Aus allen Erlebnissen aller anerkannten Schreiber, in denen die Wiederaufnahme unseres Nachrichten dienstes belohnt wird. Die größte Anerkennung, die der Paramount Corporation bleibt aber für uns diejenige, welche in Form von Beiträgen für uns Hausorgan einführt.


J. C. GRAHAM SHINES AS WIT AND RACONTEUR

INDIA PAYS TRIBUTE TO PARAMOUNT'S PRODUCTION DEPARTMENT

Right after getting his copy of the 1933-34 announcement book by first mail, Charles B. Ryan turned down following comment onto his regular weekend radio to New York:

"Paramount program next season has burst aggregation of international stars and international star directors in history of film industry. Can understate every hundred present events all contracts India, Ceylon, Burma."

BORIS MORROS HAS HAD COLORFUL CAREER

Boris Morros is managing director of Paramount's grand Paramount Theatre at the Crossroads of the World, and although many of you have never met him you can be sure that he'll give you a royal welcome when you come to New York.

He has had a truly fascinating career, one, incidentally, played in the Royal Court of Russia, a career which has brought him into the most prominent persons in the most standing musical figures. We recently learned much about his life from a columnist's history in the New York Journal, wherein Louis Sobol, with the facility for condensation which is the high art of tabloid journalism, packed into a stilt column enough highlights from one man's life to constitute material for a dozen novels.

It started off with "Believe it or not, I once played fiddle for the Czar," but its most endearing paragraph is a truly sentimental and very endearing reference to "the great chance" which Mr. Zukor gave to the jovial guy, with a hundred thousand friends, who "once played fiddle for the Czar."

OMITTED, BY RUSH

Last minute changes to include the page of standings resulted in an entire page being held over for next month. This page included tributes to France and Italy in connection with "Sign of the Cross" and many other items of interest. You'll read them next issue.
HIGHSPOTS OF A GREAT PARAMOUNT EFFORT—THE 1933 CONTEST

It’s in the air! . . . and it’s right around the globe! . . . . that same zest in achievement—that same insatiable desire for figures in the 1933 Contest which will tell who has the lead, and how far each of the others has to go in order to gain that coveted top spot.... Well, we’re not telling you this issue: there’s no wish dearer to our hearts that we’d like to accede to than this—but Fate has willed otherwise.

But we can make a promise—a definite ’cross-our-hearts promise—to tell you the Standings on October 1st, when they will be as of September First throughout the world. Everything will then have been reckoned, the Contest will have gained magnificent impetus, the grand old friendly rivalries will have begun to function with expert precision, and in short we will have completely recaptured that magnificent spirit which meant so much to Paramount’s world progress in the years of not so long ago.

We can tell you without betraying any confidence that a large majority of the territories have already rolled up sterling efforts.... The current leader on our books is one of the doughtiest defenders of a territorial record, who has previously gone on record with several dire prophecies concerning any other territorial leader who thinks that he has the remotest chance of getting the lead away from him.... In the meantime, then, we can only figure on the things that are going to happen before our issue of October 1st.... Ah, but what a time we’ll have then! What a grand time, indeed!
LEARNING FROM AN EXPERT CHEVALIER

Miriann Hopkins, Fredric March and Gary Cooper are taking French lessons, these days.

They have to learn the language of Maurice Chevalier for his roles in "Design For Living", Paramount's film adaptation of Noel Coward's play.

Their teacher is Richard Blumenthal, technical adviser on Parisian manners for "The Way To Love", Chevalier's current production, as well as "Design For Living".

Ernst Lubitsch is directing "Design For Living", which was adapted by Ben Hecht.

LOYALTY

From "Paramount Punch", Sydney, Australia, June 7

Never before, in the history of Paramount, has the company had a better season, and more successful effort from every individual in its employ. Paramount’s newer others in the employment of its loyalty, has always stood for opportunity and fair treatment for every individual in its ranks. Now is the time for every employee to make his or her loyalty and effort a definite tangible thing, which, by its record to our Home Office executives that theirs has been the right policy.

JAPAN’S ATTITUDE TOWARDS THE REQUEST FOR CONTRIBUTIONS

The Japanese Paramounts, speaking through their ever-genial leader, Tom D. Cochrane, advise that they are all mighty happy to see Paramount International News back on the international newstands. But they have an old slant on the business of contributions that we do not subscribe to, much as we appreciate their innate modesty. Excerpts from the letter state: "We heartily welcome Paramount International News, which puts us in reading contact with the rest of the Foreign Legion and makes us all know that we are brothers again. This has always been the human side of our organization.

"We will have to, however, take issue with you on the idea of local contributions, because they would be, once or less, based upon national pride and perhaps vanity. Seems to me that by the News should paint the Foreign Legion as the New York office sees us.

"For instance — suppose we did something of great importance, would you expect us to shout about it? Don't you think we, in the field, would get a greater kick out of recognition from New York rather than read our own town weekly's greetings?"

Of course there's a certain amount of truth in the last paragraph, but after all we have to get the news, and these sending the news have to depend upon us giving it the dressing. All we want is to hear about the items, and particularly about the people directly concerned with them. In this way we'll hear about individuals connected with the achievement, which of course will be more personal than the necessarily cold, impersonal record of the matter sent for the organization's executive. Our aim is to give as much recognition possible to as many Paramounters as possible. Savvy?

136 YEARS OF PARAMOUNT DISTRIBUTION IN CUBA

The "Cubiches" from our Havana Office are claiming the Paramount Foreign Service record with an average of nine years per employee in the distribution of Paramount Pictures.

Individual length of service is as follows:

A. L. Pratchett, Mgr. 11 years FRANCISCO MARIN, Sales Clerk 14 years CARLOS ROSADO, Film Inspector 15 years JOSE ROSADO, Film Inspector 15 years MIGEL QUITONES, Boxer 12 years FELIPE PANTOJA, Publicity 12 years A. G. MORA, Cashier 11 years "GORDITO" MOREIRA, Office Ass't. 9 years CARMEN TRINIDAD, Film Ass't. 8 years CARIDAD PULIDO, Film Inspector 8 years JOSE MARIN, Porter 8 years JOAQUINA MARIN, Typist 8 years JOSE MARIN, Typist 7 years ADOLFINA NEITHOL, Ass't. 3 years FRANCES MOREY, Secretary 3 years

HAIL TO THE HOUSE ORGANS! LONG MAY THEY SOUND THE FINEST CHORDS OF PARAMOUNT ACHIEVEMENT

Here they are, regardless of issue, in four pulsing symbols of those priceless publications which have placed the Paramount organization ahead of any and every other film organization in the world. Look where they come from: "Los Gauchos" from Argentina, "Paramount" from Italy, "El Matador" from Spain, and "Paramount Punch" from Australia.

It would truly be an inspiration and a liberal education if we could reprint in every language in Paramount International News, the enlivening and thrilling contents of each of these house organs. We do, however, have a few tribute to the division leaders who guide and direct the able editors who edit them, and the personnel of each and every organization who make their appearance possible.
DE ALLRA VIKTIGASTE NYHETerna FRAN PARAMOUNT


Den gamla sidan att sina Paramount vecka får, är en sak, som blir mera populär för varje år. Ameri- ka har flätet den årligen sedan 1918, Australien har först förveckan i september som Paramount vecka andra sedan John W. Higgs som på den 1921. Panama från också saugon på samma tid som för att komma att hjulna gre możliwe. Vi värna Er nu, att alla filmerna kommer att visas och att alla läsänd i september 1934.

En underbar Paramount film, som Ni måste ser, är "Fifty Years From Now," som Paramount lovar kommer att bli av de mest snälla filmkäpalen på de snorta år.


William J. Clark, chefen för Paramounts utlyningsbyrå i Australien med undantag av den sista veckan, detta gånges sig den 22 juli. I sin iret att se filmerna först i New York, glömde han att nämna namnet på den lyckliga unga damen. (continued on Column 4)

NIEUWSBERICHTEN VAN PARAMOUNT VAN BUITEN- GEWOON BELANG
John W. Hicks, Jr., Vice President van der Paramount International Corporation, en Eugene J. Zuko, speciaal vertegenwoordiger dië organisatie, ver- blieven een week in New York in het kader van de World premiere van hun film "The Way to Love", uit New York op een volledige inspie- rieres in Europa. Men verwacht dat de film, met betrekking tot de Italiaanse filmwereld, in feite de avond goed bijbevolking, aan- ders in die film op onmiddellijke wijze en de film was onmisbaar in haar bijbepalingen. Eiders in deze editie vindt u uitrekker van de verschillende recensies in de Engelse tijdschrift, welke U ongetwijfeld vertrouwd kunt krijgen.

Uit alle wereldgezichten komt bij ons voor de, waar binnen, bij de Paramount International News genaamd, de blijken van instemming, die wij evenwel het liefst ontvangen, zijn de editorialen en bijdragen voor de redactie.

De Heer E. E. Shaver, Vice President van der Paramount International Corporation, trekt een dag met de Amsterdamse aan de 19 juli in Holland. Het bijgeluid was een succesvolle ex-actering en de film was een succesvolle ex-actering. De Heer Martinez-Sierra, de Duitse filmwereld, wordt in de bijdragen bijgestaan door een reeks artsen bijstaan.


Een der bizarre filmen van Paramount, waarover U alvast kunt beginnen te praten is welker "Fifty Years From Now," welke volgens de productie af- deeling een der merkwaardigste en bijzondere films van de laatste 30 jaar beloend te worden.


In Australië heeft de uitze- nhìn een zoon bezien, welke heeft te maken in een aantal in Paris-verwekkende films, is goed voor het publiek zonder hoofdrol, als we mogen geloven, wat de voorzamen ons zeggen.

Gederende de laatste twee veckor, "The Seven- siners," de Heer L. Prattchet, belast met de Paramounts afdeling i Cuba, op het hoofdkantoor, in New York.

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Trots detta har vi framfört hjärtliga gratulationer från Paramounts interna- tionella förening. Paramounts Paramount förjord adligararar under söndag högtrekt å nu. Och adligararar har därför en skolara som Paramounts Trade Mark, och vi vill trots att det av andra inte använda eller omtalas för världen Paramounts Trade Mark.

NOTICIAS PARAMOUNT DE SOBRESALIENTE INTERÉS (continued from Page 5)

DIE NEUESTEN PARA- MOUNT NACHRICHTEN (continued from Page 5)
Paradise deu-se ngana premio, é colosso a praça deu-se, que o Paramount Prix de la Legion International Premio.


Wees particulier desel- leurs de publieken de produktion du grand nombre possible des publi- cations particulières Paramount (house organs). Ce moment nous vous nous montrons les publications de l'Aus- tralie, l'Argentine, l'Espagne et l'Italie.

A Paramount et as suas NOTAS DE IMPORTANCIA (continued from Page 4)
Paramount e mais desejamos que nosso- nes. Poucos em toco, desta vez, os órgãos da Argentina, Austrália, Espanha e Itália. "Oxalá aumente de sua day in, nossa empresa pelo nossa propaganda de nossa marca.

O telegrafia deu-se a grata notícia de que o Paramount's Week in Australia, de Mr. Willia...
MEXICO SEIZES THE LEAD!

MISS LUPINO

Here is Ida, so sweet we could not hide her. Miss Lupino is truly an international figure, coming as she does from a family of entertainers who trace their history back to 1613. British Paramounters don't have to be told about her because they know her work already, but the remainder of the Legion are about to be won over. Miss Lupino is the Iberian Division's Marvelous Gesture of Successful Achievement.

SMASHING MESSERI CABLE ANSWERS QUIP ON ANOTHER PAGE

Just about the time this issue was ready for the printer there came into New York a cable from Managing Director M. J. Messeri of Spain. It was just one of those cables that have always gladdened Paramount hearts everywhere, and it becomes doubly-gladdening in these days of asubtlety achievements. The cable, sent from Bilbao, Spain, and addressed to Mr. E. E. Shauer, said:

JUST ENDED TOUR SIGNED MAJOR CONTRACTS EXPECT ROLL TO END OF DECEMBER BIGGEST BUSINESS OUR HISTORY. LAST QUARTER DEDICATED TO YOU AS OUR INSPIRING LEADER TO BIGGER ACHIEVEMENTS KIND-EST REGARDS. (sgd.) MESSERI

Apart from the magnificent nature of the message itself, we regard it as a joyful omen which answers an editorial quip printed on another page of this issue, and in which we playfully kidded the eminent Mr. Messeri on his being too busy to send us any really big news. Almost as though by telepathy he has responded, although we truthfully do not claim the slightest whit of credit for the Iberian Division's marvelous gesture of successful achievement.

INDIA PAYS TRIBUTE, TOO

Another stirring dedication of Paramount effort to Mr. Shauer comes in the following radio from Charles B. Ballance in India:

WITH YOUR CONSENT HAVE DESIGNATED MONTH OF SEPTEMBER E. E. SHAUER SEPTEMBER CASH DRIVE BEST WISHES.

But Japan, Panama and England Providing Tough Opposition

11 DIVISIONS OVER QUOTA AS INITIAL FIGURES APPEAR

NEW YORK, U.S.A. (PP): It falls to the very pleasant lot of “Mexico” to boom up as a possible winner in the first published result of the standings to date in this most genuinely inspiring of all Paramount’s international contests. That aggressive republic situated a couple of thousand miles south of the Crossroads of the World is proving by capable leadership and genuine teamwork that it is a force to be definitely reckoned with by those divisions in the past who have made contest-winning a professional habit.

It is our aim to place our position to be astride an editorial fence when it comes to the expressing of opinions, and we’re going to stay aboard that perch during this most important of all contests; but still we cannot help but give voice to our admiration for Vicente Saiso-Piquer, and his grand gang of Paramount boys and girls for the masterful fashion in which they have stepped to the lead.

Another circumstance which has contributed mightily to the warmth of Home Office admiration is the fact that the first publication of the

(continued on Page 3)

HOME AGAIN

Vice-President of Par. Int. Corp. John W. Hicks, Jr., accompanied by Eugene J. Zukor, returned to New York on Friday September 29th by way of Quebec, Canada. We will have much of Paramount importance to tell with regard to their European survey in next month’s issue.
“Eleven Over Quota” Is What I Call News

Between the time of a Paramount International Contest’s announcement and the publication of the first tangible results of achievement I experience an emotion which I find it hard to translate into words. I know that first of all a tremendous amount of fair reasoning and calculation have gone into the preparation of the figures which represent the quota mark in the instance of every division; I know that you have all accepted those figures in all good faith and with determination to surpass them; and I know that once the starter’s pistol has cracked you have leaped to the fray with every ounce of effort at your command.

But at the same time I have always known that in every contest, no matter in this business or in any other, there are the unexpected contingencies to contend with. Things happen despite the most careful planning; and that is why I cannot help but undergo a definite strain of emotion until the first figures of achievement show on the score-board.

And now, in these bright shining days of late September, when so many of our splendid pictures are piling up such inspiring grosses in the U.S.A., and things look cheery beyond all compare, the figures have sprung to glistening exhibition on the Paramount International score-board and I find, to my complete satisfaction, eleven of the divisions away over Quota. I find, too, upon consultation of the figures, that many of the remaining sectors of our Foreign Legion are hammering hard at the Quota mark. And that, I have no hesitation in telling you, is news of the highest order.

In every respect it looks like being a marvelous contest!

GATWARD MERITS PRAISE

We are proud and happy to give praise to a Paramount writer for his fine work along a channel which entails terrific responsibility, but about which there is seldom given any widespread publicity.

Upon the sturdy shoulders of Charlie E. Gatward devolves the mission of being liaison between Paramount and the Commonwealth Government in the business of contesting eliminations and providing reconstructions of story and theme before the necessary permits are forthcoming.

That Charlie has done this work in an eminently satisfactory fashion is attested by a recent letter from Managing Director Clark to Mr. Hicks in New York, in which splendid tribute was paid of Mr. Gatward in getting many pictures ultimately passed by the Censor Board.

WHAT’S YOURLY?

An enthusiastic admirer wrote that he was “Worth her weight in gold.” So, hastening to busy on figures, figured that Mae’s figure figured out at 116 pounds, and that this figure in dollars figured at $81,320.

If you want us to carry your figure, in both pounds and dollars, you’ve got your weight. The figure of course will be the one representing your weight when steamed up completely for the Contest now sounding to a grand ovation.

FROM THE INDIAN STATE, THE DECCAN COME A PAIR OF ROYAL FANS

Mae West, who has won international renown by virtue of the fact of stepping to stardom with her first picture, here plays host to a royal couple from India. They are the Nawab Zaheruddin Khan of Deccan, and the Begum, his wife — and they came to Hollywood because, like millions of other human beings, they have always figured life incomplete whenever they had not seen the inside of a motion picture studio.

They attained instant popularity within the sacred Hollywood walls, as is evidenced by the scene above of them with Mae West. Further proof was forthcoming when Josef von Sternberg, whose custom is never to be photographed, set aside his custom and posed with the popular regal pair from India.

GOLD AND SILVER AWARDS FOR PARAMOUNT PICTURE

Not content with having a Paramount picture win the great Italian award last year, when Dr. Jeckyll and Mr. Hyde triumphed, the Italian Division has seen Managing Director America Abal’s judgment vindicated again. He selected “The King of the Jungle” for the great Venice Cinema Exhibition, and it brought home not only a gold medal but a silver cup as well.

“Alice”, After one of the most tireless and tiring, searches in all the history of Filmland, Charlotte Henry was selected to portray the very difficult role of “Alice” in Paramount’s spectacular picturization of the immortal of all universally-appealing stories, “Alice in Wonderland.” We show you above Miss Henry in character, and we judge that between now and the end of the year we will launch forth into the world so much publicity about this marvellous picture that you cannot help but know everything that there will be to know concerning it.

Here are some of the cast:

Alice — Charlotte Henry
White Knight — Gary Cooper
Mock Turtle — Ring Crosby
Tweedlededee — Jack Oakie
White Rabbit — Charlie Ruggles
White Queen — Louise Fazenda
White King — Ford Sterling
Duchess — Alison Skipworth
Uxle Gilbert — Leon Errol

GUATEMALA LAUDS NEWS

Please convey to the editorial staff of “Paramount International News,” Guatemala’s hearty congratulations on the reappearance of this valuable publication. It certainly is good to see the familiar pages once again, and the effect its reappearance produced on the “Chapines” was one of optimism.

Followed by the announcement of the marvelous lineup of new product, everyone here is confident of Paramount’s ability to weather any kind of storm and is proud to belong to the leading company in this business.

We are all delighted to welcome back “Rudy” magazine and will not fail to send in for publication whatever newsy items we may have from time to time. (sig.) S. E. Pierpont.
Mexico's Lead is a World Challenge!

(continued from Page 1)

divisional plannings finds eleven — mark that number— eleven of the divisions well over quota, and a great many more not only nibbling at the Hundred Perent mark but gnawing big chunks out of it and expecting it to fall at any moment. Of the over-quota lunch big deeds have been performed by them all, but we do not feel remiss in predicting bargains of action when Panama, Japan and England find that Mexico has taken the initial lead. They happen to be farfetched points, but not for long, particularly because although this Contest stirs up a series of the great rivalries of the century, it at the same time merely serves to draw all of the component parts of Paramount's International Legion closer and closer together.

So, taking everything by and large, we are all editorially and personally agog to see what manner of changed result we will offer by the time our November 1st issue is ready. We welcome with every heartiness any shape or form of inter-divisional rivalry, such as those glorious ones we used to have between England and Australia, between Spain and Argentina and so on down through the illustrious pages of our Legion's history.

JOTTINGS ABOUT "THE EYES AND EARS OF THE WORLD"

Paramount News is justly proud of its service of 'scopps.' The film was secured by intrepid cameramen James Buchanan and Lou Hutt of the Cuban Revolution was the sensation of the entire world. It was headlined in spectacular fashion in the London press because of the sensational nature of the film secured, and just as an afterthought, the fact was overlooked that Hutt and Buchanan went through rifle-fire and physical violence in order to secure the film and get it aboard the 'plane for America.

The film, however, was 'scopped' into most of the Latin-American territories ahead of all other newsreels. In Panama the 'coop' was widely publicized by General Manager John B. Nathan, and the service rendered drew much praise from the local exhibitors.

In many European territories— notably the Scandinavian ones, and Spain, Portugal and Italy—Paramount News no longer has the off-screen voice in English, but is being released with sub-titles, sound effects and music.

"A Farewell To Arms" was released recently throughout Chile and we have word from Benito del Villar that the picture was very well received and highly acclaimed.

Marlene Dietrich returned to New York September 26th, and after remaining a few days for interviews, proceeded to Hollywood to commence work in "Her Regiment of Lovers."

THEY ARE IN THE FRENCH VERSION

"The Way To Love" has been completed in both English and French versions and Maurice Chevalier has already bid himself off to Paris. We have seen already the English picture and our rapt enthusiasm permits us to tell you that it is a sheer delight, with Maurice singing some perfectly wonderful songs and engaging in some of the most curious comedy you have ever beheld. All in all, it's great entertainment for the entire world. Our picture above shows Maurice with Jacqueline Francell, who plays the feminine lead in the French version. Both versions were produced under the technical supervision of Dick Blumenthal, who is also doing the technical direction of Ernst Lubitsch's "Design For Living."
NEWS OF THE BULLDOG DIVISION
By R. Gittos-Davies

British Paramount News of course issued a special edition of the Molli- sons* arrival in New York. The films were brought by a newsreel 'plane cat- apulted from the decks of the "Bremen" 500 miles out at sea. A copy of the reel which contained a message by Amy Molliison to her parents was dispatched by air to Scar- bourough, Yorkshire and Mr. and Mrs. Johnson, who were at Scarborough, were present at a special screening at the Capitol Theatre.

Paramount's London office recently had a visit from Max Mendel, Ham- burg Manager.

During Mr. Mendel's stay in London he had the hospitality of the London publicity department and Mr. Gittos-Davies and he found that they had served for a week's tour made a special World War. Now the two are fast Paramount friends!

G. Wyndham Lewis, brother of the famous British humorous writer, D. B. Wyndham Lewis, is now a member of Paramount's British Publicity Depart- ment.

Paramount's London office has a Swimming Club, known as the Para- mount Amateur Swimming Club. Its motto is — Be In The Swim With Paramount!

Miss "Babs" Christiansen, Secretary to R. Gittos-Davies, London Office, is the sister of Arthur Christiansen, As- sistant Managing Editor of the "Daily Express", London.

KIPLING IN B.P. NEWS

A brilliant assembly at the lunch of the Royal Society of Literature held at Claridges, heard Mr. Rudyard Kipling, whose film work was broadcast throughout Brit- ain and Ireland.

It is the first time that Kipling's voice has ever been broadcast. The achievement of British Para- mount news in securing the first and only talking film record of this great literary reissue making his initial broadcast speech is hardly less re- markable and in view of the historic value attaching to the picture, a copy of the film has been presented to the Royal Society of Literature to be de- posited in their archives.

NOTICIAS INTERNACIONALES DE PARAMOUNT QUE A TODOS INTERESAN

Noticias internacionales de Paramount que a todos interesan

Después de que muchos han de hablar por los paréntesis incomprimibles, se publican por fin este meses los primeros resultados del Concurs. No hay falta de noticias para que todos se enteren de qué es su territorio. Por otra parte, también la vuelta de la primera página de los resultado del Concurs, los legionario- nes que han terminado el Concurso, no dan todos los resultados que se han acumulado en dos semanas de noticiosa de sus respectivas posiciones.

El señor John W. Hicks, Jr., llegó a Berlin el 9 de septiembre. Cuando esta revista llega a manos de usted, se encontrará ya de regreso en Nueva York, después de haber terminado un importante viaje de inspección por Europa, durante el cual lo acompañó el señor Eugene Zukor. Presentamos este mes a la señora Ida Lupino, aplaudídos actriz inglesa que se halla en la actualidad en Holly- wood preparándose a debutar como estrella de la Paramount, después de rápida ascensión a la fama en su país. La señora Lupino pertenece a familia notable en los anales del teatro. Tan importante como la anterior noticia es la de que la primera película de Dorothea Wieck para la Paramount, "Canción de Cuna", promete ser uno de los acontecimientos más salientes de los últimos años. La célebre obra de Marten Sherman se conserva en la versión cinematográfica todo el encanto y el brillo que supo infundir al original su ilustre autor, mundialmente conocido. Ya que hablamos de futuros triunfos, detengámonos un momento más para decir que la nueva película de Mae West, "No soy un ángel" ("I'm No Angel") será todavía más sensational que "Nacida para pecar", la primera de la misma actriz.

Puesto que se trata de Mae West, digamos también que pronto habrá en Nueva York noticias importantes y valiosas sobre el interés que la prensa y público de teatro que hayan presentado "Nacida para pecar" en más de una programa- ción; esto es, para todos los gremios y bienes de la creación del cine esta película. Querían los que estén en capacidad de hacerlo, dirigirse a la Paramount International News, Atención del señor John W. Hicks, Jr., en Nueva York, para acerca de las reprise de "Nacida para pecar" en su territorio.

ENGLAND IN HOLLYWOOD

The Union Jack waved over a corner of the Paramount studio restaurant recently when Charles Laughton played host to some very charming visitors from England, one of whom was Mr. and Mrs. St. John, wife of Paramount's director of theatres in Great Britain and Ireland. The scene shows, left to right: Randolph St. John, Mrs. Ollie Traggard, Charles Laughton, Miss Earl St. John, Albert A. Kaufman and Melvyle A. Shauer.

NOTICIAS INTERNACIONALES DE PARAMOUNT QUE A TODOS INTERESAN

Depois de grande massa irremediavel demora, publicamos agora, na secção de filmes, os primeiros resultados do Concurs. Claro, que não se forma necessário saber inglês para que cada um descubra a si próprio, seu terreno. Os resultados estão publicados e os legionários já acometidos a estes previsões bem sabem que fariam para o fim do Concurso, na semana passada, em primeira linha há muda de saben, sob a pressão dos mais fortes, que sejam melhor que os resultados que aqui temos, sejam como a sua própria memória. No próximo número, aí nos teremos de publicar as noticias dos triunfos Paramount em qualquer país, para que os possamos transmitir aos nossos leitores.

"O Signal de la Cruz" é outro filme (continued on Page 7)

PARAMOUNT INTERNATIONAAL nieuws, dat het LEZEN WAAR IS.

Na enkelvoudige, vindt U in dit nummer eindelijk de eerste meldingen van de Concurs, en U is op de hoogte van de resultaten in als wij handig zijn voor noodge dat u te zien op welke plaats. De cijfers zijn van het feit, dat de concursfilms even goed konden als zij zichzelf kennen, kunnen we zeker zijn van interessante verande- rijen te zien den wedloop naar den slotstand.

De Heer John W. Hicks jr. arri- viede met de bladen U bereikt zijn Europese inspectie ronde in de adem achter den rug en de Heer Hicks te Nieuw York. Hij is ditmaal in gezelshui van Eugene Zukor.

In deze editie laten wij U kennis- maken met Mr. Ida Lupino, de vermaarde Engelse jonge dame, die zich thans in Hollywood bevindt, ter voorberei- ding op de onderbreking van haar hoofdrollen en verschillende para- mount films, na haar enor succes in Engeland. Zij behoort tot de beroem- dste schattings van Gregorio Martinez-Seilla in een film al de charme en glorie behoe- den, die de auteur aan het werk ver- leent.... Ook kunt U in deze editie de revue laten passeren, laten we even stilstaan bij "I'm No Angel" — Ik ben geen Engel — waarmee Mae West denklik nog meer succes zal ostigen, dan met "She Done Him Wrong".

LES NOUVELLES INTERNATIONALES PARAMOUNT QU'IL EST BON DE CONNAÎTRE

Après ce qui doit avoir semblé comme des siècles d'attente, les premiers résultats du Concours sont annoncés ce mercredi soir à New York. Nous savons anglais pour trouver justes ou en est votre territoire, etc. Inutile, nous ne devons pas dire que nous avons obtenu les notations étonnantes de "Ettia" et "Lupa" sur lesquelles nous pouvons nous fiabiliser. Certains des établissements réputés pour leurs émotions et leurs améliorations ont débordé de joie. 

Mr. John Hicks Jr. a écrit à son échelle à suivi et à raison du fait de la mer d’océan et de la mer d’océan et de la mer d’océan et de...}

GUIDES TO PARIS

Surely no two more appropriate fel-
nows could be picked for the jobs of gui-

ding Paris than Maurice Chevalier
And Melvieve A. Shauer. We glimpse
them here in the 'Priis' uniform
which are so important in Maurice’s
knowledge. "We are told that Dorothea Wies’
launched Paramount, 'Vaggsygan',
yeckle by en filmwurds sensa-
nationalle dans le premier film, 'The Way To Love'.

Blaireau is the head of the French capital's most
important tourist organization, and aunque
es un anagram of Paris.

WICHTE INTERNATIONALE PARAMOUNT

Endlich vielleicht gelangen die ersten Filmstunde zum Abdruck; und es braucht niemand der englischen Sprache mächtig zu sein um festzuhalten an Paramount's planteischen Film, Seine filiale steht... Natürlich wer-
den Sie nicht von diesen Resultaten auf das Bravour der Berufung wer-
wenn Sie Ihre Kolleginnen und Kolle-
gen nur halb so gut kennen als wir es zu tun vermuten, dann wissen Sie-
von Paramount. Die echte Macht west’s, werbes ein zäher Kampf bevorsteh-
and noch vielle direktionen an gute并没有

Mr. John Hicks Jr. kam auf seiner
europäischen Inspektionsreise am 9.
September in Berlin an. Bis diese
Aussage in ihrem Besitz befindet, wird
er allerdings schon lange wieder in
New York weilen. Eugene Zukor war
sein Begleiter auf dieser ausserst wich-
tigen Reise.

Heute haben wir das Vergnügen, Sie
der berühmten Englännder Ina Lupino
de Parrish kennen zu lernen. Sie
etabliert sensationelle Karriere gemacht, hat sich nummer in Hollywood be-
achtet. Sie hat Filmmaterial für Paramount zum Star ausgebildet wird. Sie ent-
stammt der berühmten englischen Häuser familie Lupino... Gleich wie-
gleich... die war vor allem auf die New Hetrick's erstes Paramount "Wie-
genius" eine neue Sonne am Film-
tschirm, eine farbige Szene, die im aufgegeben begriffes. Das weltbe-
kannte Martinez-Sierra Schauspiel hat durch seine Verführung nicht das
gelingen seiner leisen Chyrlín und einer Feineit einbezogen, sondern die
nur noch an Liebre gewonnen... End-
lich haben wir vorbereitend einen Film zu sprechen, können wir nicht umhin auf das neue Mae West Bild "Ich Bin
Kein Engel" hinzuweisen, welches den
ersten Film dieser Künstlerin vollkom-
men in den Schatten stellt.

Im übrigen möchten wir darauf auf-
merksam machen, dass in New York für
einen jeden Theaterbesitzer der Mae
West’s "She Done Him Wrong" für
mehr als ein Engagement gebucht
wird, obwohl die Premiere noch zwei
Vorlagen. Wir bitten Sie also, auch
den Theaterbesitzer, welche den Film
meinung haben, sollte an Paramount
Hicks, Paramount Internationale Nach-
richten, New York, zu verweisen.

Nach sechs eingelassenen Berich-
ten zu urteilen, war die Paramount
Woche in Australien, Neuseeland, dem

"The Sign of the Cross", der große
Grossbeifall. Heute bringen wir Illustrationen über diesen Film aus
Wahl. Arthur Rapoport und
finden dass diese Veröffentlichung zu
 einen Kassenschlager gestaltet. Wir
können so etwas immer gern. Also ver-
langen Sie nicht wahr Relevanz mit-
zuteilen?

"The Sign of the Cross" be-
achtet der für Paramount einen
großen Erfolg. Direktor Vicente Sais
schreibt uns aus Mexiko: "Der Film
wirkt die bisherigen Verleihrekorde
allerorts noch ohne einen Wettlauf
die mögliche gelungen, wir haben den Film in allen besuchten Lichtspielhäusern für die derzeitigen Filmverleihrekorde mit "The Sign of the Cross" einen
tüberwältigenden Erfolg."

엔터테인먼트 엔터프라이즈 앤 뉴미디어 프로필
"As Ye Use Exploitation, So Shall Ye Reap!"

HOW THEY SELL POSTERS IN AUSTRALIA!

That territory known as William J. Clark’s Blue Ribbonland certainly knows that posters and other advertising items are made to be sold, if a survey of Ad Sales Manager Len Jones’ column in a recent issue of Paramount “Punch” means as much as the title of the piece suggests. We find a great tribute, for instance, paid to Max Lovett of Sydney for a splendid selling job done on Paramount’s new release, a furniture store advertisement in the manu- facturer’s catalogue. And of Ad Sales Manager Hill’s efforts in Western Australia we find the following tribute: “He (Hill) is responsible for one of the most outstanding ad sales contracts to reach Home Office in a long while.” And there is also grand evidence of a co-operative effort in this part of the country. A poster campaign for the new release was started, and the poster was sold on the part of Ad Salesman Albert Nicholas.

NEW AUSTRALIAN ASSIGNMENTS

General Sales Manager William Hurworth announces from Sydney the following sales force reorganizations: Salesman Bill Blood, former Sydney booker, who for the past three years has been assigned to the Far North Queensland territory, returns to Sydney where he will take over the territory covered by a salesman who recently resigned. Salesman Harry Varcoe has been transferred to Brisbane.

TO GUATEMALA

Advises from Panama relate that Saul A. Jacobs, who traveled recently from Home Office to Equatorial America, has been dispatched by General Manager B. N. Nathan on a trip of inspection which will take him through Salvador, Honduras and several other republics, to Guatemala. This is his first field assignment.

BLUE RIBBON BUNCH

By REG KELLY

Maurice Foster rejoins the Paramount Sales Force after an absence of several years. Foster will be attached to the Melbourne Branch under the direction of Bert Kelly. Harry Varcoe, formerly of that territory has been transferred to Queensland, whilst Bill Blood is travelling the Far North for the past two years returns to New South Wales.

Frank Kennewick, Publicity Manager of Paramount’s Capitol Theatre, Melbourne, working under direction of James L. Thorley, was responsible for the great exploitation campaign on Maurice Chevalier’s “A Bedtime Story.” General tie-ups were arranged with music shops, radio stations, a furniture store and the manufacturers of baby food, which resulted in several city window displays. The big boost to the film’s box office was the cable donation by Chevalier of £5 to a little foundation discovered the day the picture opened. As soon as the news broke, New York was cabled for an okay and the reply with the news of Chevalier’s donation made the late editions the same day.

General Sales Manager William Hurworth, who gave much time to the planning of this year’s Paramount Week drive, is confident that his boys will make a record show this year. All branches are sending to Sydney bashes of contracts which augur well for the success of the drive. George Nacard, General Manager of the picture, has every possibility in his territory sold for Paramount Week and by the end of the month will have a regular contract from every possibility.

Bob White, Expansion Manager, is in Brisbane handling the campaign for “The Sign of the Cross” and also the campaign for Paramount Week.

FOR CONVENIENCE OF ENGLISH-SPEAKERS, TOO

Realizing that the Spanish- and Portuguese-speaking territories have thousands of picturegoers who speak English also, John B. Nathan advanced the suggestion that the main-titles of our pictures carry the film’s title in English beneath the Spanish or Portuguese title, as the case happened to be. This suggestion was so good that it was immediately put into effect, a move which has brought forth widespread acclaim from the field.

WOW! HOW FRANCE PLUGGED “THE SIGN OF THE CROSS”

We have to thank Jack Plunkett, director of publicity for the French organization, for a stirring resume of the grand work that the Paramounters have put over in connection with the smashing season of the French version of “The Sign of the Cross” at the Paris Paramount.

His summary included day and night shots of the famous theatre, which had a display that stopped traffic at all hours of the clock. His publicity and advertising records were well-nigh break the bank; and the thoroughness and effectiveness of the campaign were such that we know will arouse the admiration of those at the studio responsible for the making of the picture, and to whom the records have been sent.

Permit us, therefore, to offer most cordial congratulations, not only to Mr. Plunkett, but to all of those associates of his who participated in this splendid achievement.

MELBOURNE BALLYHOO

Here’s an attraction-compelling stunt arranged in Melbourne by Frank V. Adams, Manager of Paramount’s Capitol Theatre. It is for Maurice Chevalier’s “A Bedtime Story,” which has attracted a lot of popularity in Australia. The man is impersonating Maurice, and the baby doll is reading a book labelled “A Bedtime Story.”

GRAND BOOKLET

Amerio Aabo can well be congratulated on the success of his latest effort as advertising man. We’ve had occasion to laud their work on many occasions, and the newest proof of our admiration came to hand in the shape of an announcement book for “The Sign of the Cross,” with a special section set aside for the listing of forthcoming Paramount products. It looks like good work by Mr. L. Millini and her associates.

GERMANY RAVES ABOUT “MADAME BUTTERFLY”

General Manager G. J. Schaefer of Germany has reported that his 1933-34 season has opened, and that the release of the German-dubbed version of “Madame Butterfly” has met with “exceptional success.” He has sent us copies of the daily papers and one of the film publications containing evidence of this enthusiasm and there is no doubt but that the Sylvia Sidney picture is going over in great fashion, which is a tribute to the artistry of dubbing as well as to the artistic quality of the picture itself.

ANOTHER CHAPTER IN SCANDINAVIAN GOOD NEWS

Dynamos aren’t the only things in Scandinavia that burn. Carl Vl., and his victory-vimf Vikings continue to stir things up at a right merry pace from one year’s beginning to the next. We’d be derelict in our duty if we did not have at least a brace of mentions of the Vikings in every issue, for Carl shows new lines that are startlingly fertile news. Here’s one cabled sample: “Crime of Century opened season at Olympia, Stockholm to packed house and great reviews. Hamman’s sensational opening of ‘Farewell To Arms’ in Helsingors, with two houses sold out in advance and audience enormously thrilled.”

CLOWN’S OFFICE

The Clown’s Office was brought up in the form of two post-production assistants on the Paramount lot. They were given a harmonious welcome by the old-timers and good wishes for a successful career in the entertainment field. The two are Desdemona vom Hofe, who has come from New York to be a production assistant, and Ray Gardner, also from New York, as street photographer.

PARAMOUNT CARTOON PERSONALITIES BECOMING INTERNATIONALIZED

Our Warsaw office has sent us photographs of a vaudeville pair who have achieved great success in a musical.
PARAMOUNT HAS FIRST STORY PUBLISHED SINCE COMING OF TALKING PICTURES

Pictured above with Dorothy Wick is Nina Moine, the American film industry's first woman director since the coming of sound to the screen. Miss Moine will co-direct "Cradle Song," from the play of J. Martinez-Sierra, which will be the Continental film star's first Paramount production.

(continued from Page 4)

B. P. News also secured a record of the speech of G. K. Chesterton at the lunch which was attended by many of the greatest writers in England, including Laurence Binyon, Walter de la Mare, John Drinkwater, St. John Ervine, Sir Arthur Pinero and others.

His Excellency the Lithuanian Minister M. V. Sidziukzus and Mme. Sidziukzus, Secretary of the Lithuanian Legation, and M. Z. Zymundzinas, and Mr. E. J. Harrison of the Lithuanian Legation Staff, were present at a special private screening of British Paramount News.

The Minister at his desire saw the film of the two gallant Lithuanian airmen who crashed on their New York to London flight within 400 miles of their objective. Great satisfaction was expressed with the Paramount film by the official party and at the request of the Minister a copy of the reel will be presented to the Lithuanian Government.

There was a good press break in Britain on the search for an Alice for "Alice In Wonderland!" in one paper alone — The Daily Express, London — produced more than 1,000 letters. Among material sent out by the London Publicity Department was a special article featuring interviews with famous English authors such as Gilbert Frankau, Sunday Glyn and A. P. Herbert.

BRIEF PARAGRAPHS ON IMPORTANT FACTS

Maurice Chevalier left New York September 23 for Paris. He will probably make a personal appearance at the Paramount Theatre, Paris, in conjunction with the French version of "The Way To Love."

Australia has produced a new play sheet. In that territory the exhibitors make the fullest possible use of this important aid, hence the desire to give them still better exploitation service.

I.a. Lupino has made a tremendously fine impression on our Hollywood Studio. You'll hear plenty about her in the near future. See more detailed story elsewhere in this issue.

DE VIKTIGASTE INTERNA-TIONELLA NYHETerna FRAN PARAMOUNT

(continued from Page 5)

Teater oskadare", dessa flyga ord vi- sade att alla fulföllt sin plikt storar- tat och haft mod att vara på sina plats oavsett om expansionen. Vi önska att få fotografer av alla Paramounts medlemmar från alla varldens hörn. De vi nu har återfyllt är de gamla, men vi bli nödtagade att använda dem, om vi ej få nya... Från yrdens flyra hörs vi få bjudak på Paradis av Motion Picture news. De gamla goda tider är här igen. Vi kunna ej publicera alla dessa budskap, men vi återlyckas att inhålla:

Franska versionen av Maurice Chevaliers nya film "Vagen till kär- lek", är nu färdig och hans motspe- lcska, Jacqueline Francell, och rolig- hetsmakan, Marcel Vallee, ha bada återvänt till Frankrike. Denna film har inspelats under de allra svarste- rena dagarna, men vi tål vare stregen i ateljén, och vi tycker att hela Para- mounts produktion avdelning bör ha frukt för att ha fullbordat filmen trots allt.


NOTIZIE DELLA PARAMOUNT CHE VALGONO LA PENA CONOSCERE

Finalmente possiamo annunziarvi quozione i diario del si- corso: e non è necessario conoscere l'inglese per sapere di quali territori si tratta... Allo stesso tempo non do- beriam no conoscere tutti i fatti inter- nal, perché se conosciamo i Leggio- nari quante si conoscono a loro stesi... Guardiamo ciò che prima della fine del Congresso si decideranno delle battaglie formidabili e dei cambiamenti salor- devoli.

Il sig. W. H. Hicks, Jnr., è arri- vato a Berlino il 9 settembre, al tempo che vi giungerà questa rivista, avrà completato il suo viaggio di spe- zare, di lavoro, di lavoro ritorna a New York. Durante questo viaggio importante è stato accompagnato dal Sig. Walter J. Pratchett.

Questo mese vi presentiamo Ia Lupino, celebre artista inglese, che sarà ora a Hollywood dove farà delle pellicole per la MGM. Il Segno della Croce — "The Cradle Song" (La Canzone della Culla). Crediamo che sarà una delle più belle pellicole che mai si videro, ed è già stata una famosa opera del Martinez-Sierra verrà messa in scena con quell'incanto originale che le infuse questo autore.

A TIP

The contributions are starting to roll in, and of course this month’s tips will only add immensely to the value of the publication, but lightens the job on the editorial staff.

This should be no occasion for criticism, but we are making it an occasion for congratulation, excellent in their way, in many cases show a tendency to be re- portorial regarding general affairs of the industry concern. We will overview entirely of the Paramounters within the terri- tory.

We can do nothing better in the way of a tip than to refer you to our reply to Japan, printed in last month’s issue.

DE FAMA INTERNAZZIONALE DALLA PARAMOUNT CHE A TODOSS INTERESSAM

(continued from Page 4)

The Pious concert of 1924 the Opera "The Last Judgement" of E. R. Poppin, in which Miss Lupino appeared.

Another film that has been released in this country is "The Pirate" with John Barrymore androlley, and "The Navigator" with William Powell and Myrna Loy. The former was directed by Alfred Hitchcock, and the latter by Louis B. Mayer.

Hitchcock is making a film for MGM called "The Lady Vanishes," and Mayer is making one for Fox called "The Man Who Laughs." Hitchcock is also directing "The Trespasser," a film with John Barrymore and Lionel Barrymore.

Hitchcock has also directed "The Lodger," a film with John Barrymore and Lionel Barrymore.

Hitchcock is making a film for MGM called "The Lady Vanishes," and Mayer is making one for Fox called "The Man Who Laughs." Hitchcock is also directing "The Trespasser," a film with John Barrymore and Lionel Barrymore.

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NOTIZI DELLA PARAMOUNT CHE VALGONO LA PENA CONOSCERE

(continued from Page 7)

Da tutti gli angoli del mondo riceviamo recentemente una serie di notizie che ci hanno spinto a pubblicarle. Ogni giorno, in questa sezione, presenteremo le novità più importanti.

La versione francese della nuova pellicola di Maurice Chevalier, "Il Modo di Amare", è stata esibita in tutto il mondo. Frédéric de la Motte, uno dei protagonisti, ha detto: "E' una pellicola meravigliosa che ci ha permesso di esplorare nuovi orizzonti." La pellicola è stata un grande successo sia in Inghilterra che in Francia.

Una prova che i favoriti del cinema francese sono anche favoriti in altri paesi.

(*Continua a pagina 8*)
HUNGARY LEADS! 14 OVER QUOTA

Many Divisions Change Places

BUT NEW HIGH IN OVER-QUOTA RANKS IS MAGNIFICENT SUCCESS AUGURY

With a superb access of speed which carried them from the top of the Under-Quota Column to the sheer top of the Over-Quota ranks, the Legionnaires of Hungary have with a supreme gesture of confidence in themselves pried the Contest lead away from Mexico and established themselves at the top of the world for the time being.

Even were it nothing else, this achievement is in itself an epic indication of the whirligigs of fate that one can expect in this Contest. Here we have no mere taken-for-granted case of the eventual championship going to that division which first acquires the lead. Last month One-Two-Three read as “Mexico-Japan-Panama.” But since then the whirligigs of fate have seen fit to bring about a sweeping change. Next month it will probably be the same thing.

Look, for instance, at what these same whirligigs did to the column of those who have gone over quota and those who are about to go over. Last month there were only eleven over, with twenty-one still to clear the bar: (continued on Page 3)

MAE WEST INDUSTRY’S ALL-TIME SENSATION; BREAKS TOP FIGURES!

Were we so inclined — and were the space limitations on this publication not so rigorous — we might go on from now until half past ten of the evening of Monday December the Eleventh next, detailing some of the records that Mae West’s current Paramount picture, “I’m No Angel” has broken.

Instead, we will epitomize these records in the simple statement of fact of what the picture has done, is doing, and will still do at Paramount’s theatre at the Crossroads of the World in New York City. This season alone strikes the keynote of the gigantic success achievement of this picture. Here are the facts.

During the first week, which ended at midnight on Thursday, October 19th, a total of 180,000 persons paid for admission to the theatre. During the second week, ending October 26th, which was the time of this publication going to press, an additional 162,000 persons paid for admission.

These facts guarantee a third and a fourth week for the picture.
Our Paramount Legion, More Steadfast Then Ever

Since speaking to you through this column a month ago, I have had the profound pleasure of learning from Mr. John W. Hicks and Mr. Eugene Zukor, through a personal recollection of their survey in England and the Continent, that our Paramount International Legion is more steadfastly a group of high-minded and typically loyal Paramounters than it has ever been at any time in our history. The two travelling Legionnaires who have brought me this message have recounted it with an enthusiasm which I found to be most inspiring.

The thing that they told me consistently, and which I find pleasing beyond all describing, was that wherever they went they were greeted with such hospitality, and showered with such kindnesses that they could never hope to thank all of those Paramounters responsible for their cordial receptions. However, I feel that I have this opportunity of thanking all of you Paramounters collectively for these kindnesses, and I want you to know that I see in this hospitality a perfect manifestation of that Paramount Spirit which we have generated throughout our organization over a span of many years.

I find great satisfaction in advising you all, too, that the excellence of the report which Mr. Hicks brought back with him pleases me immensely and convinces me beyond any shadow of a doubt that the enduring manpower of our organization overseas has enabled Paramount to powerfully weather every storm which changing times has produced, and to leave us, as our name both says and implies, Paramount everywhere in manpower as well as in product.

It is perhaps more than significant, also, that Mr. Hicks has returned to Home Office to find Paramount here, far out in the front of industry leadership, with Mae West’s picture “I’m No Angel” chalked up such records as this country has not seen in a great many years.

Ty my mind it is most satisfying to find not only that a grand organization, spread over many countries, and comprising diligent and faithful men and women, is functioning superbly abroad, but also that the Paramount brand of superintendence which we have carried manfully through storm and stress of many years, is serving here alongside of Home Office as a counterpart to it.

Paramount just cannot help being Paramount while its ranks comprise such grand International Legionnaires as we have with us today.

Eddie C. Blauers

“CRADLE SONG” IS MAGNIFICENT FILM WITH MAGNIFICENT STAR

We are sincere in our belief that “Cradle Song” is the most magnificent drama of mother-love that Paramount or any other company has ever made. We do not wish to go into extravagant praise of so sublimely moving a film, and will content ourselves with the moment with this simple but straight from the heart statement.

It is a tribute to our Production Department — and a fact for which we must all be supremely thankful — that Dorothy Wieck, in her first picture for Paramount, should have been so superbly cast. With this memorable beginning she takes immediate rank with the greatest stars of the screen, of all time.

You will see “Cradle Song” as soon as it is humanly possible to get your prints to you.

BEAUTY WINNERS DEPART. When Brian Norman and Gwen Munro were ready to leave Sydney for Hollywood after having won one chapter of Paramount’s “Search For Beauty” Contest, they were given a luncheon by Paramount Managing Director William J. Clark. Above is a partial glimpse of the function, and in the group, which did not bear the names of those Paramounters, publicity men and exhibitors present, we recognize William J. Clark, at left of Miss Munro (with white hat); James A. Sissman, John E. Kennebeck, Mel G. Lawton, S. O. Herbert, Charles E. Catward, Ted Gavler, Hermann E. Flynn, Frank Deane, Arthur W. O. Naylor, Len Jones, Tom Hurney, Roger A. Logan.
VICE PRESIDENT JOHN W. HICKS, Jr. SPEAKS GLOWINGLY OF PARAMOUNTERS ABROAD

This month we are delighted to give you a few of the side-lightings on his recent European survey, made by John W. Hicks, Jr., Vice President of Paramount International Corporation. Mr. Hicks, who was accompanied on his trip by Eugene J. Zukor, arrived back in New York City at the time when our last issue of this magazine was about to go to press.

Approximately five weeks were spent in London by these executives, during which time one of the most important deals in the history of our organization was consummated. This stay in the British capital gave Mr. Hicks a grand opportunity to renew acquaintance with his many friends in Paramount's general and theatre publicity and advertising. While he was there, many of the Paramount managers in the British territory visited London, among them Ben Simon, Ike Collins, John Corser, J. G. Bell, D. Gippon, C. C. Frost, and John Armstrong. Oswald H. Cohen, the London manager, was of course on the spot all the time and was thus able to see Mr. Hicks frequently.

Mr. Hicks also followed his invariable practice of meeting every member of the organization that it was possible for him to meet, and he wishes this opportunity to be taken of thanking all of them, who contributed so generously towards making his stay with the British Division so extremely pleasant.

From London he crossed to Holland where he found Manager Peerboom and his Dutch Legionnaires in the cheerful surroundings of a well established Paramount organization, doing a fine business and looking forward with unreserved gladness to the forthcoming great Paramount pictures.

Thence to Berlin, in company of George J. Schaefer his staff, discussing matters of definite importance, in the pleasant looking Devin and its theatres over. Here also they were joined by General Representative in Continental Europe, I. Blumenhal, with whom he had a long discussion and then returned to Paris. On from Berlin to Prague, Mr. Schaefer accompanying them, there to meet by Branch Manager Rudolf Jellinek.

Time being of the greatest importance, Mr. Jellinek accompanied them to Vienna, the train time being used most effectively for conferences. Vienna brought the travellers up with Branch Manager A. Lichtschiendler, and here as in Prague, Messrs. Hicks and Zukor met as many of the local Paramounters as time and circumstances permitted.

Budapest next, with Branch Manager Louis Földes and his Paramounters. Thence to Venice, and on to Rome, where Managing Director Americo Aboaf met them and was their host for three days, during which conference the utmost importance took place.

And so on to Paris, with which city he has been more closely acquainted already than any other city in France, to the pleasure of France, and Belgium. (Earlier it should have been mentioned that Messrs. Hicks and Zukor travelled south from Amsterdam to visit Paramount’s theatres in Antwerp and Brussels). The traveling conference had had meetings in Paris with Messrs. Ralph Knapp, Frank Farley and Robert A. Kreiter. On, then, to Cherbourg, where they boarded the Empress of Britain, returning to New York by way of Queen and Montreal, thankful for the results accomplished by the trip, but above all happier than words could tell for the fact of having met so many Paramounters on their field of commercial endeavor, and seeing at first hand the indisputable fact that we have the grandest organization of them all.

Hungary Leads: 14 Over Quota; Many Divisions Change Places

(continued from Page 1)

This month the figures show that fourteen divisions have reached their quota, and we believe that the figures will still show the increase in sales that has been such a joy to all of you. We can report that the figures tell, if you haven't already seen them, that the figures are going to show that Hungary has made a prodigious leap ahead in business to have advanced from 12th to 1st, and why Norway has also doubled, having made the leap from 10th to 2nd. Of all quarters, Mexico must be the greatest change in receipts of the Central American quarter, for Mexico has not sold its place to both of them in order to new third.

Space limitations alone preclude our mentioning all of the changes in positions which have taken place, but we do think that special mention is merited by those divisions which have made the greatest leap from Below-Quota to that grand haven of Achievement above. Latvia is one of the best leapers of the month, advancing from 16th to 8th, and so on. And Austria, which division has made a ten-point gain from 24th to 14th. Sweden is another one of the stratospheric divisions, going into the high place of 10th from 18th. Denmark, another of the Scandinavian stratospheres, has increased from 13th to 8th, amidst definite hardships.

And now that you are all so assured that the low-spot of today can be the highest peak of tomorrow, we do most sincerely look for a recurrence of the intra-division rivalries and friendly contests which so enriched our Legion 'battles' of a few years ago. We cannot, for instance, contemplate the other three Scandinavian divisions allowing Norway to get away with this lead for long: and we are just as certain that Colombia is not going to continue at its retaining third position, unless of course, Colombia covets either first or second.

If we had only just one tiny little change in our report, we think there's hardly any telling what we would do with it. But we do know that it would add a lot of space to the Contest, which already has provided proof positive of being the greatest we have ever engaged in.

ANNOUNCEMENT BOOKS

One of the real pleasures always anticipated by Home Office executives in New York is the receipt of the publications announcing Paramount product, and issued by various countries. The pleasure is experienced not alone from looking the books over, but also from passing them along to executives in other departments and eventually to the photographic department, where they are always read by production executives and stars with the greatest of interest.

Hicks lately had the satisfaction of seeing excellent announcement books from Spain and Germany, and this month all of the Paramounters in various divisions responsible for the books on their unmistakable skill in layout, and the effective and good taste in devising the selling copy.
LA SITUACIÓN N'A JAMÁS PARA MEJILLER ME LA PARAMOUNT

Una de las razones en que levamos a assim pensar ligado asos del resultado de la producción de M. John W. Hicks, Jr., vice-presidente de Paramount International Corporation. Ha un feita a estudio de organisa-<br/>paramount en los países que visitó, tra-<br/>dando adó a mejor de las impresiones.<br/>Empiezan entonces, nua nuestra produc-<br/>ción y estudios cresimos de actividad. O<br/>nos departamento de producción acaba de lanzar un novo filme de Mae West en New York, un espléndido de artis-<br/>tas. Maas otras producciones de valor están a camino del centro de exi-<br/>bición. Continuamos a receber esplendiditas noticias del exito mundial del "Sinal da Cruz". Na Italia, por exemplo, a filme fez a terceira de agora al abida, como nos diz America Abao, en-carregado dos negocios da Para-<br/>mount na Espanha.

Mais uma vez repetimos: tornou-se imperioso que os senhores agentes e expositores nos remetam todos os infor-<br/>mações pertinentes a distribuição do filme, que possui uma eficaz edição, e que possamos disso fazer men-<br/>tonge para a Divisão Paramount.

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RANDOM NOTES ON THE BLUE RIBBON BUNCH
By Reg. Kelly

General Sales Manager William Hurworth is back from a transcontinental trip and is looking forward to his next visit. While there he conferred with Branch Manager George Nardin, who has been doing great business, particularly with the Sensational season with Mae West's "The Devil Wears Pink." It is a wonderful experience for both the company and the customers.

The Paramount Club of Sydney had a most enjoyable outing recently in the form of a motor trip to Narellan. The arrangements were made by Mr. E. F. Flynn, a cricket match was played and Roy Howard was presented with a decanter by his department, much to his delight.

Manager George Nardin is the latest Paramount to turn his hand to radio. He recently gave a series of talks on "The Sign of the Cross" over Station 6ML, Perth.

"She Done Him Wrong" enjoyed its Australian premiere at the Grand Theatre, Perth, where it is proving to be a sensational season. On the opening day, the picture was greeted with one of the most terrific storms Perth has known in recent years, but this did not dampen the enthusiasm of the audience. Business also has been brisk in all branches of the business.

Preparations are under way for the picture's Sydney season at the Regent Theatre, preceded by a gigantic publicity campaign.

"The Sign of the Cross" completed its record-breaking run in Sydney. The picture is proving to be a tremendous success. Sales and attendances are high, and the film is proving to be a great box office attraction. The picture has also been released in many other parts of Australia, and the success continues.

Albert Nicholas, Melbourne Ad Sales Manager, and Max Lovett, in charge of Sydney Ad Sales, are having a privately staged contest to see which branch will sell the greatest number of "The Sign of the Cross" posters before the end of the year. Both boys hope to reach the half million mark.

Members of the Blue Ribbon Bunch have always been conspicuous in Paramount Week Drives. This year they put up one of the best performances on record. Despite adverse conditions, figures returned for this Paramount Week showed a marked improvement over previous records. Branches and ad sales, five out of seven branches returned quotas for the week. It was a great performance.

In the exhibition field, theatre managers displayed greater enthusiasm this year for Paramount Week than ever before. A record number of theatres entered for the Paramount Week Expansion Shield Contest, which is conducted annually to determine the best campaign put over for Paramount Week.

THANKS TO THE MEN AND WOMEN OF PARAMOUNT'S INTERNATIONAL LEGION

The Sun Never Sets on the Paramount Trade Mark

NOCH NIE WAREN DIE ZEITEN FUER PARAMOUNT SO GENUSTIG WIE JETZT

Die obige Feststellung musste John W. Hicks jr., der Vizepräsident von der Paramount International Corporation, während seiner europäischen Inspektionsreise immer wieder machen. Er stättete einer jeden europäischen Zweigstelle einen Besuch ab und ist heute mehr denn je von der Ueberzeugung, dass unsere sie hastig aufgegebene Organisation der Welt ist.

Auch auf der Seite dieser großen Zeitschriften las sich viel Erfolgliche berichten. Unsere Produktionsabteilung arbeitet blind, mit dem Resultat, dass allerwärtig neue Kasseneinkommen aufgestellt werden. Filme wie Mae West's "Ich bin kein Engel" und Bing Crosby's "Zweiter Harmonie" traten erheblich zu diesen Erfolgen bei, und es befanden sich ausserdem eine Men's Films in Arbeit, die unbedingt Lorbeeren ernten werden.


Sollen Sie der englischen Sprache nicht mächtig sein, so möchten wir Sie vor, dass Sie sich den äussert interessanten Leitartikel von Mr. E. E. Shauer in Deutsch aus diesem Jahr ansehen. Er bietet einen wertvollen Beitrag zur Erforschung des Themas.

Australiens neue Filmbestellung steht im Zeichen von Mr. Hicks jr., der ja jetzt eigene Entscheidungen trifft. Er hat auf der kürzlich stattgehaltenden Jahresversammlung versprochen, William Clark, der Leiter Austaliens, (continued on Page 8)

TIDERN HÅR ALDRIG VÄRIT BÄTTRE FÖR PARAMOUNT

Mycket av detta beror på några direktörer. John W. Hicks, jr. av Paramount Internationella Corporation, nyồnar fulltordnade Europeiska vitser. Han gjorde ett ingående studium av Paramoutns organisation i världen och det var rent klart att även detta år valt världens mest storsatta organisation.


Vi önskar få alla fakta om annonseringskampagnens resultat som ni möjligen kan sända - vi önskar det för att cirkulera det genom hela vår organisation och för att använda det i vår tidning.

Om ni inte kan läsa engelska godhetfullt begär en översättning av Mr. E. E. Shauer artikel i detta nummer. Den är ett verkligt intressant.

Australien höl nynlen sit årliga sammanträde och verksamheter direkten där, William Clark, tillskrivits i formen med att följa de stora rekord i Australiens historia. Det kanske intresse att veta att Maurice Chevaliers film "A Bedtime Story" i Indien som den bästa film de haft där för året.

Vi har just blivit underrättade om att den skandinaviska avdelningen hade en stor fest till följd av Paramount veckan. Carl P. Yorks gossar och flickor gav en storartad föreställning och läser oss veta att de har en annan "Torch Singer" internationell fest av Paramount veckan nästa år.


AI MAI TEMPI Sono stati MIGLIORI PER LA PARAMOUNT

Molti dei fatti particolari che registrano più sì sono il risultato del lavoro meraviglioso eseguito dal Vice Presidente John W. Hicks Jr. della Corporazione Internazionale Paramount.

Ci è stato compiuto uno studio completo dell'organizzazione Paramount in ogni paese da lui visitato ed è stata evidenziato la maggiori organizzazione del genere, esistente al mondo.

Più presso al punto dove convergono le strade è stata una situazione e davvero confortante. Il nostro Dipartimento di Produzione funziona magnificamente e tutti i "records" del genere sono stati superati e distanciati, a destra e a sinistra, dal successo di questo film, che non sono un "angolo" con Mae West e la gioiosa opera cinema-musicale di Bing Crosby "Troppa Armonia".

E vi è stato presentato un interminabile di altre cose belle, addirittura fantastich, a dare una grande gioia ed una vera soddisfazione al nostro popolo.

Notizie straordinarie ci sono poi per "Il Segno della Croce" da ogni parte del mondo e specialmente in America. Un superno risultato è riferito relativamente a questo film da alcuni come un successo che ha superato il "cross" di Paramount, ha compiuto una più notevoli vendite dei prodotti della Paramount che mai si sono ottenuti, nei riguardi di questo film.

New York desidera tutela delle prove della sua attivitá di piazzamento che voci hanno mancato. Noi l'auspiciamo per la pubblicità attraverso la nostra organizzazione e per usarle nei giornali di commercio. Se non conosci il carattere e uno speciale codice che ha recentemente tenuto una importante convention annuale ed il Direttore Amministrativo William Clark, a nome e nel interesse di quella organizzazione, assicurato il Sogno Hicks in New York del più altopieno "record" di questa sorta di attivitá. A lungo.

E sarete certamente interessato a conoscere che il film di Maurice Chevalier "Raccontami di lei" e la musica che è giudicata dalla "pop all'italiana" che è stata prodotta da Maurice Chevalier da anni in più. Abbiamo ora approfondita conoscenza della "Settimana della Paramount" su vasta scala. I ragazzi e le fanciulle di Carl P. York si sono messi in gara.

(continued on Page 7)
SPAIN'S EXPLOITATION WORK MERITS GREATEST PRAISE

Always a land of fiery go-getters, Spain seems to have exceeded all past efforts with marvelous exploitation on the Mexican screen. "The Sign of the Cross" and "The Siren of the Cross" illustrate in this column one of the stunts on the Mexican picture, wherein four impersonators of the French star wheeled perambulators containing wax babies through the main streets of Barcelona, the leader of the procession being an excellent Chevalier mimic. The campaign included a series of cuts of the heads of the boy star, hung on automobile door handles.

"The Sign of the Cross" campaign for the picture, which also played at Paramount's special Polar Coliseum Theatre, included the painting of the title of the film on the sail of a seaplane which traversed Barcelona's beaches and was viewed by at least 250,000 persons daily.

Both campaigns, carried out under the direction of Managing Director Messerzi, were executed by A. Perez Zamora, Spain's chief of publicity.

NOTE FROM INDIA

Manager Charles B. Bollance out in Calcutta found the Indian audiences so enamored of Chevalier's recent picture, that he cabled to New York:

RELEASED BEDTIME STORY, CALCUTTA. FINE RECEPTION. FILM AN EXCELLENT ASSET AS A LITURGICAL BEST CHEVALIER IN YEARS.

TOM COCHRANE, Jr.

Here we are proud and happy to present an exclusive picture of Tom Cochrane, Jr., splendid son of Tom Cochrane, President of Paramount's destinies in the Japanese Empire. This picture was taken in Tokyo quite recently when the youngster was one month old. He is now enroute to America, his Paramount Dad.

PARAMOUNT BUYS TWO FAMOUS SONGS

The theme song of "Three Little Pigs", which bears the foxy title of "Who's Afraid of the Big Bad Wolf" has been bought by Paramount and will be heard in the Marx Brothers picture, "Duck Soup." Paramount has also bought all rights to the popular song, "The Last Round-Up" and will use it in "The Border Legion."

MESSERI FORECASTS

Spain flashes across with a raft of grand news items this month. You'll find them scattered through the pages. And here's another: We loaded the mails with pictures of Henry as soon as this grand little actress was picked for the title role in "Alice In Wonderland." These glorious shots of the girl so impressed Legion Leader Messerzi of Spain that he wrote us as follows:

"Terrifically impressed by this selection. If these stills are any criterion, Miss Charlotte Messerzi decided to be developed by Paramount as a next Mary Pickford. As soon as you see the production, please let me know how close my forecast comes to reality."

Mae West's version of the cast of any Mae West picture, briefly listed:

"Sex of one; half-a-dozen others."

THAT BLUE RIBBON BUNCH OF AUSSIES IS WHOOPING IT UP AGAIN

October Eleventh witnessed another of those sparkling Brown Bros. conventions in Sydney, following which Managing Director William J. Clark cabled Mr. Hicks in New York as follows:

"Paramounts in convention sending greetings to you and home office; conceding with gratitude efforts of those present at the convention. Announcing of 'Alice In Wonderland' as possibly the most Christmas attraction ever. All enthusiasm over new product, Regards."

That's the kind of spirit that just will not be gainsaid — and with the product turning out as magnificently as we know to be a fact, and with "Alice In Wonderland" for ter-rite additional impetus — we know that the Blue Ribbon Bunch are telling nothing other than the grand and glorious truth.

NEW AUSTRALIAN PRESS SHEETS

Getting certain patterns from the American product, but achieving much that is also original, Australia has produced a new style of press book that we feel is going to be of inestimable value to the exhibitors of that part of the world. According to Director of Advertising John E. Kennebeck, the credit for the new series of books belongs to Advertising Manager Hermann Flynn and his assistant, Harold Pike.

SINGAPORE'S FINE PERFORMANCE

Jack Groves, Paul Verdone and their co-workers in Java and, in fact, all of the staffs of that country, are very much to the fore during the recent Paramount Week. Jack has advised Managing Director West that Singapore Branch sold every possibility for Paramount Week. In addition to the three Singapore first run houses, 34 country theatres were sold for the Week.

SAUL JACOBS IS GUATEMALA MANAGER

Announcement is made by Vice-President John W. Hicks, Jr., that Saul Jacobs, following a brief stay in the Cristobal (C.Z.) office, has been appointed Manager in Guatemala, from whence he will direct Paramount operations in San Salvador, Nicaragua, Honduras and adjacent territories under the direction of General Manager John B. Nathan in Panama. It is interesting to note that Mr. Jacobs, proceeded to Guatemala City by airplane, stopping off at Managua and other important spots, and finally reached his destination after traversing one of the most terrible tropical storms the air services in Central America have ever experienced.

PARAMOUNT FÖRER SOM SEDLVANTIG!

Igen! I år staar vi ved den nye sesons Aabning bedre rustet enn noen gang før. De elleve genre, som Aabningen, er det von der firma tilbyr sine kunder allerlede i Foraessenet. "MINSKER BABY" er allerlede lobet af Stabelen, og dens Sukker har overtruffet alle Forentinger, idet Filmen nu gaar paa 3e Uge paa Premiereetaten for Rekordkasser, og de allerførste tiltal, de vil blive holdt paa Programvejledningen nu nogle Uger i dette Teater, til Tros for en overraskende Konkurrens af 3 store nye danske Film. Vi har fuld Tillid til, at vi skal kunne naa vor Krav for første Halveår med Filmen, der tetheresere er et Problem til, at for storartede Produktioner-Organisation ogsaa i de neste Maaneder vil frembringe Filmen, der vil sætte os i Stand til at gøre Aaret 1933-34 til et nyt Rekordar.

HARALD FROST

SCANDINAVIAN PUBLICITY!

By Ingvard C. Oes

An extensive measure of evidence bearing testimony to the effectiveness of our established local method of publicity service relating to our product, stars, players and activities in general. The results have been further aided by our particular non-cost publicity system of conveying the Scandinavian public to the effects of these activities, and the results are obtained regularly to our satisfaction, and also we are entirely satisfied that the results obtained register remarkable progress in all countries of the world as compared with that of the publication of our results of a year ago, and I am quite confident to state that this progressive stride will be maintained.

It is of great interest to observe that a larger number of publications and newspapers are covering our activities in a manner regularly at present than as of a year ago, a condition which undoubtedly can be attributed to the fact that a certain amount of the spirit has manifested itself among the various publishers to gratify the gradually increasing demands for the part of their readers for up-to-date authentic motion picture news.

PROMPT PAR. NEWS SERVICE SCORED

We have had a letter from General Manager Fred. W. Lange in Buenos Aires telling us that the prompt Home Service of getting prints of Balbo's great "New York to Buenos Aires" Uprising Paramount News items has enabled him to get front page newspaper publicity. The stunt also won Paramount the attention of the newspapers fortunate enough to get these items for prompt screening.

AUSTRALIAN AD-SALES ADVICES

From the announcement of Australia's ever-weepy weekly publication, "Paramount Punch," we take the following interesting ad sales flashes:

George Hayes of Launceston appears to be flashing into print frequently on account of grand sales receipts.

Because of space it is impossible to list individual achievements, but it appears that the records that Jack Edwards, Henry Quinley, Nicholas, Ron Lown, Max Lovett, F.B. Thompson, Baden Abotome, and Bill Bignell are a steady winner in the spotlight of achievement.

T.E. PIEPOINT LEAVES GUATEMALA FOR NEW DUTIES

Amer. A Weekly is entirely satisfied with our recent assignment in Guatemala, T.E. Piepoint, who has been manager in Guatemala City for the past year, has handed his resignation, and we announce that Mr. Piepoint's new post will be made in the very near future.
FINLAND CELEBRATED PARAMOUNT WEEK

We are advised by General Manager Carl P. York, of Scandinavia, that Finland got behind Paramount Week in a big way. Elsewhere in this issue will be found Branch Manager Harry Hammer's account in Finnish and par- tial English of the celebration. Mr. York says that one-third of all the motion picture theatres in Finland participated in the event, which has so sensationaly succeeded that he is already resolved that all of the Scandina- vian territories will participate in the International Paramount Week.

This Paramount Week in Finland also happened to coincide with English Week there, with the result that Mr. Hammer released the Paramount British production, "Lily Christine," which met with considerable success.

At the gin party of the Bio-Bio Theatre in Helsingborg showing "A Farewell To Arms" as its Paramount Week attraction.

In speaking of Scandinavia's 1934 participation in the International Para- mount Week, Mr. York said, "We have 100% co-operation from the Scandinavian territories on this splendid idea."

ALL OF PARAMONT'S HORSES AND ALL OF PARAMONT'S MEN

Here is one of the most complete groups of Paramount's executives and stars ever recorded by the camera. It was secured several weeks ago at the completion of a luncheon to Maurice Chevalier (in centre, with arm in a sling after his accident), just before the famous French star left for his native Paris. Legionnaires will be happy to see Melville A. Shauer immediately at Maurice's right, and Emanuel Cohen, production chief, at the star's left. Dick Blumen- thal is ahead of Mel Shauer and im- mediately to the rear of Richard Arlen, and William Frawley. We give you the pleasant little task of trying to identify the balance of the personality.

EN PARAMONT FILM AR ALLTID EN GARANTI FOR DEN BASTA FORESTALLNINGEN I STAN!

"Dette krav uttryck ar icke en tom fra, utan det ligger faktisk en stor del sannt i detta Paramonts pâv- ände", sade nyligen en biografare, som varit en logig kund sedan det startade vårt kontor i Finland. "Hverrigare" sång sag "I KORSETS TECKEN" (Sign of the Cross) allu med hopp. Man hade liktvägar att spela en fulls kval, så att även några av de lätta hörde. Denna sång har emellertid spelas sedan lång tid, och mange av de mest berömda repeterade den. "Amor, det är en form av kärlek, och kärlek är alltid en garanti."

Fora saisons björde vi flera andra liknande överraskningar, med det som en teater som inte kunde få visa "TROUBLE IN PARADISE" för den finska publiken, som är en varm beundrare av Ernst Lubitsch. Denna strå- lande film förblir, liksom "ALBERT, MR. JEFFGLY AND MR. H. YADE" av censuren efter stor trevkan.

Sasongen 1933-34 har vi börjat tidigt för finska förhållanden. Redan den 30 juli släppte "TONIGHT IS OURS" (Sista natten) och "GIRLS ABOUT TOWN" (Storstadens lock- fåglar) ut och spelades vardera två veckor mätt i den nordiska sommaren. Det var en god början, som tillsätt- ledda oss experimentet att ha premiär på "A FAREWELL TO ARMS" (Farewell to varen) redan så tidigt den 13 augusti. Eftersom filmen så klart och riktigt gav oss en vecka för utsåld hus, anse vi det bevisat, att Helsingforsborna faktiskt kunde plata sig från scenbehöriga för att gilla sig av ett så vinteraktigt enad som film. Utanför premiäraterna skall Bio- Bio ha kända ringeln tolka och sällan har en film lyckats i tidnings- pressen som "Farewell to varen." For att våra kolonner världen runt skola veta, huruvida mottagande fil- men fick i Finland, återiga vi har- med på engelska en av de leda- daglig tidningarnas recension.

"AENGLAND PRODUCTION. It was in- teresting to see the new star Helen Hayes performing, which now had been well developed in the development of Gary Cooper."

Frank Borzage, who is in charge of the direction, has succeeded excellently, and he may now be counted among the really great masters. He has surely had at his disposal a good manuscript book on Hermes's famous novel and a cast- er which has aided in making the fasci- nating effects. The music synchronisation in the battle scenes was a novelty which is not at all sure of a better background than the usual injecting noise."

Samma biograf skall efter "A FAREWELL TO ARMS" spela "MADAME BUTTERFLY" och Cheval- liers brölotta "A BEDTIME STORY" och behöver alldeles inte ha några re- petiorbakterier under de närmaste månaderna, eller hur? Harry Hammer.

CHILE ALREADY ACCLAIMS DOROTHEA WIEK AS STAR

Benito del Villar, Paramount's en- ergetic Chilean chief, is already land- ing Dorothy Wieck as a star of the maximum of the greatest magnitude. He writes: "I am very pleased to hear that "Cradle Song" will be Dorothy Wieck's first Paramount picture. From advance re- ports of this star, I am positive that she will become one of our leading blondes and for this reason I am glad that she will be in 'Cradey Song,' which is an exceptionally well-known play."

IF IT'S A PARAMOUNT PICTURE, IT'S THE BEST SHOW IN TOWN

Gliosi percentuale e ci fan sa- dere che non si sono adi posti anche nel corso della celebrazione internazionale della Settimana di Paramount l'anno prossimo.

Abbiamo un gran film di Clauette Colbert come "Torch Singer" e gi- arché ci attendiamo da esso uno vero grand success ovunque questa e una buona occasione di far sentire di che si tratta. Essa e una can- tante di quelle che sono note per le loro "turchi" o canzoni di una natura leggermente decisa, e arrivarà ovunque, al- tale, attraverso le quali una donna cerca di indovinare e pensa che cosa sia divenuto dell'uomo che l'ha amata un giorno, e sono chiaramente "Canzoni della Torcia" perche si suppone che non la dà a nessuno e errante, in questo caso di cui, cercando con essa di illuminare la strada che la con- durrà verso il perdono amato.

ED incidentally this film ha un gran numero di canzoni veramente belle durante il suo svolgimento.

Eugene Garfield vuol cogliere quest' occone per ringraziare tutti i Paramounters che in Inghilterra e negli altri paesi di Europa sono stati così cortesi con lui durante la sua re- cente visita cola' insieme a Mr. Hicks. 

Ed ancora notizie straordinarie sempre piu' al riguardo del film "Lo non sono un Angelo." Il film rimar- 

napare ancora parecchie settimane al Teatro Paramount di New York e fara' piu' successo nelle sue prime settimane di quel che abbia fatto qualsiasi altro film dal giorno dell'apertura di quel giorno. Alla citta' di tutti i Stati Uniti, dove vien proiettato quest' omo, dei teatri che da tempo non si aprirono sono ora riaperti per poter contentare la folla che accorre a vederlo.

RECEIVING HOME OFFICE INITIATION

J. C. Bolloten, who has been a member of the Paramount sales force in Scandinavia, has been named by Mr. E. C. Baker, president of Paramount Pictures, as first Paramount manager in New York in which he is undergoing a course of training in Home Office procedures and American film methods in general. Prior to going to Fin- land, Mr. Bolloten had extensive mer- cantile experience throughout Latin America.

MEXICO'S ASSIST. MANAGER

In continuation of our policy of making the en- tire International Legion, it was re- quailed with those Para- 

mounters in all countries who are doing con- sistentely excel- lent work. For our pleasure to introduce here- with Sr. Jesus Grovas, assis- 

tant manager of our Mexican Divisi- 

on. Special tribute to Sr. Grovas' work and his splendid job in many communications which have reached us from Manager Vicente Saisio Figueres, in charge of Mexico.
OS LOS TEMPOS MOSTRAM-SE PROMISSORES PARA A PARAMOUNT

(continued from Page 4)

Skandinavian's Paramount Week festeggiò si contò un vivo successo. Carl P. York, editor-in-chief, ha stabilito il punto di arrivo per l'intera settimana della Paramount durante il mese di gennaio.

Nonsi riusci a filmare "Torch Singer" con i suoi progettati successi internazionali. Il film, che è stato presentato a un'audience internazionale, ha appoggiato, in tal modo che il film è stato colpito da un serio rilancio. Dalla sua proiezione del film, si è fatto un grande successo, e si è preparato per una nuova animazione e rappresentazione del film in tutti i paesi dell'Europa.

TIDERNIA HAR ALDRIG
VARIT BATTRE FOR PARAMOUNT

(continued from Page 5)

TIDERNIA HAR ALDRIG
VARIT BATTRE FOR PARAMOUNT

(continued from Page 5)

NOG NOOT IMPHEET PARAMOUNT ER ZOOG VOORGESTAAN

(continued from Page 4)

In questo film, ci si accorge che la pellicola di Maurice Chevalier "El Solitario Incómodo" è stato uno dei successi più significativi della Paramount. Nel corso della settimana, le nuove pellicole sono state presentate in tutti i paesi dell'Europa, con successi notevoli.

Mientras tanto, la Paramount prosegue in grande attività e si prepara a presentare nuove pellicole. Noi non vogliamo che la Paramount perda il suo prestigio e il successo che ha avuto negli ultimi anni.

NUNCA FUÉ MAS BRIL-
LLANTE LA SITUACIÓN DE
LA PARAMOUNT

(continued from Page 4)

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Our Leader Passes: His Spirit Lives On!

Emil E. Shauer

1866–1933
BEAUTY, DRAMA AND PATRIOTISM OF "CRADLE SONG" STIRRED NEW YORK PRESS CRITICS

It was an especial privilege to tell you in advance that "Cradle Song" was a film of rare beauty, and deep, true feeling. In fact, we thought we could come to the press preview in almost singing form. It is a film for lovers; there are no love scenes, but the love interest is deep and moving. "Cradle Song" is an American film that has been made with great care and attention to detail. It is a film that will appeal to all who love good cinema. The performances are outstanding, and the pacing of the film is perfect. "Cradle Song" is a film that will be remembered for a long time to come.

ANOTHER INTERNATIONAL FAVORITE SIGNED FOR PARAMOUNT PICTURES

Further evidence of the Production Department's desire to give Paramount Pictures as consistently international an appeal as possible is shown in the recent signing of Carl Brisson to a Paramount contract.

Carl Brisson was born in Copenhagen and at the early age of 15 was boxing champion of Scandinavia and Central Europe. A little later he became a musical comedy favorite, and then a favorite in silent movies. His next step was to England, where his musical comedy fame grew, and he also entered English pictures. Among his successes was "The Prince of Arcadia," in which he appears with Ida Lupino, and he has just completed a vitrification in English of the famous "Two Hearts in Waltz Time," in which he appears with Frances Haines. He is one of the charming young ladies of charm happen to have mention here because they are in Hollywood now working with Paramount contracts in their possession.

Mr. Brisson will go to Hollywood some time in January for his first film assignment.

DIETRICH GREET/S A COUPLE OF FAMOUS MEN FROM MEXICO

In many respects this seems to be a Marlene Dietrich issue; but that's because the Magnetic Marlene makes wherever she happens to be one of the real glamour spots of Hollywood. Here we see her with Director Joseph von Sternberg greeting Pepe Ortiz, the champion matador of Mexico, who is seated at her right. Pepe arrived in Hollywood to teach George Raft the art of the matador in connection with his role in "The Trumpet Blows," wherein George plays a matador. On the extreme left is Robert Turnbull, Paramount News representative in Mexico, who will be technical adviser on the bull-ring epic.

OUR TRAVELING LEGIONS' DUTIES

Tom D. Cochran, leader of the Japanese Paramout Division, is en route back to Tokyo after a brief business trip to Home Office in New York. He has the sad distinction of being the last Paramouteer to see Mr. Shauer alive.

Fred W. Lange, leader of the Gaucho Division, arrived in New York on November 30th for his customary visit to the Crossroads of the World. We expect to be able to say a few words about his Division, as reported to us by him, in the next issue.

Earl St. John, whose very able management of Paramount's British Theatres is something for the British press to praise continuously, is reported on route to the United States for the Christmas visit he pays his home town every second year.

CUBA AGAIN CABLED LACONICALLY

When the guns were popping down in Havana, and that spirited fight was being conducted against Atares Fortress, Paramount Manager A. L. Pratcchett knew that New York would be worried concerning the welfare of the Cuban Paramoutes, so he cabled as follows:

EVERYONE OKAY. THEATRES CLOSED INDEFINITELY.

It was merely the irony of fate that this message reached New York City on the anniversary of the signing of the World War Armistice.
SORROW, more soul-deep than words can ever convey, spread instantly throughout the world with the passing of Paramount’s Legionnaire Leader. It is a sorrow that we will not speak unceasingly of, for he would not have wanted it that way; but the memory of him will be a soft, white flame in our hearts; a memory that was kindled a long while ago, and which will burn on whilever the spirit to live burns within us.

EMIL E. SHAUER was born in 1866, and all of his life prior to 1913 was but preparatory to the creation of that phase of the Paramount organization which was destined to become Paramount’s International Legion in fact as well as in spirit. What great edifice he wrought there; what countless hundreds of lives he steered unfalteringly along the highways to success: what great lustre he created for the name of Paramount among the nations and peoples of the world: these are things which need no words of record here. To be enshrined in a magnificent memory is the greatest monument that man can have created for himself.

W E who loved Mr. Shauer with a love which must always transcend mere words can find scant satisfaction in any tribute paid him in print. Hundreds of us realized the pitiful inadequacy of words when, from all corners of the globe we sought to convey our heartfelt sorrow in his passing, and our great sympathy for those that he left behind. In our messages we said all that our hearts could say in that first rush of sadness which told us all that we were bereft of a man who had given us an even higher meaning of friendship and kindly counsel than many of us had ever known before. If our messages have in any way alleviated the sadness which so suddenly descended upon the loved ones he left behind — and for whom these messages alone were intended — we will all feel a little gladdened.

NOVEMBER Sixteenth will, however, always be a day for a brief pause, for to us all it marks the occasion of a great loss.

TRIBUTE to the life of Mr. Shauer, such as we can never hope to express here, was paid him by Rabbi I. Goldstein at the Services in New York City on Sunday, November 19th. His tribute was based on the three ideals of “Truth, Beauty and Utility,” and we who knew and loved Mr. Shauer over a span of many years know that no greater ideals than these three exist in association with his life. The principles he exercised both in business and in his private life, the very nature and conduct of that business and that life, and the up-building of a fine and lasting organization were all magnificently exemplified in this tribute—a tribute which was listened to in muffled sorrow by several hundreds of his kinsmen and co-workers.

AND so we face the future, bereft of his physical presence, but with the calm confidence of his warm, cheery spirit by our sides, helping us over the bumps as was his wont; counselling us in our problems; still giving us unselfishly of that wisdom in a fashion which made him so splendid a figure not only in the International Legion, but throughout the entire Paramount organization.

OUR tribute to him will be in the spirit of our carrying ahead the aims and ideals to which his life was so grandly dedicated. And if we be permitted to put into mere words, which we dearly wish could only glow with the same genuine warmth that we feel in them, we would say simply this:

“HE was a great man — and a good man!”
MOT BEDRE TIDER

Paramont's norske avdeling har i denne sesongs første måned okket sin omsetning med 100 procent.

In this article, Mr. Erling Eriksen, Paramount's resident manager in Norway, gives the information that in the first months of the new season the gross business in Varsay increased 100%. He also pays tribute to the marvelous Paramount product which is now coming forward from the Studio.

Xar vi idag ifaktor den økonomiske situasjon med fjæraktets vanskeligheter som baggrund, vil vi imøde og tettede det nu raskt børre mot lyse tider.

De foregående år var preget av motgang og -skeletter. Depresjonen, dreng, har gjort alt til å vokse veksliv, opprivende sosiale arbeidsomkamer brakte nasjonalpolitikken i en alvorlig sal, som vi endelingsvittner.

Dertil kommer den store arbeidsledighet, der her som i andre land med Ôkonomiske grunder i det siste året er trang til å gi en tilstrømming til kino-figurer.

For os som Paramount's tider, til at utvikle ulike felter, i form av den krise selskapet gjennomgikk, er derfølge venter. Visjonen ligger av rykter, konkurrerende greiis og -pagelle, det er likevel ikke idé til å bryne.

Intet under at vi var sterkt spenn på den kommende sesongs film. Selv forgyldet vi var klar over at Paramounts avganger til å sette alle kreften inn. Forhåndsnødetelede tyden på det beste. Men vilde vi motta de nye filmene tidkelig? For hvert har en av våre største vanskeligheter vært, at sesongs best film er kommet så sent, at konkurrerende offe kom oss i forjegget og fikk begatte teaterne så tidlig, at de i inger og man i i verdi for vei med hensyn til opsetninger.


Resultatet har ikke tatt lengre tid. Første august til medio oktober har Paramounts henværende avdeling — i sammenhæng med vinterferier — avset en omsetning med vel 100 procent. Det er nå mulighet for oss på idéer på mulighet for å hente over et avtakt over kombinatet. Vi kan ikke gi en detaljeret vurdering av dette, men det er en tendens som kan gis til at vi i neste sesong vil se en sterk oppvarming i omsetning.

To our very dear friends of the Paramount International Legion:

At a time when words of understanding are most needed, we find it impossible to convey to you the reality of our thanks for the deep and constant reassurance that you continue to give to us throughout the world. Our only hope is that all of you — his Legionnaires — having shown such wealth of understanding and affection in the past for him — will now understand our inability to tell you the real sentiments we feel.

Yours with Grateful Sincerity,

JULIA K. SHAUER

MELVILLE A. SHAUER

LONDON NEWS

Mr. John Cecil Graham, Managing Director of the British Film Institute, who has recently occupied a private room at the Trocadero, London, has been confirmed in his position. The move was announced by the late Mr. John C. Graham, who has recently become Paramount's resident manager in London. Mr. Graham has had a successful career in the film industry and is well known for his efforts in promoting the interests of the cinema industry. He has been associated with several prominent figures in the industry and is well respected for his knowledge and expertise.

Paramount News

In a recent press release, Paramount has announced the release of the latest issue of their monthly newsletter, "Paramount International News," which features information about the latest films, upcoming events, and industry news. The article mentions the success of their latest release, "The Crime of the Century," which has been well received by both critics and audiences. The release also highlights the company's commitment to providing high-quality films for audiences around the world.

COO-EE CALLS FROM THE BLUE RIBBON BUNCH

At the recent Conference of Branch at the recently opened Paramount International, the event drew a large number of attendees. The conference was attended by several prominent figures in the industry, including John E. Keneheek, William Hurworth, and Adolph Zukor. The conference was held in honor of the 100th anniversary of the company, and featured a variety of speakers and discussions on the history and future of the cinema industry.

Frank Deane, Purchasing Manager, is getting a lot of attention for his recent efforts in promoting the company's products. The manager is particularly noted for his ability to connect with the audience and provide valuable insights into the industry.

General Sales Manager William Hurworth of the Blue Ribbon Bunch has just launched an ambitious campaign to promote the company's products. The campaign is expected to include a variety of activities, including tie-ups with local businesses and community events.

Those hard-working boys of the book-club have been busy, in many cases, the silent factors in the success of our other efforts for increased business, and the naming of this drive in their honor is a good thought.

Branch Managers have returned to the field following a Sales Conference in Head Office, during which Mr. C. M. S. M. made the announcement of the 1924 sales.”On the road” the boys lost no time in getting after the business. It was a regular contest to see who would return the best financial report for next year’s product. District Managers C. E. Henderson and Fred Gray were the first to sign agreements on the dotted line.

Once again Australia and New Zealand continued the Paramount Week exploitation Shield, which is competed for each year by the showmen celebrating Paramount’s anniversary together with the other alliances. The title of champion showman goes to the exhibitor putting over the best campaign. This year’s champion was W. Dalton Webb, a former exhibitor of the Melbourne To the picture business, of the Mayfair Theatre, Earlwood, has been declared.

DOROTHEA WICK’S NEW FILM

With “Craddle Song” on its way to thrill the world with its beauty, Dorotha Weck stepped immediately into the role of its director. “Fame’s Baby is Stolen,” a story as dramatic as its title, is a film that was inspired in work in “Craddle Song.” Miss Weck was given a new contract which calls for her appearance in several Paramount pictures over a span of years.

PRESIDENT ROOSEVELT AGAIN CONFIRMS HIS ALIEN CREDIBILITY

Franklin D. Roosevelt, president of the United States of America, has a great faith in men with motion picture industry. He has proven the over and over.

He proves it again by attending a meeting of the United States Ambassadors to the Union of Socialist Soviet Republics (U.S.S.R.) Bullock is not a product of the film industry, but in 1926-21 he was head of ParamOUNT’s Editorial Department at 45th Avenue, New York City.
PUBLICATION OF STANDINGS SUSPENDED; CONTEST CONTINUES

DIE NEUSTEN PARAMOUNT NACHRICHTEN


Der bekannte dtische Filmschauspieler Emil E. Shauer, geboren in Londoner Theater und Film Lorbeeren erwirbt hat, ist von der Paramount kontraktlich verpflichtet und hat geplant, mit seinem Film in Hollywood eintreten zu müssen, um seinen ersten Film zu drehen.

Ein Gebräuch ist auf seinen neuen Film "The Trumpet Blows" vorzubereiten, der der berühmte Matador Mexiko's, Pepo Ortiz, der Para-mount nach Hollywood engagiert worden.

Mex West's "Ich bin kein Engel" lief vier Wochen lang im New Yorker Paramount Theater und wäre noch länger auf dem Spielbein behalten worden, wenn es kontraktliche Verpflichtungen ermöglicht hätten. Der Betrag belief sich auf 250.000 Dollar und wurde von mehr als 40.000 Personen und es wurden rund 300.000 Dollar eingenommen. Noch immer ist eine Inhaltsfassung im Paramount Theater länger als zwei Wochen vorgelegt und nur der vorerst geplante West-Movie "She Done Him Wrong" bildet eine Ausnahme und befände sich zu dem Zeitpunkt im Paramount Theater um später nochmals eine dritte Woche gezei- tet zu werden.


Alvaro Reyes, Paramount's Film-leiter für Amerikanische, berichtet, dass Marlene Dietrich's "Hohes Lied" alle bisherigen Kassenkredite im Apo- lo filmlauf hatte und das die nun darauf folgenden Regenzeit gerade ihren Höhepunkt erreicht hatte, sie hat der Marlene "Den Sirrus am Filmfrontmate".

In Hollywood wird siebenerhren an der neuen Marlene Dietrich Film "Now in the Glo- mer" gearbeitet und zwar jeder, der Gelegenheit hat. Die Plakate bis zu den Teilen des Films zu sehen, berichten begeistert, dass dieser Film der größte Erfolg seit "Beggars of Life".


NOUVELLES PARAMOUNT EN RACCOUI

C'est pour nous un très douleur- eux message. Nous avons perdu la mort inopine de notre bien- aimé chef, M. E. E. Shauer. Des messages de profondes condoléances ont été adressés à tous les cinéphiles, mais nous dans nos colonnes nous publions un message de gratitude de sa veuve, Mme Julia K. Shauer, et de son be- leur beaucoup d'entre vous connaissent si bien. Melville A. Shauer.

Carl Brisson, la fameuse étoile de cinema danoise qui a remporté un si noble succès sur la scène britannique à Londres, comme dans des films na- tifs anglais, a été engagé par Paramount et arrivera à Hollywood le mois prochain pour trois films.

Afin d'ensigner la correction tech- nique de la course d'course à George Raft pour son nouveau film, "The Trumpet Blows", et le plus fameux de matador du Mexique a été envoyé à Hollywood par Para- mount.

"I'm No Angel", de Mae West, a tenu un affiche du Paramount Theatre à New York pendant quatre semaines successives. Ce film est plus populaire si ce n'avait pas pour des obli- gations stipulées par contrat. Le film, pendant ces quatre semaines, a été dévoré devan 48.000 personnes et a rapporté près de 300.000 dollars.

Un film en France pendant plus de 175.000 personnes concer- nent ce film. "She Done Him Wrong", de Mae West, fut aussi remporté dans un autre film à Hollywood.

Tom D. Cochrane, directeur pour Paramount au Japon et dans les terri- tories voisins, rapporte que "Duck Soup" a été projeté dans le cinéma Tokio après une courte visite d'affaires à New York.

Au moment où nous allons publier ces lignes, le nouveau film "Catherine the Great" a été projeté pendant une semaine comme film de naturel à Hollywood, nous divent en toute sin- cérerie. "Voilà le plus grand film die- richt entre deux." Nous reproduisons dans ce numéro les affiches qui ont été préparées spé- cialement pour "Cradle Song" a New York. Elles ont été faites par le même procédé employé pour les affiches or- dinaires des films Paramount, et notre but en reproduisant ici est de les pro- poser comme modèles pour les affi- ches locales.

La Norvège rapporte, pour le mois d'octobre, une augmentation de 100 pour l'affaire "Duck Soup" en septembre. Voilà une grande nouvelle pour nous, raconnée en peu de mots.

Dans le nouveau film musical Para- mount, "Sitting Pretty" (incidentel- llement un des meilleurs films musicaux produits jusqu'à ce jour) il y a une danse d'éventail qui nous ferait envie en bal- lade. L'écran vous offre mille gis- ches chaus avec un éventail — et il est vrai que le nombre 1 est à dire ne tombe pas.

La première de "Design For Living" au Théâtre Criterion, au 22 no- vembre, a été un énorme succès, et nous publions d'autre part des ex- traits des critiques. Parmi eux qui étaient présents à cet événement, sig- nent à cet instant, Dietrich, mit Plummer, Miriam Hopkins, Fredric March et de nombreuses autres célèbres de la scène.

Si ce n'est trop tard quand ces lignes vous parviendront, nous vous souhaitons à tous et à chacun d'entre vous, un Très Joyeux Noel, et nous sommes persuadés que l'année à venir réalisera de Brillantes Promes- ses de Prosperité.

AVVENIMENTI DELLA PARA- MOUNT DELTA IN POCHI LINEE

E' purtroppo nostro triste e doloroso compito di dover registrare fra queste notizie un altro lutto, quello di Carl E. Shauer, benedetto capo, Mr. E. E. Shauer. Messaggi esprimenti il più profon- do dolore ci sono pervenuti in numero sufficiente per rasseren- dere nelle nostre colonne pubbliciamo un ringraziamento per tutti, da parte di Carlo E. Shauer, Mrs. Julia K. Shauer, e del figlio, da tanti di noi così ben conosciuto, Melville A. Shauer.

Carl Brisson, famoso artista danese dello schermo, e che ebbe tanto fama sulle scene inglesi, a Londra, come pure assai noto per i suoi numerosi film musicali inglese, ha concluso un contratto con la Paramount ed arri- verà ad Hollywood il mes prossimo.

Allo scopo di abilitare George Raft alla tecnica perfetta della "corrida" e della lotta col toro, per il nuovo film "The trumpet Blows", Pepo Ortiz, uno dei più celebri "matador" del Messico è stato mandato ad Holly- wood dalla Paramount.

"Il film di Mae West, "I'm no an- gel" reste quatre semaine consec- cutice al Paramount Theatre della città di New York, e vi sarebbe restato ancora molte altre settimane, se non fosse stato a causa di precedenti obli- ghi contrattuali. Esso fu visto da 58.000 persone durante questo tempo e ha prodotto circa trentamila dol- lar. Nessun film ha visto più di tre settimane consecutive in questo teatro, per quanto si debba notare che altro film di Mae West, "She done him wrong" reso appunto due settimane e vi fece risuonare, qualche tempo dopo, per essere trascinato in Canada.

Tom D. Cochrane direttore della Paramount nel Giappone e zone adiacen- ti è ritornato a Tokio dopo una breve visita nel New York, ha visitato un teatro suo e ha preso parte al "Design For Living" al Criterion, "Duck Soup" al Rivoli, "Cradle Song" al Para- mount, "Mae West" al Rialto. E' proprio un ritorno vero e proprio al (continued on Page 8)
Exploit—and The World Exploits With You!

STUDIO PROPERTIES STILL STIR JAPANESE CROWDS

Several times in these columns we have told of the splendid use to which actual properties from our Hollywood Studio are being put in Japan. A new batch of evidence has just come to hand from Mr. J. W. Piper, in charge of the Japanese office during the absence in New York of Mr. Cochrane, and it covers principally “Song of Songs” and “A Farewell To Arms.” The Matsuzaka-ya Department Store, which ranks with the finest and most up-to-date stores of the world, prepared at its own expense a marvelous display of the properties used in both pictures, and counted on the display that hundreds of thousands of men, women and children flocked from all parts of Tokyo to see it. This is enterprise of the highest order, and no small share of the credit for it belongs to Tom Cochrane and his live wire gang of Paramounters.

FRENCH PICTURE BREAKS THEATRE RECORDS

“Un Soir de Reveillon,” Paramount Picture with Henry Fonda, Meg Lemonnier and Dranem in the stellar roles, was all to the money in Paris recently where it played to the biggest crowds ever at the Paris Paramount Theatre. The front of the house is shown in the picture at the right, with crowds in blazed mass of moving humanity on the sidewalk. In the picture below are seen hundreds of “stoodles” waiting their turn to get in. The line continued far beyond the limits of the camera.

AMAZING MIRROR DANCE IN NEW PARAMOUNT MUSICAL

The Mirror Dance in “Sitting Pretty,” part of which is pictured below, will prove to be one of the most astonishingly beautiful sequences ever seen in any film. Fifty beautiful girls are used, but with a miraculous effect, the screen will show more than five hundred girls doing a wonderful tap dance. Watch for “Sitting Pretty,” but it will lift you to your feet when you see it.

A PAIR OF STUNNING SPANISH POSTERS

Inasmuch as the American posters for “Cradle Song” concentrated on the settings of Dorothea Wieck as a new film personality, and omitted all mention or depiction of the sublime religious angle to the picture as a whole, and since this angle was the picture’s chief attraction, the Colombians gave pesos and praise to “Song of Songs.” Routinely to us by way of General Manager John B. Nathan of Central and Northern South America, comes word from Manager Alvaro Reyes in Colombia regarding Marlene Dietrich’s “Song of Songs.” Said he: “Our share from “Song of Songs” at the Apolo Theatre in Bogota represents a record for all recent Dietrich releases. Weather conditions could not have been worse. Pouring rain was reduced every day and at every hour, yet the picture did SRO business up to and including Sunday. Dietrich is Colombia’s greatest star.”

PARAMOUNT AGAIN DOMINATES BROADWAY

Our insistence on the point that “the good old times are back again” is further exemplified by the spectacle ofour (3) Paramount pictures again dominating Broadway. “Cradle Song” is at the Paramount, “Design for Living” is at the Criterion, “Duck Soup” at the Rivoli, and “White Woman” at the Rialto.

And all doing grand business.

BRITISH TRADE PRESS RAVES OVER “I'M NO ANGEL”

The following trade paper excerpts, which will be entirely outside of their own content, have been taken from the British trade papers following the trade showing of “I’m No Angel” at the Carlton Theatre, November 7th:

“Hard-boiled romance comedy, rampant with sex, carried along with the point, heartly humor of Mae West, the bawdy jokes, the smutty side and wicked drawl. She gives the picture all she's got—she's got plenty—and rules rough shod over delicate ground with devastating bravado and derring. Following swiftly in the wake of “She Done Him Wrong”, this film should have no difficulty in shaking up the box-office, but it is a soft diet for ladies and squeakers—Kino-GRAM WEEKLY.

“Mae West, the ideally outspoken personality of Mae West, strikes as one of the most popular personalities in hard-boiled femininity (throughout “I’m No Angel”). The much praised Paramount production, popular showmen may have “I’m No Angel!”, it is expected that audiences will be assured that distinct exploitation of an intriguing title and the sassy strike of “She Done Him Wrong” will produce the expected results in box-office receipts. The “I’m No Angel” of today’s cinema.”

“An audience representative of all branches of the industry—exhibitors, distributors, and several well known producers—last night saw the new Mae West creation “I’m No Angel” and the reaction to the picture left no doubt that the film is one that will be talked about by every kind of cinema paper. The characterising feature of Mae West is that she makes it impossible for audiences to sit back passively. They have to fall to the spell of her magnetism and personality. Nothing quite like Mae West has yet appeared on British screens and everybody will be anxious to see “I’m No Angel” if only to further their own opinion of this provocative actress.”—THE CINEMA.

PIERPOINT IN VENEZUELA

Samuel E. Pierpoint, who was recently promoted from manager of Guatemala to the post of Special Representative in Central America, has left Cristobal under instructions from General Manager of Central America, John B. Nathan, for Caracas, Venezuela. From this point he will make a special survey of the entire republic of Venezuela.
1934 ALL SIGNS POINT TO A MARVELOUS YEAR

(A Message from Our International Corporation’s Vice President)

NINETEEN THIRTY-FOUR has all of the earmarks of being a truly marvelous year. It already has in anticipation a sparkle which seems destined to be linked with more than pleasant success. In other words, 1934 — the figures of which seem to look more bright and shining than any others in a long time — looks like the materialization of those ‘good times’ that we’ve told you about ever since the new Paramount International News appeared. Everything points to it, positively everything!

Over here at the Crossroads of the World which happens to be our lookout tower for the International Legion, things are humming merrily. The new spirit that’s abroad throughout the halls and corridors of this great edifice makes happy music in one’s ears. The sterling quality of the Paramount pictures which unreeled before our eyes on an average of slightly more than one a week, is dancing beauty before our eyes. And the happy confidence which we find in every handclasp constitutes a touch which completes the trio of sense which we expect to round out our assurance of success during this year. Things sound good, they look good and they feel good.

And when it comes to offering thanks for our being able to feel this way, we find first place for thanks in the genuineness of our organization. Never were we more strongly entrenched from the standpoint of manpower. Never did we feel, not only at home but also abroad that we have the men and women who will carry through with their jobs no matter what the circumstances. Never did we feel more sanguinely that we have a complete, powerfully-knit organization which is at once the envy and admiration of every other film company in the world. So our organization is Ace Number One in the front that we present to 1934.

Ace Number Two is our Product. Our grand creation-centre in Hollywood gave us many smashing winners during the year which has just passed. We gained new stars and a great deal of new prestige for the production paths which we blazed. And we face 1934 with a talent array that is unmatchable. Marlene Dietrich, Mae West, Claudette Colbert, Charles Laughton, the Marx Brothers, Fredric March, Dorothea Wieck, Bing Crosby and a great many others are there in that arc of stars around the Paramount mountain of our trade mark to tell all the world why ‘a Paramount Picture constitutes the best show in town’ — and in any town throughout the world. And to further insure the truth of this statement which has endured through so many years, Paramount also has an unmatched brigade of directors headed by Cecil B. De Mille, Ernst Lubitsch and Josef von Sternberg.

There are still other Aces in our hand, which ‘bridges’ all the oceans and continents, and which never shakes because it is held by Paramount. Ace Number Three might well be styled our Publicity, Advertising and Exploitation service, jointly emanating from the Studio and from New York, and flowing out swiftly to the world through a multitude of channels.

Complete the hand as you will, for you who are such loyal Paramount Legionnaires know this organization of ours as you know the faces and characteristics of those you love best. But whichever way you do the completion, be sure and have it come out so that you have a Paramount which faces this New Year more completely confident, more sincerely determined, and more uncompromisingly certain of success than any Paramount that you have ever known in the past.

For that is just how your Organization’s major executives view the manner in which you International Legionnaires are going to handle this most important of all years to date — this 1934 which means more to our (continued on Page 2)
**TRIBUTES TO MR. E. E. SHAUER**

CARL P. YORK'S TRIBUTE

Mr. Hick's cable announcing Mr. Shauner's passing away from the Paramount Office in New York City was a great shock to all who knew him, and I feel his loss very seriously because to me he was not only the big leader but also a great friend, who was always ready life for this Viking Division for which he selected me as the head.

I have known Mr. Shauner since 1915, and I have always heard of his great contributions to the industry. A part of Paramount I was buying pictures from him for Scandinavia for many years, and I am sure all my dealings with him were never once had occasion to question his fairness or doubt his sincerity. During the war, I have been directly connected with Paramount under Mr. Shauner's leadership, he has personally been active and helpful in many of the most important deals made by this organization, and the advice and encouragement which I have always received from him has been of great instrumental in making our organization in Scandinavia what it is today.

Mr. Shauner made several visits to these territories and everybody who came in contact with him learned to love and respect him. The following letter which can be said about Mr. Shauner and his personality is that our competitors, whenever they have been referred to Paramount, have been never once had occasion to doubt his fairness or doubt his sincerity.

Personally I am glad, happy and thankful that I, in my youth, came in contact with this wonderful man whose teachings have convinced me that it is possible to be a great organizer and a clever business man and at the same time to be on the level with everybody. Mr. Shauner's whole heart, soul and mind was wrapped up in the word "Paramount".

We, in the foreign legion particularly, will always remember Mr. Shauner as the living trademark of Paramount and its organizational teachings and most wise leadership will live in the hearts of every Paramount legionnaire for ever and ever. Mr. Shauner has done his life's labor and has left the future to be carried on by his successors. It is our duty to honor the memory of our beloved and respected chief, the late Mr. Shauner and we will work for Paramount as he did in his life, to honor the Foreign Legion in the lead always and everywhere.

FROM COPENHAGEN

The day the sad news that Mr. Emil E. Shauner had passed away, Paramontites in Scandinavia, and in general, I, was saddened to realize that I had suffered a keen loss — not only of a highly esteemed leader, but also of one of the best friends I have ever been my good fortune to have.

INGVALD C. OES

THE TRIBUTE OF JAMES A. SINSMITH

(Secretary-Treasurer, Australia)

"No words of mine can adequately express how I personally feel the loss of Mr. Shauner, not only because he was a wonderful friend to me, but because, in common with all who knew him, I have had for him every sentiment that respects his memory. Mrs. Shauner and Mr. Melville Shauner indeed have the heartfelt sympathy of the entire Australian organization.

VALE, MR. SHAUER

"Paramount Punch", Sydney, Australia

A brief cabledgram from Mr. Hick gave to us this sad message that Mr. Shauner passed away in New York on the morning of November 16th.

Particularly does this organization in Australia, New Zealand and the Far East feel keenly the great loss of our beloved friend and colleague. The organization has sent its deepest sympathy to the family of Mr. Shauner's, and to the friends who cherished us as his "Blue Ribbon Branch". The staffs in Head Office and all Branches assembled down to the door when they had such an understanding and experienced leader as Mr. Shauner in the foreign field, and it is almost impossible for us to express our sorrow at his departure.

Personally I am glad, happy and thankful that I, in my youth, came in contact with this wonderful man whose teachings have convinced me that it is possible to be a great organizer and a clever business man and at the same time to be on the level with everybody. Mr. Shauner's whole heart, soul and mind was wrapped up in the word "Paramount".

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**LANGE HEADING HOME**

General Manager Fred W. Lange is heading back to his Argentine headquarters, having sailed from New York for Buenos Aires last Saturday. His stay in Home Office has enabled him to see in advance several of the Paramount Success Pictures that Argentina will have for distribution during 1934.
"Alice In Wonderland" Is Really Wonderful

Paramount truly achieves screen immortality through the magnificent film version of "Alice In Wonderland" that our Hollywood studio has produced. "Alice" is one of the classics of all time, and it was right and fitting that in putting it onto celluloid the world wanted to see the task performed in the true spirit. That this has been done is shown in the merited success with which the picture is being received not only in America, but also in other parts of the world.

At the right we reprint in complete fullness a cable received by Mr. Hicks following a special screening of the picture in London for the benefit of Mrs. Hargreaves, who enjoys the distinction of being the inspired model of Lewis Carroll many years ago when he created his immortal fantasy. Mrs. Hargreaves is now almost ninety years of age, but you can see for yourself the thrill that the film version of the picture gave her.

At the time of our going to press the picture is being publicly presented in London and is attracting widespread attention. In other words, it is a very real success. It has also having seasonal presentation in Holland, Japan, and all of the Scandinavian countries, and we regret having to go to press without being able to include word of actual achievements in each of the territories mentioned.

The other great territories of our Paramount Empire, too remote to give the picture Christmas release because of the proximity of the film's completion date to Christmas, are now planning Easter release and we haven't any doubt in the world but that they will shatter old records of presentation and exhibition achievement.

We want to take this opportunity of reminding all territories that we are compiling in New York the greatest scrapbook for a picture of all time, and we want this to include the highlights of every country's publicity and advertising campaign, as well as record of the exploitation highspots of every territory. Be sure that your evidence is forwarded; we'll make use of it every way we can, and see that it finds also a permanent place of record in our scrapbook, which will probably be bigger, better and more fanciful that Alice dreamed of in even her wildest dreams.

A REMARKABLE LONDON CABLE

This cable contains the truly historic reactions to the film version of "Alice In Wonderland" of "Alice" herself, the Mrs. Hargreaves mentioned in this cable was once the little girl that Lewis Carroll wrote about when he wrote "Alice In Wonderland." You see, she is Mrs. Alice Hargreaves, and she now lives in London.

MRS HARGREAVES IN INTERVIEW AUTHORIZED FOR PUBLICATION THROUGHOUT WORLD SAYS BEGIN QUOTE I WAS DELIGHTED WITH FILM AND AM NOW CONVINCED ONLY THROUGH MEDIUM OF TALKING PICTURE ART COULD THIS DELICIOUS FANTASY BE FAITHFULLY INTERPRETED STOP EVEN THOUGH I WAS FORTUNATE ENOUGH TO HAVE FANTASTIC ADVENTURES DESCRIBED TO ME BY LEWIS CARROLL HIMSELF I WAS STILL FORCED TO RELY UPON MY IMAGINATION STOP BUT IN FILM VERSION I SAW ALICE OF LEWIS CARROLL AND TENNIEL GO DOWN THE RABBIT HOLE A CHANGE FROM GIANT TO MIDGET STOP I SAW BABY TURN INTO PIG BEFORE MY EYES AND GRIN HANG IN AIR LONG AFTER CHESHIRE CAT HAD VANISHED STOP EVERYTHING WAS CAPTURED FOR ME AND MADE TANGIBLE STOP I COULD SEE EVERY CARE BEEN TAKEN TO ADHERE AS NEARLY AS POSSIBLE TO GREAT ORIGINAL STOP NO CRITIC IS SO SAVAGE AS LOVER OF ALICE BUT WHO HAVE SUCH AFFECTION FOR BOOK AND AUTHOR FEEL SURE FILM WILL SATISFY EVERYBODY STOP I AM GLAD AN EDITION OF ALICE ILLUSTRATED FROM FILM IS SOON TO BE PUBLISHED FOR LIVING CHARACTERS WILL STIMULATE IMAGINATION WITHOUT SPOILING ILLUSIONS STOP ALICE IS PICTURE WHICH REPRESENTS REVOLUTION IN CINEMA HISTORY STOP IT IS GRACEFULLY AND CHARMINGLY DONE AND I CHEER THE HOPE IT WILL BE TREMENDOUS SUCCESS END QUOTE

FOURTEEN DIVISIONS OVER QUOTA: FIVE OTHERS WITHIN STRIKING DISTANCE OF 100%

This bright, glittering day so early in this wonderful New Year finds practically half of the Divisions of Paramount's International Division well over the Quota mark. To be precise, fourteen of the territories have passed the three-figure mark, while a further five are within that magic goal-shooting circle denoted by the gap between 95% and actual Quota.

There's real accomplishment for you! It's the right sort of news to back up that glowing statement by John W. Hicks, Jr., which so elevishes the cover of this particular issue. We do wish that we could tell you who is in the lead, which are the Divisions over Quota, and all that sort of thing: but just hold your horses for next month's issue. Then you'll know the winners, which after all is principally the news to be known.

In other words, "Alice In Wonderland" gives to Paramount International Corporation — to 'us fellows and girls' of Paramount's Legion — the opportunity of creating a record of achievement that must forever rebound to our credit. Let's take fullest advantage of it!

PRAISE FOR CABLE

The London cable from Mrs. Alice Hargreaves, published at the left, has already evoked much favorable comment from publicity men and newspaper editors, as well as exhibitors all over the United States.

One of the first commendations to reach Home Office came from E. H. Goosling, Paramount Picture Editor of the Buffalo (N.Y.) Evening News. Mr. Goosling's letter, addressed to Al Wilkie, U. S. Publicity Chief, was as follows:

"Permit me to congratulate you and the Paramount organization on the greatest and most legitimate publicity stunt ever engineered — the statement by Mrs. Alice Hargreaves on ALICE IN WONDERLAND."

"ALICE" PAYS VISIT TO HOME OFFICE

Charlotte Henry, gifted young actress in her 'teens who is now known the world over as "Alice" of "Alice in Wonderland" fame, paid a visit to New York a week or so ago, and bestowed her beautiful smile upon John W. Hicks, Jr., and his aides at the home office of the Foreign Legion. Later in the day Miss Henry was the guest of honor at a tea in the Waldorf Astoria Hotel.

About fifty press correspondents representing New York and the larger cities throughout the world were present. All were genuinely impressed with her charming personality.

When "Alice" learned of the simultaneous world-wide première of "Alice in Wonderland" she confided to home office executives that she hoped our Foreign Legionnaires throughout the world would have as much pleasure in selling the production as she had in making it.

In the picture above she is shown holding a copy of Paramount International News. The costume is the one she wears in the film.

Incidentally, Miss Henry's contract has been renewed by Paramount.
PARAMOUNT'S NEW LONDON MANAGER
Managing Director J. G. Graham, of the Paramount organization in Great Britain and Ireland announces the appointment of Douglas Abbey as London branch manager. Mr. Abbey, who has already been associated with Paramount for the past twelve years, has already assumed his new duties.

Un interessante grupo de empleados de la division de "La Gente de los Grandes Simpatizantes y su labor entusiasta y optimista se desenvuelve con singular eficiencia. Nos la proporcionan, se publican solamente algunos de ellos.

NOTICIAS PARAMOUNT PARA EL MES
Prueba electrotécnica del general entusiasmo causado por la muerte del señor Shawer han sido los mensajes de condolencia que hemos recibido recientemente de diferentes partes del mundo. Por imponerse así lo limitado del espacio que disponemos, se publican solamente algunos de ellos.

"Alice en el País de las Maravillas" ("Alice in Wonderland") entra al cine para batir todos los récords. Damos gran copia de datos acerca de esta película en el presente número, cuya salida se ha retardado una semana a fin de poder publicar los informes científicos de los países que han tenido la suerte de estrenarla al mismo tiempo que los Estados Unidos.

Sean cuales fueren las noticias que hayan llegado a oídos de ustedes, hay seguramente que de Fredric March para la próxima programación Paramount.

"Alicia en el País de las Maravillas" que se encuentra en nuestro país, ha tenido una gran acogida. En todas las salas en que ha sido estrenada, ha sido un gran éxito, y está ganando nuevos admiradores con cada día que pasa. Es una obra maestra del cine.
LE NOTIZIE DEL MESE DELLA PARAMOUNT

Commemorazioni: In onore di Mr. Shauer, il direttore del nostro studio, che ha lasciato il mondo dove non ci sono più dolori. Mr. Shauer è stato un leader di indiscussa integrità e una guida per tutti noi. Raleigh, suo domicilio, affitta un immenso lutto.

Miss Grande Diamo um nossa begrijpt s andata que che het "Miss Stato del mondo" qualia piu' della esperamos tao Heer Hollywood. Considerando-se volume New importancia Dorothea storia.

Dorothea istoria. Marshell, Wieck ci fatto ma di farmo film nelle zioni per mana durante semana. Durante sua visita, si è incontrato con numerosi personaggi illustri della settima arte, tra cui Alice Cooper e Mary Carlisle, due delle più importanti attrici della Paramount.

TOPIQUE MENSAS DA PARAMOUNT

Temos recebido um grande número de demasagens sem-nomes de pelas morte do nosso amigo Mr. Shauer. Publicamos neste número alguns exceprtos desas cartas de condolência, mas o espaço que disponhamos nos permite transcender o texto. O leitor vai dêl poder uma idea do sentimento geral.

O filme "Alice no País das Maravilhhas" despiase a estabelecer novos recordes de público, visto ser um trabalho excepcionalmente bem realizado, baseado num livro infantil universalmente conhecido, e ir exibir simultaneamente, pelo Natal, em todo o país.

Uma notícia de importância para todos nós, é que de Frederic March termos o prazer de anunciar que ele se dirige a grande montanha para os filmes Paramount. A qualidade do nosso produto não merece duvidas e os nossos desejos de serviço irão acompanhar o seu nome.

As noticias vindas de Hollywood são as melhores possíveis sobre o novo filme da Paramount. Nome é "Miss Baby is Stolen" ou "Bebé Roubado", o qual encaixa a triste historia de uma mãe que se perdeu do seu filho, Alice Baby LeRoy toma parte.

- Mr. Cecil B. de Mille acha-se presenteemente em Nova York, e deia os nossos elogios ao filme "The Frightened People", feito em Havi e que tem Claudette Colbert, Herbert Marshall, Mary Boland, William Gargan e Leo Carillo entre os principais interpretes. Mr. De Mille fala-nos sobre a "Cleopatra" e a sua suntuosa produção, coisa que deixa longe de tudo que ele fez.

- Carl Brisson, famoso actor dinamarques, já seguido ao Hollywood, afirmar-se aos campo artístico e crente a importância do protagonista, não pode deixar de ser coisa muito boa. "Lady Kitty Carlisle" será a sua secundante.

- Mr. Fred W. Lange, nosso representante na Argentina, deu-nos em dezembro o prazer de falar: "Sitting Pretty" é um filme musical de grandes qualidades, e tão popular se fez, ao ser exibido no Cinema Paramount de Nova York.

- Preparamos uma grande campanha de publicidade para "Alice no País das Maravilhhas", e esperamos que do filme se remetam todos os recordes de propaganda. Pretendemos reunir todo num album especial para ser oferecido a um musucional, onde o livro original se achava.

- Como escrevemos nas despedas do Natal e, por consequente, às portas do Ano Novo, queremos a todos, fazer sentir o grande apreço que nos domina, neste instante, por vermos que á nossa frente está um mundo de possibilidades. "Sitting Pretty" sabem "querer" e "realizar". Por outro lado, sentimos também que grande parte do optimismo tem retomado e o espírito vem daqueles que, por todos os remotos logares do mundo, estão neste momento em todos os esforços pelas vitoria merecida do nome da Paramount e dos seus esplendid films.

SYLVIA SIDNEY is captured by the studio photographer with one of her favorite outfits. Publications. How intensively formatted for Mexico that it happened to be their triumph on the cover at the time. Who will be on the cover when Miss Sidney and all of the other Paramount stars see the February issue with the results of the Con-test?

As his final action in the United States, climaxing a trip around the world, Mr. Kosuge, chief censor of Japan, visited the Paramount Studio in Hollywood. In this scene he is shown at the left with Marlene Dietrich and John Hammell, the latter being Paramount's chief censor in authority.

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STIRRING EVIDENCE OF INTERNATIONAL EXPLOITATION

JAPAN KNOWS ITS TRADE MARK

Not that the other Paramount parts of the world don't. But when we pick up a Japanese motion picture magazine it's just a Paramount trade mark-studded jewel of literature. We've illustrated a page from The Movie Times of Japan, and we selected this page from a half score of others that were dominated by Paramount trade marks.

Of course Tom Cockrane is more than fond of the Paramount emblem, and of course he has passed this preference along to all of the Paramounts of Japan.

What are we hearing from other points on this particular subject?

WHEN ARGENTINA SALUTED MR. HICKS

In a recent issue of "Los Gauchos," the trumpet publication of the Paramounts of the Argentine, there appeared under the heading of "Two Words, Mr. Hicks," the following editorial:

We have a promise to fulfill, a promise to our home office. And, precisely, therefore, we shall have a few words to address a few words, signed by all the Gauchos, to Mr. John W. Hicks. And we say to him: You will recall, Mr. Hicks, that when you directed the destiny of the Australian division, you received notices which spoke clearly of our efforts and of our triumphs in the International Quota. "Los Gauchos" always came out with honors. Today, now that you are Vice-President of Paramount International and have command of Latin America, you will have a new opportunity of hearing, directly, of the efforts of Los Gauchos to maintain our honorable position in the vast Paramount ramification. We make this promise to you and we shall not economize on energy or enthusiasm in making the Gauchos deserving of your applause.

We want our division to be the first among the foreign divisions. You know that we are fighting this year, and great difficulties but this, precisely, gives greater value to our promise, because it involves an irrevocable faith in our destinies, a faith backed by ancestors already traditional in the Gaunch division.

And now, Mr. Hicks, let the facts speak for us...

EVEN PRINCES HEED MAE'S INVITATION

There's a lot of information in this issue about the continued smashing success of Mae West's "I'm No Angel" in England. We now learn from a more or less public source that both the Prince of Wales and Prince George, hearing of Mae's invitation from the Carlton Theatre to "come up and see me sometime," lost no time indeed in toddlin' along to the Haymarket theatre.

MAE WEST HAS GONE SOUTH

Bound for the Antarctic aboard the S. S. Jacob Ruppert, eighty members of Admiral Richard Byrd's expedition attended the strangest "opening night" in the history of motion pictures.

Members of the adventuring troupe who hope to wrest more secrets from the South Polar regions, control their Antarctic "pups" with a showing of Mae West in "I'm No Angel."

Reports of the "down under" movie season opening were radioed back to Paramount's Hollywood studios by John L. Herrman, one of the two Paramount News cameramen scheduled to bring back a pictorial record of the Byrd adventure.

"We expect this to be the greatest movie season ever held in Little America," Herrman messaged.

“JERRY” SUSSMAN RETURNING

Jennie Gerhardt

This picture shows the blazin' front of the Maratzaal, Berlin, dur- ing the premier in Germany of "Jenni Gerhardt." The house played to excep- tional business. Crowds have been milling about in front of the theater, waiting to be admitted.

NO STOPPING THOSE BRAZILIAN EXPLOITERS

When our Rio de Janeiro Legionario saw their first look at Marlene Dietrich's "Song of Songs" they knew that they had one grand film for their Brazilian film fans. They were hugely cheered when General Manager John L. Day decreed that it be given a great national send-off, and above we show the effect their enthusiasm had on the management of the Odeon Theatre in Rio. We have also seen much additional proof of their enthusiasm in the shape of a huge press book of clipings and photos which, after going the rounds of Home Offices, was shipped out to Hollywood where it has since been viewed with intense interest by Miss Dietrich, herself.
J. C. G. WIELDS A WICKED MASHE

Modern having proclaimed his making a collection of the facts to us, have we got to have the editorial column of the British film daily in order to learn that Managing Director J. C. Graham of London was the winner recently of the Simon Rancourt Cup for a golf score of 69 net. We are not, however, divulging his handicap - this being held over his head just like the record for mashe (of Dames, for use in these days of skilled drives) does not come through with any news for these pages.

ENGLAND SAID TO MAE: "YOU FASCINATE US!"

(Reprinted from "The Daily Film Renter", London, issue of December 6, 1933)

The "Daily Herald" described Mae "No Angel" as the "supreme exploitation of her striking, not to say overwhelming, personality." The "Daily Mirror" said: "Mae (come up and see me sometime)" West achieves a great success in "Mae No Angel." The film promises to be one of the most discussed pictures of the year.

"It is a feminine sensation," said the "Evening Standard," "a breath of fresh air at a time when the bricks are too thick and the personality is too strong to be a success, and as a personality in itself is a terrific success." The "Daily Sketch" critic, writing in the "West End" of London, said: "The personality everyone should see." "M. Gossoon," of the same paper, expressing the opinion that "there was no doubt about the merit of the film and the acting.

The week-end Press was similarly enthusiastic in its descriptions, the "Sunday Picture" observing that "it is unębendiously well made, and the story is made quite clear that there is no need for us to have had from the American screen."

"Sunday Times": "Mae West I believe to be the greatest and most successful actress of all time, and the success of "Mae No Angel" in Hollywood has ever sent her. She is universal in her success."

"Daily Telegraph": "A smiling wise-cracking performance that has to be seen to be believed." "Sunday Mirror": "I recommend the screening of "Mae West in 'Mae No Angel.'"

"The People": "We never had a Mae West like the present one. Long's stage personalities are all she has shadow of her, but she is better."

"Sunday Graphic": "She holds you, holds you, and holds you."

OLD CUSTOM REVERSED

When a studio visitor asks a star to autograph a photo that's not news: but when a star asks a visitor for such a photo, it is. Richard Arlen was so interested in the career of Brigadier-General H. S. Haskell, His Majesty's Indian Army, when that soldier visited the Paramount Studio, that he asked the general for an autographed photo - and got it. They are the two of them chatting in the studio.

IN MEXICO: This is the colorful exterior of the Regis Theatre in Mexico City on the occasion of the highly successful presentation there of "The Sign of the Cross." This event took place recently and grand business resulted.

IN INDIA: General Manager Charles Balantine steadily does a grand job of selling the line "A Paramount Picture" and the Paramount Trade Mark in his territory. We have just encountered an amusing page from "Advance of Calcutta" and found a Paramount picture playing in practically every picture theatre in the city. And the fact of each one's being a Paramount picture prominently featured.

AT THE RIGHT is the highly amusing cover of "Paramount Service," that splendid publication issued each week by the Paramount organization of Great Britain and Ireland. Recent facts have more than borne out the humorously-pictured statement of "All London falling for Mae West." The blonde Paramount star in a shimmering (and shinnying) sensation in "I'm No Angel," which is current at the Carlton.
NOTICIAS PARAMOUNT PARA EL MES
(continued from Page 4)

maternal más cariñosas y de cantar a los niños en la pantalla. La señora Wiek cuenta en esta producción con dos espléndidos colaboradores: Alice Brady y Baby LeRoy.

Cecil B. de Mille se ha hallado en New York a tiempo que escribimos estas líneas. Hemos tenido el placer de felicitarlo por el magnífico melodrama "Cuatro Asustados" ("Four Frightened People") que fué a filmar a Hawaii con Claudette Colbert, Herbert Marshall, Mary Boland, William Gargan, y Leo Carillo. A nuestra vez, tuvimos el placer de felicitarlo al oír de boca del señor de Mille algo de lo que proyecta para "Cleopatra", que promete ser la mayor de sus producciones desde "Los Diez Mandamientos".

Cari Grissen, famoso cantante y actor danés, seguirá este mes a Hollywood donde filmará su primera película para la Paramount. No hay que decir que es esta una producción musical a la que ella luce Curt zu voz con frecuencia. La primera actriz será Kitty Carlisle, cuya voz es superior a cuantas veces femeninas se han oído hasta ahora en un film Paramount.

Durante el mes de diciembre tuvimos el placer de recibir la visita del señor Fred W. Lange, Gerente General de la Paramount en la Argentina.

"Sueños de Gloria" ("Sitting Pretty"), film musical Paramount, resultó tan bueno que, después de la primera semana, hubo de dejarse otro más en el Teatro Paramount de Nueva York. Conjugando con la exhibición de la película, se presentaba un número en que aparecía Gary Cooper en persona.

Cuando se exhibía "Alicia en el País de las Hadas" ("Alice in Wonderland") en su territorio, no oívedo enviar a Nueva York todo el material demostrativo de la forma en que se ha difundido la explotación y publicidad de esta película. Nos prometen preparar con la historia de ella un álbum de recortes más importante de los hemos visto hasta ahora, y hay posibilidad de que, una vez listo, halle cabida en la colección de algún museo.

Escribimos estas líneas cuando el año de 1933 toca a su término, y queremos decir algo acerca del espíritu de optimismo que reina en el Edificio Paramount, situado en Nueva York, en el Cruce de los Caminos del Mundo. Tal espíritu nos hace sentir que nuestras películas, y a pesar de las dificultades, van creciendo y se va impidiendo a esfumar. No podemos, por otra parte, excesivos de manifiesto que este buen ánimo se debe no sólo a la emoción que con todos los Paramountistas de todos los países se han aplicado a la tarea y contribuido a impulsar nuestra gran organización. Es, pues, la cooperación general lo que da este fruto, la invencible cooperación de la Legion Internacional de la Paramount.

GRAND PERSONAL MESSAGE
FROM ENGLAND FOR MAE WEST

London Publicity Director Gittes-Davies had grand stunt for Mae West in "I'm No Angel." He prepared an envelope marked "Have You Heard This One?" and into it placed a folder containing the printed message "She was only an exhibitor's daughter — but she knew why her Dad went West." Then some copies of this intriguing announcement were included in a copy of "Paramount Service," the British organization's weekly publication.

LE NOTIZIE DEL MESE
DELLA PARAMOUNT
(continued from Page 5)

ritagli sara' compunto certo gli trovremo posto in un Museo Nazionale.

Queste foto sono state scattate nel 1931 e possiamo dirvi che vi e' un diffuso e crescente spirito di ottimismo che pervade l'edilizia Paramount nella certezza che e' all'incrocio delle vie montalini di New York, ottimismo che ci avverte come tutta l'opera finora eseguita e assolutamente differently per merito di una promozione della Paramount in tutto il mondo hanno spinto la notizia con tutta l'energia delle loro spalle fino a manifestarla la grande macchina avanti.

Lavoro unico, il team ideale della Paramount ha fatto la storia; ha fatto questa la invincibile legione Internazionale della Paramount.

PARAMOUNT NIEUWS VAN DE MAAND
(continued from Page 5)

Bij het schrijven deze regelen, vlek" en "Death Takes a Holiday." No one need feel, however, that the producer's east is due to the oft-repeated "tutto il mondo hanno spinto la notizia con tutta l'energia delle loro spalle fino a manifestarla la grande macchina avanti.

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PARAMOUNT NACHRICHTEN
VON BEDEUTUNG
(continued from Page 4)


THE FACTS IN THE CASES OF FREDRIC MARSH AND CLAUDETTE COBERT

First of all, Claudette Colbert is staying with Paramount for a very long while to come. She has just signed a new contract, but before announcing it she is permitted to make one—just one—picture for another company.

Regarding Fredric March, there will be at least four more Paramount Pictures from this star. His first, "Design For Living," will be filmed in New York and will not go into general release until January. He has completed "All of Me," with Miriam Hopkins and George Raft. He is completing now "Death Takes A Holiday," and will then make "Good Dame," in which he will appear opposite Sylvia Sidney. This will give you Fredric March pictures right through out 1934.

NEXT MONTH we will tell you the "inside story" of "Cleopatra"

IN POLAND. This illustration shows but one of the scores of exploitation stunts used to urge the residents of Lodz, Poland, to see Marlene Dietrich in "The Song of Songs." We have received from Lodz, through a Berlin campaign book, from which we have taken the above illustration, and we can take it from us that the Para mount mounters of Lodz certainly did a swell piece of work in selling this picture to the public.

LES NOUVELLES DU MOIS
CHEZ PARAMOUNT
(continued from Page 4)

collection de coupures d'informations sur ce film, et il est fort possible qu'elle soit gainée dans quelque musée national quand elle sera complète.

Ces lignes sont écrites au moment de l'anney 1933, et nous disons que vous n'aurez qu'un grand esprit d'optimisme régnant dans le Param ount Building au croisement de Routes du Monde qui est tout à fait dans Square à New-York, un optimisme il s'est dit que nos misérables et nous redditionnés étaient parfois. En plus de nous plus pessimistes, il est certain que nous devons aussi avoir confiance en la Paramount. C'est la cooperation qui a fait ce Echo, la coöperation indéfiniment de la Legión Internacional Paramount.
THE 1933 CROWN IS ITALY'S!

Placements List First 10 Divisions Finishing in That Order. Also Those Over Quota.

FINE PERFORMANCES GIVEN BY ALL

We're a month already into the new and flashing year of 1934. But even as we look ahead to the new glories of achievement, and the new fields to conquer, we must of needs turn back to the grandness of 1933 which has made these new conquests possible. For the truth is that we only go forward with the backing of that which is beyond us in the shape of accomplishments. And back there we find a marvelous record in the shape of a contest which covered the final six months of the year of 1933, which whirlwind to such a climax in the month of December as to leave the Company's executives virtually breathless with admiration, and which at the same time stamped out for us in indelible ink the standard of pace for 1934 which we must of needs follow.

The telling of the story of this contest is something which we can never hope to bind within the often ineffective confines of mere words. Certainly words can be used to express terrific admiration for the Italian Division which romped in with the leader's honors, for that division whose courage comes from loyalty and affection for Paramount, as well as admiration for Premier Mussolini did a magnificent piece of work. Even if we can carry that admiration right down the line, however, even unto the division which finished 31st on the list, we still find that we have been unable to tell the true story of this contest. The fact of the matter is that the true story of the contest is as many-sided as the wind. Every division in the contest faced hardships and unexpected setbacks which were matters over which no Paramount man or branch of our organization could have any control. Floods, revolutions and other matters of a political nature happened, as they always have and probably always will. These things retarded certain of the divisions, and were factors which of course had to influence standings. This could not be avoided, but the facts connected with the set-backs are known where such knowledge counts most, and this fact should be a comfort to those divisions experiencing the delays and disasters, while at the same time they should inspire the affected divisions to make up for them during 1934.

It has been our knowledge of such uncontrollable circumstances which has been responsible for the above unusual arrangement of the 1933 Contest Results. We are positive that you appreciate the situation, and that you are at the same time anticipating a truly lively exposition of the 1934 progress figures. About which — see next month's issue!
NOTIZIE PARAMOUNT DELLO SCORSO MESE

John W. Hicks Jr., Vice President della Paramount International Corporation, è partito per Parigi con la motonave "Manhattan" il 31 Gennaio. La sua assenza non influenzò la libera e semestrale verifica dei film, avvenuta circa quindici settimane fa. Le nozioni grandi artisti, nei quali la Paramount ripone grande speranza per il loro futuro di astri del cinema, sono giunti da Lussemburgo e da Parigi. Il loro pregio è stato confermato da un rilievo di prime linea di tutte le quattro Nazione scambiate, ed Harry Wilkerson, il cui lavoro è stato certamente favorito di prima linea, nonché di tutti gli altri. Citiamo: "Maria Antonia" con Claudette Colbert quale "Cleopatra" nel film di Cecil B. De Mille.

Anzi, a proposito di "Cleopatra", questa lavora sara' pronta al momento in cui leggere il prossimo bollettino, che in modo in cui Mr. De Mille sara' stato descritto, e oggi presente a New York, ci convince che sara' senza alcun dubbio il miglior lavoro che, tanto per emozionalità e "cinematografia" quanto per efficacia e tecnologia, la Paramount abbia mai prodotto in parecchi anni. E noi crediamo che voi dobbiate continuare a parlare in tal senso che far conosce tale avvenimento non appena possano.

Boal ed ecetera che dare tutto il nostro entusiasmo al nuovo film di Marlene Dietrich "Scarlet Empress", che secondo le prime notizie giunse e' il suo lavoro sara' la fine della serie di prodotti di Marlene Dietrich.

Qui, anche, la drammatica del soggetto ha la stessa inospinenza del complotto bipartito cialdruso.

Due gare americane per decidere quale sia stato il miglior film degli ultimi anni, sono state praticamente favorevoli alla Paramount. Il Comitato Nazionale delle Riviste (National Board of Review) scegli nove produzioni, e la prima lineatura, fra le quali sono tre della Paramount, e cioè: "She done him wrong", "Mama loves Papa" e "Three Corners Moon". Dall'UNESCO di film e di essi due Paramount, e che rappresentano il numero più alto raggiunto da qual si film in queste gare, la "She done Him Wrong" e "Farewell to Arms". Voi avrete notato da un grande annuncio in Questa pubblicazione il nome del talento unico della Gara Internazionale Paramount, indetta durante la seconda metà del 1935. Ora abbiamo dei grandi progetti per il 1936 e siamo lieti ed orgogliosi di aver così fatto qualcosa che non venne mai effettuata in passato.

Prendete a suo tempo nota dei dettagli e delle norme relative, che verranno pubblicate nel prossimo numero di "L’EGR" e specialmente la questione di trasmissione free of charge.

Paramount scoperà il pool con primo-claim-bookings in Australia's capital cities for the month of December. In Perth, eight Paramount pictures grace the bill at the first of the month, while Melbourne releases a like number. Brisbane and Adelaide set seven pictures for release during that month, while Melbourne releases a like number. Sydney has the Paramount trade-mark on the screens of six de luxe houses. Thirty-two Paramount Pictures in five cities during December is certainly a booking achievement.

MAE WEST HAS JOINED THE WAX IMMORTALS

One of the most exploitation stunts in years originated at the crank of entertainment news and the charge of advertising, promoting and publicity for Paramount's theatres throughout Great Britain. The stunt received the unqualified approval of Earl St. John, general manager of the theatre.

When it came to pass that Madame Tussaud's Wax-works, the most famous establishment of its kind in the world, set up a wax figure of Mae West, the "Come up and see me some time" lady of the films. The likeness to the glamorous Mae was devastating, but of course it needed considerable press publicity. The cable was whisked across to New York, relayed with scorching speed to Hollywood—and within eight days of that message's dispatch from Paramount House, London, there was delivered the identical, low-cut black gown that Mae carried so magnificently in "She Done Him Wrong". With it were affidavits signed by Miss West, Paramount officials, directors and others, guaranteeing the authenticity of the figure.

Then, to round out the stunt in all of its publicity phases, two cables were fired, one favoring the London Daily after hearing Mae West's seven-lettered signature. Read now what they said:

L. T. JOHN ARMSTRONG
THEMPIA
LONDON (ENGLAND)
HOPE YOU LIKE THE DRESS I SENT FOR THE WAX FIGURE IT IS ONE OF MY FAVORITE ONES I WROTE IN I'M NO ANGEL STOP I THOUGHT I HAD BEEN EVERY PLACE BUT I ADMIT THIS IS THE FIRST TIME I'M NOT ANGEL STOP I DIDN'T WEAR ANY CLOTHES AND I SENT OVER ONE OF MY FAVORITE GOWNS THAT I WORE IN I'M NO ANGEL FOR THE WAX WEST STOP TELL EVERYBODY TO COME UP AND SEE ME THIS MONTH I CAN COME OVER AND SEE THEM IN PERSON CORDIALLY

MAE WEST

Our record for this memorable stunt is not complete yet. We record here our congratulations to Messrs. St. John and Armstrong, even while we, undoubtedly of the British Broadcasting Company, but was sort waved to the United States and sent out over that country and Canada by the complete national network of the National Broadcasting Company. That meant, since Miss Tussaud's was heard throughout Continental Europe, that the various press of heraldry and of the world heard Mae West take her place in the wax immortals of Madame Tussaud's famous exhibition.

LATER NEWS

The 'unveiling' of the statue took place on the evening of Friday, January 26th, as scheduled, and not only was the event broadcast throughout Great Britain and the British Broadcasting Company, but was sort waved to the United States and sent out over that country and Canada by the complete national network of the National Broadcasting Company. That meant, since Miss Tussaud's was heard throughout Continental Europe, that the various press of heraldry and of the world heard Mae West take her place in the wax immortals of Madame Tussaud's famous exhibition.

DE MILLE SAYS THERE'S ALWAYS PATRONAGE FOR GOOD PICTURES

Looking back over twenty years of motion picture achievement, which he has just celebrated, Cecil B. DeMille sees the future of the industry in continuance of its tremendous strides in progress.

Voicing his views and faith in the future, the noted Paramount executive said:

"The end of the carelessly made picture is in sight. The comity year will undoubtedly see a great decline in the "program" picture. I think there is more vital and necessary element along every line of good taste.

"Every year a new lesson is learned, but the one precept which never fails to be true is that a good picture will always be well received by the public.

"During the past year particularly, the public has shown that taste in supporting pictures which have been produced with great care and the finest of production materials."
ITALY GETS THE 1933 CROWN

BARCELONA THRILLED TO "THE SIGN OF THE CROSS"

Because it is to our minds one of the outstanding events of the exploitation and publicity campaigns of the year, we haven't yet ceased telling about what the management staff of the Coliseum Theatre in Barcelona did in connection with "The Sign of the Cross." Here's a scene of the exterior of one of Spain's most famous theatres, with the entire front built up to represent Nero's balcony at the Coliseum of ancient Rome. Below the balcony are gigantic figures of each of them ten feet high. Patrons to the theatre entered through the arches, just as though going into the ancient Roman arena.

This particular photo is from a gigantic exploitation book sent us by Managing Director Messeri. The book had extensive circulation around Home Office, and has since gone on to the Studio, for the particular attention of Cecil B. De Mille, who directed "The Sign of the Cross."

PARAMOUNT'S NEW FILM FACES FOR 1934

Paramount's production plans called for New Film Faces during Nineteen Thirty-four in addition to anything that the world of literature and drama had to offer in the way of new themes. So an intensive search covering practically all of 1933 brought to light many new faces, some of whom belong to personalities destined to achieve great film fame. It is not our province to make predictions, but at least we are entitled to our own special privileges in the matter of grouping these newcomers' names. And here they are:

DA LUPINO
BARBARA FRITCHIE
HARRY WILCONSON
CARL BRISSON

FRANCES DRAKE
LANNY ROSS

KITTIE CARLISLE
BEN BERNIE
EVELYN VENABLE
SALLY RAND

Jack HALEY
EVELYN VENABLE

JOHN LODGE
SALLY RAND

EDDIE CRAVEN
ETHEL MERMAN
DOROTHY WILSON

You're all just as keen as any of us here in Home Office. You all know what it takes to make an enduring name in celluloid. So just keep your eyes peeled and watch these newcomers make their way.

MERITED PROMOTION FOR JEROME SUSSMAN

Mr. Hicks announced, immediately prior to his departure for Europe, the promotion of Jerome P. Sussman to be general manager of the Paramount organization in Central America and the northern republics of South America. Mr. Sussman, who returned recently from an important assignment in Mexico, departs for Cristobal, Canal Zone, where he will make his headquarters on Saturday, February 3rd. He formerly saw Paramount service in this same field of activities several years ago when he was aide to John B. Nathan. Later he went to South Africa for a year, and still later to Mexico.

John B. Nathan, who relinquishes the Central American field for a still more important assignment, will be announced to that assignment within the next few weeks. He is now in New York enjoying a well-earned vacation.

HOW THEY FINISHED FOR 1933

ITALY
SWEDEN
COLOMBIA
CHILE
MEXICO
PANAMA
NORWAY
LATVIA
AUSTRIA
PERU

First
Second
Third
Fourth
Fifth
Sixth
Seventh
Eighth
Ninth
Tenth

ALSO OVER QUOTA

PHILIPPINES, BRAZIL, FINLAND, HUNGARY

THE HONOR ROLL

GREAT BRITAIN, AUSTRALIA, JAPAN, CHINA, NEW ZEALAND, FRANCE, SPAIN, JAVA, PORTUGAL, STRAITS SETTLEMENTS, INDIA, GUATEMALA, CUBA, HOLLAND, PORTO RICO, ARGENTINA, URUGUAY, NORWAY, DENMARK, FINLAND, GERMANY, CZECHOSLOVAKIA, POLAND, JUGOSLAVIA, ROUMANIA, BULGARIA.

CARL BRISSON REACHES AMERICA

Our camera has caught the romantic European actor, Carl Brisson, soon after he reached the shores of America. Actor, film star, champion boxer and claimant to many other popular distinctions, Brisson looms up as a very possible contender for the romantic leading man crown of the American cinema world. He will go first of all into "Murder at the Vanities" production on which is scheduled to commence as this issue goes to press.

Perhaps the most jubilant of all Brisson supporters is Carl P. York, leader of the Valiant Vikings. Brisson is himself a Danish Viking, and is idolized throughout Scandinavia.

He was greeted by a large group of friends and admirers when he arrived in Hollywood a few days ago. Among those present, left to right, Torben Meyer, actor; Jean Hersholt, actor; Mrs. Hersholt; Carl Brisson; Bodil Rosing; Ryan A. Grut, Danish consul in Los Angeles; Jean Hersholt, Jr.

PARAMOUNT WON A GRAND PRIZE IN HOLLYWOOD'S TOURNAMENT OF ROSES

Held in Pasadena, California, on New Year's Day, the annual Tournament of Roses brought forth some of the most magnificent floats in the history of the great celebration. Paramount's entry, a float symbolizing "The Search For Beauty," with Larry 'Buster' Crabbe and Baby LeRoy featured in person, won the Grand Prize among all film entries.
GRAHAM’S “GANG” WERE MARVELOUS

John W. Hicks, Jr., vice-president of Paramount International Corporation, vertok 31 January naar Europa per SS ’Manhattan.’ Zijn inspectie zal ongeveer vijf weken duren.

Hij vertrekt per hoogste voeten in een nachtjuweel aan de hand van film, welke gereserveerd wordt voor Cecil B. deMille. Bij het leven van dit nieuw is ‘Cleopatra’ reeds voor de camera en wordt ingetrokken door het feit, dat de Heer deMille ons aanbiedt zijn vorstelijk verblijf in New York van deze zomer waartoe moet worden gezegd, dat de kolosale en monumentale film worden door de jaren vervaaardigd.

Knop dat in Uw ooren en zeg het voor het volk.

Uw eeuwheers hoeft niet te beperken tijdens ‘Cleopatra’ ‘Scarlet Empress’ of ‘The Gilded Lily’ naar bovengenoemde deel, waarover ons studio zich in hooghevelende beweigens uitlaat. Evenals Cleopatra is dit een groot-schouwspel.

Twee comite’s uit de filmwereld, die aan ‘Cleopatra’ in een jaar de beste films van vorig jaar uitkiezen, hebben de film tot een der belangrijkste in 1934 gehoord.

Het voorstel is geweest op de collecting power te bekijken door een goedkoop die film, wat wij in jaren vervaardigd hebben. Knop dat in Uw ooren en zeg het voor het volk.

NEW JAY MANAGER

Leonard Peulev has been appointed Paramount Manager at So- errahata, Java. He left Sydney on December 20, and is already installed in his new residence in the Eastern port.

Peulev has had a brilliant career with Paramount since organizing the company almost seven years ago in the Ad Sales department. He has pleased sales ability quickly won him the post of Ad Sales Manager at the Brisbane office. After a year in the north he was returned to Head Office and appointed to the Publicity Department. His next step was Exploitation Manager, and when Paramount acquired the Columbia picture company he was made House and Publicity Mgr.

NEW YORK SLANTS ON THE BLUE RIBBON RUCH

This is a rarefied note telling of the arrival of young Shirleygateway, Heartiest congratulations to Mrs. Gateway and Cinematograph Director Charles, the father.

Looking over the Wl sales columns from time to time it seems to us that the name of Henry Quincy is men of the greatest number of times. If we’re wrong, please cor- rect us if we’re right, are you other pictures to stand for it?

Frank Muscat is putting over some fine publicity and exploitation for that Capital Theatre in Mel bourne. His work with "Torch Singer" is especially commendable.

General Sales Manager William Hurworth contributed such a fine editorial on Mace West in the January 13 issue of "Paramount Punch" under the heading of "Concerning Mace West," that we're reprinting it in full.

You have heard of and the ignorance over by Mace West's last picture "I'm No Angel" in all parts of America and England. This is a country in which the picture has been released to date. Last week I asked the honor and the thrill of seeing this picture and I can say this, this picture in this territory does not stack up the same sensational box-office records with "I'm No Angel" there is no ex- cuse for any of us to remain in the show business.

Mae has a line about "You fascin- ate me" in her new picture and "I'm No Angel" is the most precisely what she has done to mil- lions of theatre-goers these days. We're already having so much of that right here with the tremendous success of "She Done Him Wrong."

She has done it so conclusively that the Wl has been re-released and it's a Paramount contract, which calls for pictures a year for the next four years. It’s a powerful incentive for you to get out and plug the picture, so that she is recognized here too, as she is known within the American in- dustry and the Greatest Personal Attraction on the Screen.

You're going to hear more about "I'm No Angel" than you've heard before and pictures, so get out and plug the picture... and every bit of news about it is going to be "record-breaking news".
This magnificent tribute to the inspiring leadership of the man who was our guiding spirit, counsellor and father through so many years was prepared recently by the directors of Paramount International Corporation and presented to Mrs. Emil E. Shauer. The presentation, in the name of every Paramount International Legionnaire throughout the world, was made by Mr. Hicks a few weeks ago.

**PARAMOUNTS MANADSNYHETER**


"Cleopatra" håller just på att iscensättas, när ni läser dessa rader och att domma av den entusiasm med vilken Mr de Mille beskriver denna film för oss under sit sista New York besök, åro vi övertygade om, att denna kommer att bli den mest storartade, som Paramount har gjort på dera år — i kändsevärde, dramatiskt spanning och glansande prakt. Vi föreslå att ni alla skola tala om denna film just i den vagen från allra första början — d.v.s. nu.

På det viset bör ni också tala om Marline Dietrichs film "Den röda Kejsarinnan", om vilken det väges, att den otvivelaktigt sätter kronan på verket ifråga om Miss Dietrichs film. Har ha vi en storfilm av värde samtanknippad med en fargrik dramatisk berättelse.


I detta nummer finner ni också en lista på de nya personen som komma att uppträda i Paramounts filmer under detta nya året. Bland dessa personer är det flera, som onödigt komma att bli stjärnor, och deras åre äro i genan händelser. Vi gjort vår del att allegre nya stjärnor; vårt mål nu

(Continued on Page 8)
SPAIN PLAYS EVERY EXPLOITATION BET TO THE HILT

If we ever ran a contest to decide which of all the territories make the most of the priceless benefits of exploitation, we think that Spain would be one of the three or four major contenders for top honors. (Maybe there are some territories, other than the three or four alluded to, who would want to contest this claim — but we can't include them because they refrain from sending us evidence.)

At all events, Spain rings the exploitation bell time and time again. Elsewhere in this issue it is for "The Sign of the Cross." We have a note also to mention their classic stunt for "Madame Butterfly" at the Coliseum Theatre in Barcelona, when a slab of real Japanese type was inserted in the theatre advertisement and prizes of free admissions offered for the first fifty persons arriving at the theatre with translations of the text.

Then there was that grand piece of exploitation for "If I Had A Million," so successfully put over that it secured many columns of free space in the Barcelona newspaper, "La Publicitat." This Catalan paper was given the idea of interviewing holders of tickets in the national lottery and asking them what they would do if they won a million pesetas. Naturally a campaign of this nature set the title of the picture squarely on the tongues of hundreds of thousands of readers.

The title got into the Spanish cartoons, too, one of the papers depicting a newspaper interviewer asking the Leader of the Radical Party what he would do if he had a million, and being greeted with the answer: "I'd get away from the Radical Party!"

It's grand work, Spain. Keep it up! What we're doing is only reflected glory, of course, but it does give us a thrill passing this news on to the remainder of the Paramount International Legion.

STIRRING MEXICAN EXPLOITATION
For Chevalier's "BEDTIME STORY"

So enthused were the Mexico City Paramounts over "A Bedtime Story" that they shuttered all precedent with a campaign of exploitation which had its climax in the great bullfight arena of that city. At a moment when the place was crowded with thousands of spectators, immediately preceding the start of the fighting, the truck made several circuits of the arena, and at the last circuit hundreds of straw hats, emblems of Chevaliers, were thrown from the truck to the audience.

Manager Vicente Saiso, in charge of Mexican organization, reports that the season of the picture at the Regis Theatre was immeasurably helped by this vigorous exploitation.

PARAMOUNT'S NEW MANAGING DIRECTOR IN AUSTRALIA, NEW ZEALAND, IS
J. E. KENNEBECK

The appointment of J. E. Kennebeck as Managing Director of Paramount Film Service Limited of Australia, New Zealand, Java and Straits Settlements is announced by John W. Hicks, Jr., Vice President of Paramount International Corporation. The appointment is effective immediately, with Kennebeck succeeding William J. Clark, resigned.

The new post climax a service extending over fourteen years, eleven of which have been spent by John Kennebeck as director of exploitation in Australia, with the last seven embracing also the direction of publicity and advertising. Prior to going to Australia in 1923, Kennebeck was Paramount exploiter attached to the Omaha and Des Moines exchanges, in the United States.

We cannot help but offer the heartiest of congratulations to John Kennebeck, whose reward with this appointment is not only truly merited, but is acclaimed with the highest form of sincerity by his Blue Ribbon co-workers.

VIKINGS CONVENE IN STOCKHOLM

The Viking convention in session, presided over by Carl York, standing from left to right: Erling Erikson, Oslo; Alfred Bjork, Stockholm; David Nilsson, Stockholm; E. Valtasaari, Helsingfors; Ingvald O. Oes, Copenhagen; Harald Erikson, Oslo; seated: Miss Inga Bjurman, Stockholm; Harry Hammar, Helsingfors; Paul Foldin, Stockholm; Carl York, Stockholm; Paul Sandberg, Stockholm; Harald Frost, Copenhagen; I. Madsen, Copenhagen; G. Berg-Jaeger, Oslo; and Chr. Lund, Oslo.

The two-day convention of Paramount's Vikings in Stockholm on January 12th and 13th, has now become a memory — but the memory lingers on in the minds of all who attended, and the fighting spirit engendered by that stalwart leader of the Nordic forces, Carl York, is being dispensed with fruitful results throughout Scandinavia.

The convention opened with one minute of silent tribute to our late chief of the Foreign Legion, the beloved Emil E. Shauer, after which all delegates pledged the same loyalty and cooperation for Mr. John W. Hicks, Jr., as was given so unemphatically for so many years past to Mr. Shauer.

In the evening of the first day the convention attended the China Theatre in a group for the opening of "Alice" costumes.

"ALICE" COSTUMES

The spirited exploitation campaign for "Alice in Wonderland" in London, engineered by John Armstrong under the direction of Earl St. John, in charge of Paramount's British Theatres, passed up no bet. Several of the Original costumes used in the picture were imported from Hollywood, and were used as shown above, with the wearers parading the main streets of the British metropolis. The costumes shown here are those of the Ugly Duchess and the Frog Footman.

WEST'S "She Done Him Wrong." West's "She Done Him Wrong." The event proved to be a gala one, with the house packed and crowds waiting outside for admission to the first of the great Mae West money-makers. Mr. York had upset precedent, and wisely, for the convention group included not only the local managers but at his request the sales force and the publicity staff as well.

To quote Mr. York further: "The convention was a great success. We reviewed last year's results and discussed the coming product which from all appearances looks great. The boys gave excellent reports on local conditions in each territory which they claim are improving day by day. There is no question that we should do a much bigger business in 1934 than we did in 1933.

"I read Mr. Deane's letter of December 29 to the boys and this was good news indeed, particularly his statement in regard to DeMille's 'CLEOPATRA', which should be a very big picture for these territories. The news about Carl Brinson was also joyfully received and everybody here is looking forward to his first picture with a great deal of anticipation."

SEND GLOWING REPORTS ON CRADLE SONG

Many are the fine reports on "Cradle Song." Among the most recent ones are letters from Vasco Abreu, of the Rio de Janeiro office, and J. P. Donohue, branch manager for Puerto Rico.

Mr. Abreu, who is one who can be depended upon for succinctness, sends a comment which is directly to the point. He says: "We have just screened 'Cradle Song.' Here we have a true master-piece, a picture that will make a lot of money."

Mr. Donohue says: "We just ran off 'Cradle Song'. This is a wonderful picture and one of the best that Paramount has made for the Latin American countries. I am going to hold this film for release during Holy Week here. I expect to make a killing with this picture."
FOUR THRILLING REASONS FOR 1934 GREATNESS

Published below are our initial condensations of four Paramount Pictures which we believe are destined for world-wide popularity. We believe so implicitly in them from what we already know of the plans for their making that we are going to give you month after month through these columns — and almost week by week through other channels — important facts in connection with their making.

THE SCARLET EMPRESS” WILL BE GREAT BECAUSE it is unqualifiedly the finest, most moving and certainly the most genuinely entertaining motion picture that Marlene Dietrich ever made. Because, too, it is Josef von Sternberg’s outstanding directorial achievement. And because, from all of the pictorial and printed evidence at our disposal, the picture will be warm, pulsing, spectacular entertainment — something that film audiences everywhere will thrill to.

—with

“STRANGE HOLIDAY” WILL BE GREAT BECAUSE it is the most powerful and withal the most original characterization that the character-genius of the screen, Fredric March, has ever placed on celluloid. Adapted from the famous stage play, “Death Takes A Holiday,” the film has a truly international appeal—and films with truly international appeal are grist to our international mill. We’ll be telling you plenty about this one constantly.

—with

“MURDER OF THE VANITIES” WILL BE GREAT BECAUSE it is one of the most original ideas ever filmed. It is a celluloid cocktail compounded of equal ingredients of Spectacular Theatricalism and Throbbing Mystery, employing only the most entertaining ingredients of each. It will be Paramount’s introduction of the intriguing new international personality, Carl Brisson, to the screens of the world, and it will have a supporting cast of favorites as long as the distance from Helsingfors to Hobart.

—with

“CLEOPATRA” WILL BE GREAT BECAUSE — well there are so many reasons for the greatness of this one that we’ll probably have to whittle the number down to five hundred. Of the five hundred, the most important are (a) Mr. Cecil B. De Mille’s promise to Paramount — and Paramount’s belief of same — that the picture will be the mightiest film said Mr. De Mille has ever made, (b) Claudette Colbert will be Cleopatra and Harry Wilcoxen will be Marc Antony, (d) And will it be Glamorous! Exotic! Massive! Intriguing! Spectacular! Moving! Mellow! Mighty! — and Seductive! It will be Paramount in every sense of the word.

Now Do You Know Why We’re So Enthusiastic!
SUCESOS PARAMOUNT DURANTE EL MES

El 11 de enero salió de Nueva York para Paris, a bordo del Manhattan, el señor John W. Hicks, Jr., vice-presidente de la Paramount International Corporation. Durante su viaje, que durará unas cinco semanas, llevará a cabo la acostumbrada jirna semanal de inspección y estudio.

La Paramount ha ido a playas distantes en busca de dos nuevos actores que se hallan ya en Hollywood y en los teatros, y que se han ganado la simpatía de los que conocen esta fama. Para tanto, no hay ni falta ni reparo que por su fuerza dramática, en el papel de un personaje importante que tiene usted esta nota de este, no que empiece a hacerla la propaganda sin más.

No hay mal, por otra parte, en decir que la nueva película de Marlene Dietrich, "Cafémosa del Rosita" ("Scartlet Em- press"), la cual ha de ser, según impresiones de los medios de comunicación de Hollywood, la producción cumbre de la Dietrich. En este espectáculo, el Sr. Lu- cien de la Costa y el Sr. William de la Fonte, tienen un gran drama realizado por una gran actriz.

Dos concursos celebrados en los Estados Unidos para elegir las mejores películas del año pasado han sido en extremo halagadores para la Para- mount. La "Mama Loves Papa" y "Three Comedians" han sido elegidos como las mejores películas del año, incluyendo las tres de la Paramount: "Nacida de agua" ("Water""); "La señorita Rusa" ("Scartlet Empress"); "Un madero en apuros" ("Mama Loves Papa") y "Yaya un enredo" ("Three Comedians"). El secreto de la Paramount es que las mejores películas del año, incluyan dos de la Paramount; "Nacida de agua" y "Adiós a los armas" ("A Fare- well to Arms"), siendo de advertir que ha sido la película que es la única Edi- tora que aparece con dos producciones en esta lista.

El anuncio que se publica en este número informará a usted de que ha sido el territorio que salió vencedor en el Concurso Paramount, Interna- cional correspondiente al segundo semestre de 1933. No esfaitar decir que los planes que tenemos para 1934 incluyen el nuevo, el número del mes que viene daremos pormenores acerca de ello.

Hablará usted en otro lugar de esta edición de esta serie de nuevas personas, y nuevas películas que se harán notar en el Paramount International Corporation. Por su parte, hay muchas otras películas que se han hecho notar en el Paramount International Corporation. Este es un anuncio de que las nuevas personalidades han hecho una mayor oportunidad que se daba brindarle dentro de las presentes circunstancias. Esto nos lleva a hablar de la exp- lótación. Nos complace que en las páginas de este número haya repetido algunas que nos han parecido acertadas en la producción de una explotación adecuada. Algunos países se han preocupado por alentarla en gran mayor que otros (o que no, según lo que decía el Náutico en el pasado hecho así). Los jefes de la Paramount confían en que en el año saldrán de ella un gran número de sus películas, la cual puede ser una explotación importante y que se van a realizar en diversos países.

ELECTRICAL DISPLAY ATTRACTS ATTENTION

La Paramount International Corporation, partió para Paris en "el Manhattan", el 11 de enero de este año. El señor John W. Hicks, Jr., vice-presidente de la Paramount, habla de su viaje al SEMINAR INTERNATIONAL Film, en los cines de la ciudad de Paris. El señor Hicks, Jr., ha dicho que el objetivo de su viaje es explorar oportunidades para la Paramount en Europa.

Mr. John W. Hicks, Jr., vice-presidente de la Paramount International Corporation, partió para Paris en "el Manhattan", el 11 de enero de este año. El señor John W. Hicks, Jr., vice-presidente de la Paramount, habla de su viaje al SEMINAR INTERNATIONAL Film, en los cines de la ciudad de Paris. El señor Hicks, Jr., ha dicho que el objetivo de su viaje es explorar oportunidades para la Paramount en Europa.

(Continued from Page 5)

FRANK DEANE ACHIEVES GOVERNMENT TITLE IN AUSTRALIA

Frank Deane, de Sydney, Australia, oficio, ha obtenido una distinción aparte con el Paramount de "Les Vals de Paris" y "Three Comedians", por sus importantes logros, que han sido premiados como un Justice of the Peace. Esto le da el derecho legal a tock J. F. at the end of his name.

MR. HICKS IN EUROPE ON SEMI-ANNUAL BUSINESS SURVEY

Sailing from New York on January 31st, aboard the S.S. "Manhattan," Mr. Hicks planned Paris as the first stop on his semi-annual business survey of European conditions for 1934. He will later go to Germany, Austria, Scandinavia and several other Continental countries before visiting England on his way back to the United States.
ITALY STILL IN THE DRIVER’S SADDLE

Aboaf the Pace Setter in 1934 Contest

One powerful demonstration of the value of momentum in an international contest is provided by Italy, where Managing Director Aboaf’s Fighting Bersaglieri (they can have another name if they want it) gathered so much of this precious quality in the 1933 Contest that they were able to surmount all quota obstacles and emerge in 1934 as the initial leaders in this year’s super-vigorous affair.

GARY COOPER SIGNS EXCLUSIVE LONG TERM PARAMOUNT CONTRACT

There’s mighty good news in the announcement from Hollywood that Gary Cooper has signed a new long term contract giving Paramount his exclusive services over a number of years.

This contract will begin as soon as Gary has finished work on “Here Is My Heart,” his final Paramount picture under his old contract, and the lead opposite Anna Sten in her next American picture.

And what a contest it should be! It’s our opportunity to inscribe by actions those thoughts we feel in our hearts towards our Leadership by Mr. Hicks. In fact when we try to think of words to describe everything that it should be, we just kind of instinctively know that it is going to be everything that we would want it to be. Of course, if the truth were known, the way each division would want it to be would be with their name at the head of the list when the year has ended. That time naturally is some months away yet, but what is right here, closer than the next second, is the fact, proven by the first set of standings on Page Three, that momentum is destined to be a terrific factor in writing the final results. Italy carried over from last year into first place this time because they had geared themselves to the pace, and they’ll hold that pace, too, unless some of you other chaps gird up your loins and prepare to give them battle.

(Continued on Page 3)

S. E. PIERPOINT IS MANAGER OF PANAMA OFFICE

We are advised by Jerome P. Newman, general manager of Central America and the northern republics of South America, of the appointment of S. E. (Ted) Pierpoint as manager of the Panama office. Mr. Pierpoint has already rendered capable service over a period of years in Guatemala, as manager of that territory, and recently made an extensive survey of Venezuela and most of the countries comprising Central America.

On behalf of Paramount’s Legion we felicitate him most heartily on his new and upward step in our ranks.
EMANUEL COHEN'S PRODUCTION ORGANIZATION GUARANTEES PRODUCT FOR OUR 1934 CONTEST

The following article constitutes the highlight information in a powerful statement to Paramount Pictures Distribution Corporation, delivered by Emanuel Cohen, vice president in charge of production of Paramount Pictures. The statement appeared in the February 14th issue of Paramount Sales News, dedicated to the Victory Drive of Paramount Pictures Distribution Corp., and this excerpt contains plenty of assurance to us that the product we will have available will adequately match our finest and sincerest efforts in making our own Victory Contest the greatest we have ever staged.

I am very glad to send this message to the sales force at this time. I have a deep appreciation of the efforts and the splendid results of the sales organization and although, as many of you know, I do not often issue statements, if there is any message of encouragement that I can give at this time I am only too happy to do so.

I believe that in the past, promises have been made in glowing terms and many of them not lived up to. This has been the case so frequently that, probably with good reason, little attention is paid to the forecasts that come out of Hollywood. This is one of the reasons we have not been given any making statements or promises. Our job here is to improve production and let results speak for themselves.

In the following statement of our present production activities however, I want to ask the sales force for their confidence. I should like to have that confidence based on, and the promises judged by, the results so far and in addition with the reorganization of production and the accomplishments of the past year.

During the last few years about the only star to be developed on the Paramount lot was Marlene Dietrich. There had been no new blood brought into the creative forces of Paramount Productions for some time. During the past year, however, we feel that much has been accomplished in this direction. We can look back to the record of Mae West and Bing Crosby, two of the really outstanding personalities of the screen today, discovered and developed by Paramount.

We believe we have in George Raft, Cary Grant potential ticket sellers for the future. Cary being carefully groomed into positions of importance.

Taking production by and large, we feel that despite the task of reorganization of the Production Department from the bottom to the top, despite the bankruptcy situation, the strike, the complications resulting from the establishment of N.R.A. in Hollywood, and despite many other equally troublesome and important developments during the past year, there has been real progress. Our pictures as a whole, the company has been enabled to make substantial progress.

As we look ahead at the current star we know that big star vehicles are coming through. But in addition we wish to have you take into account some of our new people: Lanny Ross, Dorothy Dell, Frances Drake, Evelyn Venable, Ida Lupino, Henry Wilcoxen, Joe Morrison, Kitty Carlisle, Helen Mack, and Carl Brisson. We have a feeling that many of these will develop quickly into real ticket sellers. We are richer in new personalities than in many years. This has been no accident, but the result of a steady concentrated drive. There had been no new faces on the screen for the past few years and we were determined to add some. It has not been, and is not now, the easiest task in the world to do. Careful selection, testing, casting, grooming, must be made, and the proper judgment in developing personalities that have a chance of becoming screen favorites.

Paramount Productions are constantly endeavoring to improve its product and to develop a sales force material that can make their task easier and their returns ever more profitable.

CONSUL APPROVES

Action in Paramount's picturesque production, "The Trumpet Blows," is laid in Mexico throughout. It has been highly necessary that the atmosphere there be authentic. Ball-fight scenes have already been seen on the famous matador, Pepe Ortiz, who journeyed to Hollywood from Mexico City. Production this week has been overseen by Roberto Tarabulli, of Mexico City's Paramount. And now we note from the above scene that the Hon. Alejandro V. Martinez, Consul for Mexico in Los Angeles is a frequent visitor to the sets, his presence complete approval of their authenticity. Shown above with Adolphe Menjou, who has a very important role in the picture, he said: "I am very pleasantly surprised to see the true Mexican atmosphere so accurately reproduced instead of the usual Hollywood misconceptions of Mexico. Also I find that the Mexican spirit in the production appears to be very adequately treated. My compliments to the director and technical staff.

PERSONALITY TRAILER

All offices will currently receive a print of a new trailer prepared in Hollywood under the supervision of Bill Price. This trailer, sole and splendid purpose is to announce and reveal the new stellar personalities created within the past couple of months for current Paramount performances and future Paramount stars. Included in the personalities are Ida Lupino, Carl Brisson, Frances Drake, Henry Wilcoxen, Elizabeth Young, Evelyn Venable, Helen Mack, Dorothy Dell, Ethel Merman, Barbara Früth. For territories where English is spoken the trailer is perfect in its present form. Adaptation, with superimposing and new dialogue for non-English speaking territories would be extremely costly, so prints are being shipped commensurate so that Paramounters in these territories may see the personalities. Some territories can improve their method for local adaptation of the trailer; can be screened for visiting exhibitors with explanations delivered verbally.

IT'S A PARACHUTE CLOCK SO IT MUST SHOW THE BEST TIME IN TOWN

During the recent frigid wave which stopped practically every outdoor clock in New York, the great timepiece atop the Paramount Theatre, which for years has stood by a landmark at the Crossroads of the World, was kept going by means of artificial respiration, so to speak. Day and night the hand of the clock and the four faces were kept brightly illuminated and the heat from the many electric globes melted the snow and ice sufficiently to allow it to perform as usual.

It is with the deepest sense of regret that we record the death, on February 17th last, of Sigmund Wellner, beloved father of George Wellner. He was a real man, a true pioneer in the field of motion pictures, and the sincere friend of a great many Paramount Legionnaires.
ITALY STILL IN THE DRIVER'S SADDLE
(Continued from Page 1)

Some other phases of this list of standings - ordered to your attention, too. The question of special names for the divisions is one case in point. In the past some of the divisions have bestowed their own pet names on themselves. We've added and abetted this wherever we could, but are fairly preferable that these names come from the divisions themselves. Henceforth, and therefore, we are going to permit the spaces to remain blank until appropriate names are forthcoming. We also hope by next issue has given us the greatest and even photographic manner of reproducing the status of each of the divisions in the contest, having been precluded from doing so this issue by the incompleteness of the actual figures.

However, by next month the Contest - the Victory Drive Contest - will be very well under way, and we'll have plenty to say about it, for then we will have first-hand report from Mr. Hocks of the various enthuasiasts he has encountered during his European survey.

NEAT DODGE TO CIRCUMVENT A NEWSPAPER

The London “Daily Mail” printed a well cartoon, inspired by Mae West's famous line. It was a satire on British boxing, with one of the contestants out on the floor, and the other fellow saying: “Come up and see me, some time.”

The paper said “No” to all pleas for reproduction. It's a policy of the publication. Gittes-Davies was in despair, as you can well imagine. But not for long.

He took a page in Paramount Service, drew a big blank square, topped it with the line “Even this has gone too far, Mae West,” and pasted it on the bottom right-hand corner carried the following information: “Copyright prevents us from reproducing Tom Warren’s cartoon, ‘Come up and see me, sometime’ cartoon in the Daily Mail of January 19th.”

So you see, as Mae West might have said “You can't keep a good man down, in the dumps.”

PLENTY OF MUSIC AND DANCING IN “THE TRUMPET BLOWS”

Dances of the four leading Spanish-speaking territories, Cuba, Spain, South America and Mexico will be represented. The Cuban offering will be an original Rhumba dance by Miss Drake. Spain will be represented by a “Bullfighter’s Dance,” in which Miss Drake will delineate the matador.

Raft, with Miss Drake as his partner, will introduce a new type of tango, typical of South America.

And six Mexican dancers will present the Jarabe, the national dance of their country.

AS THE DIVISIONS STOOD AT THE END OF JANUARY, 1934

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<td>France, Belgium, Switzerland</td>
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SPECIAL NOTES

| 1. | J. P. Susman's quota excludes Cuba, which will be included next month. |
| 2. | G. J. Schaefer — Central Europe placement excludes Czecho-Slovakia. |

BRAVO, INDIA

In sending to New York a splendid souvenir programme of “A Bed-time Story” from the Pathé Cinema in Bombay, General Manager Charles Ballance reports that their “December business was the largest in Indian Paramount history.” He also added a note to the effect that prospects continue good.

PARAMOUNT PICTURES SMASH ITALIAN RECORDS

Despite sweltering heat and numerous outdoor counter-attractions, Paramount's double show, comprising Mauzine’s “The Way to Love” and “Golden Harvest,” enjoyed a most successful opening at the Sydney Prince Edward Theatre. Opening right at the midst of one of the heat waves Sydney has experienced in years, the theatre recorded capacity business for the day. The show is set for a definite three weeks' run and will be followed by “Design for Living” and “Tillie and Gus.” This latter bill is also scheduled for our own Melbourne Capitol Theatre.

PARAMOUNT GIRLS TENDER “AU REVOIR” LUNCHEON

A farewell luncheon was tendered Mildred Chereskin, a Paramount Legionnaire of seven years, by sixteen of her office friends — amongst them several erstwhile Paramountites who have long forsaken our portals, Mildred, who is really Mrs. Kuhn, is leaving the Foreign Legion to present another wee mite to the waiting world. Let us take this opportunity, then, through the pages of Paramount International News, to wish Mildred all good luck and a basinette of happiness! — P. G.

HAROLD FROST STAGES UNIQUE “JAZZ SHOW”

Carl P. York has reported to us details of the very unique idea that was submitted by one of his branch managers, Harold Frost of Copenhagen. Recognizing Louis Armstrong's colored band leader featured in several Paramount shorts, visited Copenhagen with his band. The performances were broadcast and created a tremendous demand for hot jazz in Denmark.

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Inspired by these facts, Frost assembled a programme of Paramount shorts featuring Armstrong and including "I'll Be Glad When You're Dead," "Old Man of the Mountain," "A Barbed Wire Bluff," and "Moonlight Fantasy." This programme was styled a "Jazz Show" and was augmented by "The Three Little Pigs" and two other shorts from other companies. These seven shorts ran exactly one hour. The theatre where this Jazz Show was presented opened at 2 p.m. and remained open for nine hours. It gave its first performance on November 11th, 1931, and we do not expect it is still running after a season of three and a half months.
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That is what we call inspired entrepreneurship, and we certainly congratulate Mr. Frost on his initiative, especially when we add that Paramount is receiving a fifty percent film rental from this Jazz Show.

PARAMOUNT FUTURES

Two glamorous figures that you are going to be seeing a great deal of during the forthcoming Paramount Pictures are Kitty Carlisle and Harry Wilcoxon. Here they are in the picturesque grounds of Paramount's Hollywood studio. Miss Carlisle, who graduated from New York's musical comedy stage, will appear first in the female lead of "Murder at the Vanities," opposite Carl Brisson. Harry Wilcoxon's first appearance will be with Claudette Colbert in "Honour Bright" and then with the same star again in Cecil B. De Mille's production of "Cleopatra."
Mr. Hicks was momentan in Paris, um dort diverse ausschlaggebende Organisationen mitzuerleben, die die neuesten Entwicklungen in der Welt der Propagierung und Verkauf erfassen. Die zweckmäßigsten wurden mit einem besonderen Augenmerk auf die Darstellung der Arbeit in den Jahren 1934 und 1935, um den aktuellen Stand der Dinge zu erfassen. Auf dieser Reise war es ihm auch möglich, die neuesten Entwicklungen in der Propagierung von Hollywood kennen zu lernen. Insgesamt war die Reise von großer Bedeutung für die weitere Entwicklung der Propagierung.
JOHN B. NATHAN IS MANAGING DIRECTOR OF PARAMOUNT'S ARGENTINE ORGANIZATION

From Paris where he is directing several vitally important changes in Paramount's international organization, John W. Hicks, Jr., announces the appointment of John B. Nathan to the post of managing director of Paramount's division of Argentina, Uruguay and Paraguay.

This important step forward for Nathan comes as a culmination of his notable service in Paramount's behalf in Cuba, Central America and the northern republics of South America. He has also seen comprehensive service in Brazil and is no stranger to Argentina, having been there for several months in 1932 and 1933.

John's legion of friends join with us in wishing him the highest degree of success in his new appointment.

CHUNKS OF PEP FROM A VIMFUL VIKING

Carl P. Vick, speaking for his Vikings of Sweden, Norway, Denmark and Finland in a letter to Mr. Hicks recently in connection with the 1934 Contest, said:

"I have observed your fine branch managers of the minimum business that may be expected from them, and hereby indicate that I intend to deliver at least one hundred percent of their quota. The product as you have outlined it is as bright externally fine and everything will be done to get every bit of revenue from every picture released. The month of January was better than the same month last year, and after the Convention we held here two weeks ago, when our sales campaign was organized, every effort is being made to put Scandinavian right at the top where it belongs.

"The Tiflins are in the Ditory Drive to win and we are fully confident that for us it is going to be a REAL VICTORY drive."

AL KAUFMAN IN CUBA

When he got back to Hollywood after a visit to Cuba, Al Kaufman, executive assistant to Emanuel Cohen stated that his recent visit to Havana was in connection with Paramount's De Mille production, "This Day and Age." As you will recall, the De Mille special was based on the situation of a bunch of youths taking the reins of government in their hands for a while.

KENNEBECK'S SUCCINCT DRIVE CABLE

Just as soon as John E. Kennebeck, Managing Director of Australia's Blue Ribbon Bunch, knew that there was to be a Victory Drive — and even before the announcement of our own drive — he called Mr. Hicks in the laundry business. He is ALL HERE CONCENTRATING ON WORLD WIDE VICTORY DRIVE.

It is of such a spirit that our Paramount International greatness was born.

SPECTACULAR MEXICAN ADVERTISING

During January the famous Mexican newspaper, "El Universal," printed a special motion picture number. All of the important makers and distributors of films exhibited in Mexico City took a great amount of space for the advertisement of their New Year Pictures and probably the most spectacular announcement of Paramount was prepared under the supervision of Manager Vicente Sasso Piquer. It is a full page advertisement, and was backed by another full page of splendid Paramount publicity concerning our Company's plans and pictures.

PERSONAL JOTTINGS

William Pine, formerly in charge of Hollywood studio exploitation, is now in charge of Paramount's head office exploitation force, dividing his time between New York and Los Angeles. He thus occupies the post formerly held by John C. Flinn, who has a temporary release from Paramount in order to serve in the U. S. Army post at the express request of President Roosevelt.

Donovan Peledty, who is the Production Department's story and talent scout in England, is with Mrs. Peledty, telling the world about the recent advent of young Michael John Peledty.

Alec Moss, who has had wide experience in motion picture exploitation and publicity in the United States, has joined the staff in New York under Robert Gillham, director of Paramount advertising and publicity.

Charles Ballance, our general manager in London, utilizes his advertising space in the Calcutta papers not only for announcing the current attractions, but also for 'applying the needle' in connection with coming films. A mighty fine idea!

For your general information, the name of the English player, Harry Wilcoxon, who will be Marc Antony in Cecil B. De Mille's production of "Cleopatra," has been changed to Henry Wilcoxson. This is final.

Charles Ballance secured a fine "Tuesday morning" break in the "Times of India" with the publication of a story on the picture occupying almost one entire page of this important Indian paper.

Another fine sample of exploitation came from Argentina in the shape of a complete publicity campaign book on Marlene Dietrich's "Song of Songs." Publicity Director Guillermo Fox was responsible for this fine work.

The three International winners in the "Search For Beauty" Contest have been assigned roles in the W. C. Fields picture, "You're Telling Me." These winners are Gwenllian Gill, Colin Tapley and Edited Tibbry.

MELO! MELO! IT'S A SMALL WORLD AFTER ALL

On his first day in Hollywood, Henry Wilcoxon, the British actor who was brought over by Cecil B. DeMille to play Marc Antony in "Cleopatra," was taken round by Paramount to all the people he should know on the Paramount lot.

After about twenty introductions, he remarked on the charming warm-heartedness of the people he had met.

Then he was told that his next introduction would be to Mel Shauer, one of the executives.

"Ah," said Wilcoxon, "I hope he, too, proves to be a warm Shauer." And then the writer's word, he did.

(EDITOR'S NOTE: This story really happened, and we give it to you just as it was written and told. Wilcoxon and Shauer so well, exactly as it came to us from that font of veracity, our Hollywood Publicity Department.)

THOSE VIMFUL VIKINGS, of whom we speak above, have no half measures where their enthusiasm is concerned. Note, for instance, their exuberance in making Mac West in "I'm No Angel" known to the Stockholmites, when the Narrative lady's newest picture was playing at Paramount's China Theatre recently. Note first of all the tremendous figure of Mac, and then the gigantic spelling of her name.

NOTICIARIO PARAMOUNT DO MES FINDO

Mr. Hicks acha-se presentemente em Paris, a serviço da companhia, onde ele tem posto em pratica varias modificações nos diversos departamentos, com o desejo de aumentar nosso lucro.
LES PRINCIPALES NOUVELLES PARAMOUNT DU MOIS

M. Hicks, actuellement à Paris, où il a apporté plusieurs changements importants dans l’organisation. On trouvera les détails essentiels de ces changements ailleurs dans ce numéro.

M. T. A. Jones, anciennement au département de la comptabilité à New-York, est maintenant à Paris où il a chargé de tout le contrôle de la comptabilité Paramount sur le Continent.

Dans son bureau, à Hollywood, M. Cecil B. De Mille est entouré de matériel d’exploitation de “The Sign of the Cross” provenant de presque chaque partie du monde. Que vous le “achetiez” ou non, voilà du matériel que vous avez aidé à produire. Nous vous sommes toujours pour vous assurer M. De Mille que la campagne que nous lançons pour “Cleopatra” devra être un événement plus sensationnel. Vous pouvez commencer dès maintenant à élaborer vos projets pour nous aider à tenir notre promesse.

C’est pour nous un plaisir devoir de vous informer de la mort, le 17 février dernier, de M. Sigmund Weltner, père de George Weltner, directeur-adjoint de Paramount International Corporation.


Les conditions du concours de 1934, entièrement expliquées en anglais dans notre numéro, vous seront renseignées en français par la direction locale. Nous vous remercions de vous aider que M. Hicks attend avec confiance que la Légion Internationale se surpasse dans le concours de cette année.

Dans votre territoire, Mac West reçoit quelques besoins de visite en réponse à son invitation: “Come up and see me sometime”.

De nombreux films sont mis sur le chandelier actuellement aux studios de Hollywood pour être lances pendant la saison 1934-35. Un examen de ceux-ci a permis de faire la liste des nouveaux films possédant certainement les plus excellentes qualités de divertissement, et c’est notre sincère conviction qu’ils formeront la prochaine saison de Paramount exécuté jusqu’à présent.

Nous vous demandons de passer de nouveaux en revue les listes des nouveaux artistes Paramount publiée dans le numéro du mois dernier, et qui donnent des promesses d’avenir et de succès. À mesure que le temps passe, nous avons de plus en plus confiance dans ce grand avenir de ces jeunes, et nous sommes sûrs que bientôt leur succès sera le succès de Paramount.

Quand vous lisez cette liste, prenez la résolution d’aider à la popularité de ces nouvelles étoiles.

(Continued in column 1, this page)

MANADENS VIKTIGASTE PARAMOUNTSNYHETER

Mr. Hicks visar till familjen på ett möte mant all stora förändringar inom organisationen. T. K. Jones, fore detta anställde i New Yorkkontoret, rakenskap-departement, är också i Paris som chef för Paramounts huvudkontor.

På en annan sida ha vi sitt i Cecil B. De Mille i hans kontor i Hollywood, omgiven av annonceringsmateriell från alla olikan land — allt upptäcktligt material om “Korssets Tecken”. Om ni återhåller det ej, att det är material, som ni alla verit behjälpliga med att bidraga till. Vi har gatt så långt som att forsakra M. De Mille att vi kommer att göra en om möjligt andra större annonsering för “Kleopatra.” Det är att bättre ni börja nu med det detta-samma att utlägga andra annonseringsplaner, så att ni alla himla hjälpa os att hålla våra löfte.

Det är vår sorgöreklicka tillkännagivning från Sigmund Weltner, den avgörande manen i Paramounts organisation.

(Continued from column 1, this page)

"WE’LL TOP IT FOR ‘CLEOPATRA’!"

Here’s an historical scene that you — and you! — and YOU! helped to write: It depicts Director Cecil B. De Mille surrounded by a veritable avalanche of international publicity and exploitation material created on behalf of “The Sign of the Cross.” Perhaps you’ll be able to identify some of your own there, but even if you don’t see it in the picture you can be sure that it’s there because everything that came to the Paramount Building in New York was, after complete inspection here, sent out to Hollywood to be viewed by everybody who had any share whatsoever in the making of the picture.

That was one campaign that wrote history. But, as has so often been our enviable record in the past, that campaign shall be but the stepping stone to greater ones. And one for the very near future will be on “Cleopatra.” Here De Mille has chosen a story known to the entire world. A story whose picturization will permit of limitless exploitation. A story whose one-word title allows of its use in every language (as we did in the case of “Chang”), and a story whose telling on the screen will be accomplished with a wealth of color, glamour and spectacle.

Start visualizing your campaign right now. The picture is already in work, and those named to the cast as we go to press are Claudette Colbert (in the title role), Henry Wilcoxon as Marc Antony and Warren William as Julius Caesar.

(Continued in column 1, this page)

Nous confirmons dans ce même numéro la nomination de M. Charles L. Gartner, au poste de directeur de la publicité à la Paramount International Corporation, M. Gartner a été distingué par de longs et loyaux services à Paramount et mérite entière confiance.

M. Jérôme Sussman, qui vient d’être nommé directeur général des territoires Paramount dans l’Amérique Centrale et les republiques du nord de l’Amérique aux Caraibes, est parti pour se joindre son nouveau à Cristobal, dans la zone du Canal de Panama.
INE 'EM UP. This picture goes perfectly with the accompanying story on Australia relating to the amazing season Paramount is having at the boxes there. The wonderful success story - one of the actual scenes our Australian correspondent describes, and in a peculiar way bears out the truth of the Chinese proverb: One picture equals ten thousand words.'

BLUE RIBBON NEWS

The Special Bookers' Drive in December directed by General Sales Manager William Hurworth amongst the bookers of the Blue Ribbon Bunch was an unqualified success. The contest aimed at securing a higher percentage of bookings for that month than the norm.

As December in Australia is a slack season in the show business, and September, with Paramount Week, is the slack month of the year, the bookers were given a stiff task. However, the premium for weeks to come, and the added pressure with the result that three of the seven branches returned more than 100 percent of September business.

George Hayes of Launceston romped one an easy winner with a percentage of 133.51, of September, and Jack Edwards, of Brisbane, with 88.96 per cent was second, and Bob Henderson of Adelaide, with 101.44, finished third.

Breaking every house record for the past years, Paramount's big holiday double-header comprising "The Spell of the Soldier" and "Tom Sawyer" has a most sensational opening at the Sydney Prince Edward Theatre in Saturday, December 30.

On New Year's Day extra police were called to control long queues with more long-standing house records being knocked higher than a kite.

A conservative estimate by the management revealed that more that 5,000 cash customers were turned away during the two days.

The business remained at the S.R.O. standard for the remainder of the week, with the result that several records, including the week's opening and individual day's figures, which had stood for over four years were shattered. Previous best business was recorded in the week that saw high-price records with Chatterly's boxoffice shocker 'The Love Parade'.

The management has issued strict orders not to take telephone bookings for the next two weeks and the boxoffice is besiegled with an all-day continuous queue. Good seats are at a premium, and General Manager Mel. G. Lawton, a former Paramounteer, claims that the season will be a long one.

Under the chairmanship of John E. Kennebeck, a 20-weeks and Advertising Council has been formed in Sydney, Head office, Members of the council include, Reg. Kelly (Publicity Manager), Hermann E. Flynn (Advertising Manager), Bob White (Expo Manager), Len Jones (Ad

"Cleopatra-Ism's"

NUMBER ONE

Cecil B. DeMille's microscopically-intensive research has at last discovered, for posterity, the secret of Cleopatra's beauty. This riddle has baffled historians for centuries.

After almost a year of piecing together material secured from every part of the world, Dr. DeMille was able to conclusively reconstruct the actual happenings in this episode in the life of the famous Egyptian queen.

As this contribution to historical science will form the climax of it's forthcoming production, Dr. DeMille is keeping this bit of historical secret until the release of the picture.

(Another Cleopatraism Next Month)

TOM COCHRANE'S PART IN JAPAN'S HISTORY

A powerfully interesting letter has come in from Tom D. Cochran, General Manager, Japan, telling of the honors conferred on Tom recently. When, in January the Empress Isabella of Spain, in a letter, had her three daughters, Tom was one of the few foreigners invited to the Palace to partake of birling tea and cake. He met all of the high dignitaries of the Palace and was highly praised for his part in developing the motion picture industry.

Paramount is the only foreign film company in Japan screening pictures for the Royal Family. This fact was recalled during Tom's visit. Another fact recalled, although he does not state whether it was told to the palace dignitaries, was that last July, shortly after it was announced that the Empress was expecting an heir, one of the pictures seen by the couple was Chevalier's "Bedtime Story." In Japan the picture was known as "The Emperor's Bedtime Story."

There is an inference in Tom's letter. It is not very clearly defined. Perhaps you can tell what he is driving at.

'The Alice In Wonderland' stuff is very good.

"For your information we ran a page on foreign exploitation of Paramount Pictures in one of the French, in which Paramount was very well represented."

"Will try to spell the Italian "Signorina" house ballyhoo in an early issue."

The references in this letter are to London's street exploitation with the original costumes of "Alice in Wonderland;" Spain's exploitation on "Bedtime Story" and "Sign of the Cross," and Mexico's exploitation in the same market of the issue of the 20th, and the Italian stunt referred to specifically.

You will therefore see why we are so anxious to get as much exploitation evidence as possible. We manage to secure as much space in Motion Picture Herald as is humanly possible, and in addition the material received by us is circulated throughout Home Office and the Studio.

ITALY. Continued evidence of forceful exploitation continues to come fromParamount. We recently received splendid samples of exploitation in the shape of special booklets adorned with photos of Paramount stars and designed for the sale of silk stockings. Tens of thousands of these boxes were displayed in store windows throughout Italy and created a great deal of interest.

Adventure continues to do their share of hokum. We reproduce above the lobby of a theatre in Sarona, decorated for "The King of the Jungle."

MAE WEST IS NO ANGEL — NOT EVEN IN INDIA

ADVANCE

How mightily Mae West is proving to be a dominating film figure throughout the world. One country after another topples under the spell of her magnetism. In this particular instance it is India, and the extent of her success can be gauged from the following excerpt from General Manager Charles Balance's letter:

"One of the most heartening events of months has been the success, locally, of 'I'm No Angel.’ Realizing how much depended upon getting Miss West over in this territory, the film was given the biggest exploitation of any film released by us during the period from getting the film over we have, day after day, deluged our out of town exhibitors with publicity. How good all of this was in the cause of Paramount and Mae West is proven by the figures." (NOTE: Figures may be inspected at the Crossroads of the World in New York, and they are mighty fine, Ed.)

Here is one of the advertising blasts in the campaign. The sizzling, smashing advertisement in Calen- tia's foremost newspaper, this announcement literally created a sensation.
MAE WEST IN WAX

Last month our page two gave some graphic accounts of one of the greatest exploitation stunts in the history of Paramount International Corporation — the placing of a wax figure of Mae West in Madame Tussaud’s famous waxworks in London. This work was the achievement of John Armstrong, director of advertising and publicity of our British Theatres.

In the meantime we have received pictures of the event and take pleasure in reproducing a couple of them here. The top scene shows John Tilley, celebrated English comedian, reading the "dedicatory" cross, which was broadcast throughout Europe and relayed to the centre of the picture is the wax figure of Miss West in the broadcast.

The smaller scene shows the figure of Miss West in the wax company of Queen Elizabeth and King Henry the Eighth, with the flesh-and-blood figure of John Tussaud, who was responsible for all of the wax figures.

(Continued from Page 5)

quasi todas as linguas do mundo, to- dos sobre o filme "O Sinal da Cruz". Ainda que haveria aparentemente os cer- tazos portugueses não apareçam em primeiro plano, concorreram eles para a bonita coleção oferecida ao supremo diretor da "Mila" com o seguinte com- primento que a nossa publicidade de "Copatura" seja ainda maior, e desde ja podemos iniciá-la, pois a fita já está terminada e muito breve seguida para os territórios de distribuição.

E com profunda tristeza que annun- ciamos a morte de Mr. Stigmond Welnner, pai de Mr. George Welnner, assistente do maestro da Paramount International Corporation. O passamento do infeliz se deu em 17 de fevereiro último.

—Um do filme mais bem recebido pela crítica é "Butter" com George Raft como protagonista e Frances Drake na sua primeira interpretação para a Paramount. Segundo noticias de Hollywood, sabemos que a pren- tânte artiz de "Boogey", ainda mais se distingue em "The Trumpet Blows", outra bonita novidade da Paramount.

—Mr. John B. Nathan, que esteve no hospital no comeco de fevereiro, está bem e pronto para seguir para o seu novo departamento.

—Publicamos em outra parte o plano do nosso concurso internacional para 1934. Como esse plano estja em inglês, torna-se conveniente a sua tradução nos paizes estrangeiros, até que todos se interessem desse im- portante assunto. Confidencialmente sabemos que Mr. Hicks espera que a nossa Legião Internacional tuma- durma sobre os laudos do passado, mas que sempre procure que as our- grandes triunfos, já realizados.

—Que tal o sucesso dos filmes de Mae West nos seus territorios? Ex- perimos que a famosa loucura tenha já tão admiradores quantos tem por essas bandas.

—Muitos filmes novos estão a re- ceber os ultimos retoques, no estudo, para serem lançados no nosso pro- grama de 1934-35. Um ligeiro es- tudo do assunto e interpretar destes filmes prova que os mesmo constituem diversão de primeira e que por isso a nova temporada uma das mais proveitosas para a Paramount e seus exidores.

—Mais uma vevidez solicitamos a vossa atencao para os jovens artistas cujos nomes passa'mo' en revista no numero passado. E como de dia para dia mais cresce a nossa fe no futuro desses jovens, nam veemos a menos duvida de que as novas producções da nossa marca, nas quais eles trabalham, hão de provar pelo completo exito que es- tivemos com a razão. E por isso, mais uma vez rogamos para eles o vossos indispensavel apoio na propaganda dos seus filmes.

—Confirmamos na outra parte este numero a promocao de Mr. Charles L. Garnett para o posto de gerente de publicidade da Paramount International Corporation, onde é um trabalhador leal e esforçado merecedor portanto da promoção a que nos referimos.

—Mr. Sussman, recentemente nomeado para gerente geral na America Central, já seguiu para a sua matriz, na cidade de Cristobal, na Zona do Canal.

(Continued from Page 4)

Eobbene come ya Mae West ouvindo a voz de Elia Kazan "volta" no vostro territorio? Certo- mente assim bem, credei.

Muitos laudos estão em preparação nos nossos postes de Hollywood para se- rirel raftados na stugione 1934-35. Un esame acurado dimostra que estes novos filmes como a vostra marca, ilex de significado este, e da e mais excelentes quantia e vao certamente que estes contribuirao a fazr de tal a brilhante proposito, este exemplares programas rafados da Paramount.

Vi chiamiamo ancora de mettere bene, yera la lista de novi artisti e, con la Paramount International, per o futuro, che noi abbiamo pubblicato nello scorso numero di questa pubbli- cazione. Man mano che il tempo passa noi abbiamo sempre maggiore fiducia nell’opera di questi giovani e com- prendiamo perfectamente bene come il successo di una si meritoria e il successo del la Paramount.

Quando riesaminarete la lista, deci- davamo di non stare d’altro il vostro meglio per popolarizzare que estes novas estrelas e outros novos artistas.

In altra parte di questa pubblica- zione dimo stae la convinzione da parte de Charles L. Garnett, a posto al posto di Amministratore della Pubblicita del la Paramount International Corpora- tion. Mr. Garnett ha al suo attivo un lungo e leale servizio con la Para- mount e merita ampiamente tale pro- motion.

—Jerome Sussman, che è stato de- nunciato recentemente Amministratore Gerente dei territori Paramount nel Centro America e Repubbliche settentrionali dell’Australia, e parzialmente per meglio accogliere il suo posto il 3 Febbraio, suoi uffici saranno a Cristobal, Canal Zone.

(Continued from Page 4)

Eidade de ballarin de George Raft, sin descuidarse de eglogiar a labor de Frances Drake en su primeira inter- pretacion para la Paramount, Nos escriben de Europa que la g nit actriz aparece ainian mas seductora en el papel que desem- pea en "Sueña el clarin" ("The Trumpet Blows").

—El señor John B. Nathan, que tuvo que permanecer en un hospital de Nueva York durante las dos primeras semanas de febrero, hallo ya completas sus expectativas de su que- branos de salud y ha salido a tomar posesión de su nuevo puesto.

Los actores generales para el Concurso de 1934, publicadas en inglés en este numero, podrás enterarte por la traducion que habrá de ella la oficina de publicidad. Nos limita- mos, por tanto, a decir aqui que e- señor Hicks abriga la seguridad de que su nombre internacional ha de cons- tatar en el Concurso de 1934 resul- tados que superen a todos los de años anteriores.

—Las nuevas pruebas ha habido ultimamente en su territorio de que Mae West es la actriz "mada para triunfar".

—En nuestros Estudios de Holly- wood se trabaja activamente en la produccion para la temporada 1934-35. Como el esame acurado dimostra que nos consomemos mais de que o triunfo de ellos sera tambien el tri- umfo de la Paramount. Y no dudamos que usted podria estar de parte para contribui a ello.

—Conctrizamos em outro lugar de esta edicion la noticia do nomeamento de Mr. Jerome Sussman, denunciato recentemente para o posto de Gerente de Publicidade da Paramount International Corporation.

Les esaias, inteligentes e prolongadas con la Paramount Internacional Corporation.

—Nos escriten de Inglaterra que la J. L. Sussman, que é o nomeado recentemente Amministratore Gerente dei territori Paramount nel Centro America e Repubbliche settentrionali dell’Australia, e partecipantemente per meglio accogliere il suo posto il 3 Febbraio, gli uffici saranno a Cristobal, Canal Zone.

(Continued from Page 4)

den Freispruch der jungen Künstler an Orts- und Stelle zu beobachten, und unser Glaube an diesen Nachwuchs hat sich inzwischen noch mehr ge- stift. Der Erfolg dieser jungen Kun- ster hat sich inzwischen Erfolge für Paramount. Wenn Sie aber dennoch die Liste nochmal hervorholen, dann verdrehten Sie sich, dass Sie viel dazu beitragen können um den einen oder den anderen Künstler populär zu machen.


Jerry Sussman, welcher unabhängiger Generalleiter für Paramount in Zentralamerika und angrenzendes Ge- biet ernannt wurde, befindet sich auf dem Wege nach Cristobal, um dort einen Sitz aufzuschlagen.
KENNEBEC PRAISES “CRADLE SONG”

In an editorial in Paramount Sales Punch, Australian house organ published in Sydney, Managing Director Kenneth Wick said of powerful Dorothea Wick picture: “‘Cradle Song’ is one of the greatest dramas in Paramount or any other company has ever made. More than that — it is Box Office! ... I am looking to ‘Cradle Sector’ to be among the biggest figures in years. Sell it intelligently and in a big way. Here you have a tremendous piece of ammunition. It is the big gun for our Victory Drive. Get the most out of it!”

PUNCH CABLE FROM TOM COCHRANE

The Head Paramounter of Japan, Tom D. Cochrane, arriving back in Tokyo from a business trip to China, promptly grabbed pen in hand and flashed out the following cable to Mr. Hicks:

ARRIVED TODAY EXPECT DIVISION TO REACH QUO.

There are five words there that tell the world as emphatically as possible that there’s fierce competition to be expected from Japan. And we don’t have to tell you which five words we mean.

ANOTHER SMASHING EXPLOITATION CAMPAIGN FROM BARCELONA’S COLISEUM

Three massive exploitation books have just been delivered to Home Office. They contain the publicity, advertising and exploitation campaign that was staged under Managing Director Messer’s direction in behalf of ‘Lady Lou’ (“She Done Him Wrong”). To our way of thinking, this is about as complete a campaign as one could conceive, and it had so many original angles to it that we take this opportunity of passing along to the enthusiastic Matadors responsible the whole hearted congratulations of all the Home Office executives who saw the campaign in New York before we shipped it out to the studios for national exploitation. There be persons concerned, including Miss West herself.

STORK ITEM: Home Office is congratulating Mr. and Mrs. William Fass and Mr. and Mrs. Al Stetnicek. Both fathers in Traffic Department. Both arrivals girls. Both arrival dates March 3rd.

FINISH HAND EXEC. REPORT SAYS LEAD OF ITALY CONTESTED

Returning to Home Office, New York, by the “Olympic” which arrived March 28th, Mr. John W. Hicks, Jr., Vice President of Paramount International Corporation had for presentation to Mr. Adolph Zukor a report of the most optimistic nature. He had spent several weeks in Paris, making a few vitally important organization changes which are reported elsewhere, had gone on to Berlin for a first-hand observation of Germany, then back to Paris, on to London and thus back to New York City after an absence of exactly eight weeks.

Mr. Hicks landed in New York’s bleakest March weather with a smile which was not difficult to understand. The smile was the outward indication of his knowledge that nothing on earth can stop Paramount’s International Legionnaires from smashing over the greatest performance during 1934 of any year within our history. In Paris he had held convention with the Paramount leaders of every one of the Continental territories, and the assurances these men had given him, backed by concrete evidence of results already rolling in, proved unquestionably that this is a year that will make Paramounters everywhere — both in America and abroad — realize the irresistible power of the Paramount International juggernaut car once it gets truly under way.

At this Paris meeting were Messrs. Fred Lange, Henri Klarsfeld, Gus Schaefer, M. J. Messer, Americo Alboof, Carl P. York and Charles Peerboom. They brought with them in every instance the sincerest pledges of their own Legionnaires that whatever was pledged in Paris was substantiated by them, too. Thus in one glorious Paris gathering Mr. Hicks was able to

(continued on Page 2)
F. W. LANGE HEADS CONTINENTAL OPERATIONS, HENRI KLARFELD DIRECTOR GENERAL OF S. A. F. DE FILMS PARAMOUNT

ADDITIONAL TERRITORIAL SUPERVISION FOR TOM COCHRANE

FRED W. LANGE

Important announcements covering Paramount administration in Continental Europe have been made by Mr. John W. Hicks, Jr., concerning the new unit of the French Division. He is a splendid fellow in the right spot: and we

TOM COCHRANE

AN IDEA YOU MIGHT WANT TO COPY

This is the world’s first motion picture billboard. It is erected at the conjunction of two important boulevards in Hollywood, California, and for a certain number of hours each night it has projected upon its screen some scenes from forthcoming Paramount pictures. The sign has an enclosed space where the weather and elements are within the company. If you are interested in duplicating this idea within your territory, you can see all the specifications by writing Home Office.

HOT PARAMOUNT NEUWS VAN DE MAAND

Deze editie verschijnt reeds later dan gewoonlijk, omdat wij gewacht hebben, op het resultaat van de Europese inspectieavond van den Heer Hicks, die 27 Maart jl. in New York vertrok. U vindt dit zeer levenswaardig verslag elders in dit nummer afgedrukt en wij raden U ten zeerste aan het voornaamste er uit voor U te laten vervaardigen.

Wij vragen tweedelingen aan de lezers om in de talrijke overplaatsingen en promoties eveneens in dit nummer verzomeld, de Paramount International Corporation mazzelend voorwaarts.


Wij hebben zojuist een paar nieuwe films gezien, die ons uiterst geschikt lijken voor het buitenland. Ten eerste: The Trumpet Blows met George Kahl, Adolphe Menjou en Frances Drake in de hoofdrollen; en tweede: We’re Not Dressing, een lustige operette, die ons sterk herinnerd aan “Let’s Go Native.”

Mr. Hicks reports (continued from Page 1)

Mr. Hicks immediately returned in the advancement of Tom Cochrane to the post of Division Manager in Charge of the Orient. This gives our doughty Paramount veterans in the territories of China and Philippines in addition to his beloved Japan, Korea and Manchuria. We do not underestimate the force of our words when we say that such a well merited a reward brings real joy to the heart of every Paramount.

This goodwill was instanced in the case of Italy by a definite determination to hold the lead in this-world-wide Victory Contest; whilst Spain, on the other hand, was just as determined to wrest leadership for themselves. In fact in every quarter there was abroad the spirit of a marvelous friendly rivalry between the divisions: and for the fuel needed to feed this competitive spirit Mr. Hicks was enabled to tell of such marvelous pictures forthcoming as “The Scarlet Empress,” “Cleopatra,” “The Trumpet Blows” and a number of others.

A particularly fine compliment was paid George Welmer by Mr. Hicks for the extremely able manner in which the Assistant Manager conducted the Home Office organization during his eight weeks of absence. This compliment included also Eugene Zakor, who worked side by side with George Welmer in many of the important developments which eventuated during his absence.

Mr. Hicks asks that through these columns there be extended him the heartiest and sincerest thanks to those many Paramounters whose kindness and examples of thoughtfulness during his trip made things so much easier for him.
Standings!

ITALY STILL THE LEADER

We've gone up pretty high in many of our contests in the past, but now, thanks to the stratospherists, we can go still higher. That's why our Victory Drive is already hitting new heights.

The Italians under Leader Aboaf are showing their skill at reaching the heights, carried out so well in their Alps and Apennines, by retaining the lead. But they'd better have a care: there's some vigorous tapping going on around their ankles. Henri Klarsfeld is leading the French Division at a merry pace, determined to vindicate his recent promotion. And now very far away is that vimfullest of all the Vimful Vikings, Carl York, still in his prized third position. It is so prized that he values only two positions more—second and first.

Messeri's Matadors, hearkening to the clarion call of their leader, have progressed manfully, stepping from seventh spot to fourth. Whee! Kennebeck and Day have swapped places over last month's spots, Kennebeck being the gainer. Schaefer's Division encompassing Germany only, as separate from Central Europe, is this month in twelfth spot, as compared with fourteenth last month.

The Paramount Sun is getting hotter and hotter, as the pictures get better and better. Just you watch for the Stratosphere placings next month!

THAT FAMOUS BULLDOG GRIP

One of the prime enthuasisms of Mr. Hicks following his return to Home Office is his glowing pride in the restrained but none the less devastating enthusiasm of every man jack (and every woman, of course) in the Bulldog Division. Under the inspired leadership of Mr. J. C. Graham, backed by the lieutenants of Montague Goldman on behalf of sales, Earl St. John on behalf of theatres, and every other executive in behalf of his fighting force, the Division of England, Scotland, Wales, Ireland and the Irish Free State is forging ahead so magnificently that the laurels of every other division had better be looked to at once if they are to meet such terrific competition.
NOTICIARIO MENSUAL

PARAMOUNT

—El haber retrasado en varios días la salida de este número se ha hecho para poder dar cabida al informe del señor Hicks, quien no regresó de su viaje en Europa hasta el 27 de marzo. No dudamos que cuando menos lo sustancial de tal informe, interesante y de su valor total, quedará en el castellano en obsequio de aquellos que no puedan enterarse del texto inglés impreso en otras páginas de este número.

—Recomendamos a la atención del lector las noticias relativas a varios cambios, avances y traslados que aparecen en el presente número. Las más notables son las que la Paramount International Corporation continúa en su marcha ascendente.

—Antes de que esta edición llegue a manos de nuestros lectores habrá difundido el cable las noticias relativas a la nueva producción de Marlene Dietrich dirigida por Josef von Sternberg. No es duda que esta película tocante a aquellos de nosotros a quienes hablarémos de mayor detenimiento en el próximo número, servirá de triunfo a la realización de las "meta" mostrándose en la calidad de sus interpretaciones, el interés de su argumento y la magnificencia de su presentación.

—Los resultados de abril se reunieron en Nueva York la conferencia de prensa en el curso de la cual se anunciaron los lineamientos de las proyecciones de la nueva temporada. Según nuestras noticias, habrá veinte o más películas de excepcional importancia. Ello es, no puede dejar de satisfacer al público que prestó tanto interés en las presentaciones 1933-1934 explicadas a cuánto hemos visto hasta ahora.

—Italia se halla nuevamente a la cabeza. No dejará de contrariar un poco a quienes desearían ocupar tan honroso puesto; pero, al mismo tiempo, servirá de aliciente a la emulación general. En cuanto a cambios de posición, tenemos al señor Messeri que reemplaza al señor Graham en el canto de la "Gilda" por Toni文献, quien ocupa el décimo, correspondiente al señor Day; al señor Schaefer que ha llevado a la Legionaletta, maritmonimus al doce décimo piso.

—Hemos visto recientemente dos películas que son en nuestro sentir excelentes para cualquier territorio. Es la una "Suena el clarín" ("The Trumpet Blows"); con George Raft, Adele Menjou y Frances Drake; y la otra, "Sin ceremonia" ("We're Not Dressing"), divertidísima producción musical por el estilo de la muy aplaudida "Mujer de amor" ("Let's Go Native").

—A su regreso a Nueva York el señor Hicks tuvo especiales frases de felicitación a su llegada. Al señor George Wenteir por la manera acertada que había atendido al manejo de la Oficina Central durante el tiempo que el señor Vicepresidente estuvo en Europa.

—Adelanta con gran actividad la filmación de "The Crooked Streets" de Frank Capra, cuya creación cinematográfica de Cecil B. de Mille. Podemos asegurar que esta película será uno de los acontecimientos más sobresalientes de la cultura cinematográfica del año. Se realizará en los estudios de la Paramount que, sin duda, conseguirán a tiempo, publicamos en esta misma edición fotografías de algunas escenas de tan grandioso producción.

—"Una sombra que pasa" ("Death Takes A Holiday"), ha triunfado en

(Continúa en la página 8)

GLI AVVENIMENTI DELLA PARAMOUNT DURANTE IL MESE

Questa pubblicazione è in ritardo di qualche giorno, perché è stata trasmessa in anticipo al termine della relazione di John Hicks, relativo alla sua ispezione in Europa.

Egli è tornato a New York il 27 marzo e in questo periodo è più interessante che ci sia stato fatto, è pubblicato in questa edizione e senza dubbio i punti essenziali vi saranno tradotti nel prossimo.

Nel tempo stesso richiamiamo la vostra attenzione sul fatto che molti eventi cinematografici di importanza e promozione sono annunziati in questo numero. La Paramount International Corporation continua velocemente la sua proroga internazionale.

Prima che questa pubblicazione vi sarà pervenuta il telegramma vi avrà dato l'annuncio dello splendido successo della prima visione del lavoro con Marlene Dietrich della produzione di Von Sternberg, "The Scarlet Empress". Il prossimo mese avremo tante cose da dirvi relativamente a questa maestosa creazione filmistica.

L'annuncio per "Apri d'Aprile" sarà tenuta a New York una conferenza delle produzioni nella quale l'elenco delle novità per la prossima stagione sarà attualmente in corso. In questi giorni si preparano le prime informazioni che potranno permetterci di dire che una ventina di sensazionali film saranno pubblicati questa stagione. La Paramount ha 1935 vi superato con una impressionante velocità.

L'Italia è di nuovo in erba. Questo è il momento più interessante per il pubblico, e il caso di "The Trumpet Blows", con George Raft, Adolphe Menjou e Frances Drake, e "Wife vs. Secretary", prodotta da Carl Zeck; saranno proiettati i film serali, e saranno le prime pellicole del cinema italiano che è in un certo grado delle linee di "Let's Go Native".

In occasione del suo ritorno a New York, Mr. Hicks ha detto: "Dovrete aspettare la realizzazione di una delle più ardite produzioni di Marlene Dietrich anche se non è ancora stato fatto il mio viaggio di verificazione in Europa. Il lavoro ha un esito ad incredibile velocità" al nuovo lavoro "Cleopatra" di Cecil B. De Mille. Questo non sarà dubbio una nuova grande sensazione della produzione della Paramount. Se saranno fortunati, pubblicheremo qualche illustrazione fra le notizie di stampa di questa produzione.

"Death Takes A Holiday" incontrerà uno straordinario successo in America, mentre il "Guerrero" ha un tempo mondiale. Tutti i competenti sono d'accordo nel dire che è una delle più suggestive e di importanza internazionale che la Paramount ha rispettato. Noi speriamo di poter pro- vare che il nostro Dipartimento di Produzione sa apprezzare questi magnifici film, e che la Paramount sarà in grado di apprezzare questo sara' da parte nostra. Un'altra film che avra' successo è "Bello e Toscano" con George Raft, Carole Lombard, Frances Drake e Sally Rand.

FINNISH ENTERPRISE

The Paramounters do such splendid work under the direction of Manager Gary Lanyard of our Helsinki office are ever alert in displaying Paramount enterprise. Here's a gloriously colored form of a large advertisement in one of the foremost newspapers of Finland in behalf of a programme of forthcoming Paramount pictures.

PARAMOUNTS’ MANADSNY-HETER

Detta numerom är flera dagar förenat på Mr. Hicks’ rappor- teras i finska i organisation interkommersiin kiertämä-

resa. Han äterande till New York den 27 mars. Hans uppsynings, som trandade av mest intresse, som vi någonsin kunnat delgiva, återinna i detta nummer, och utan tvivel kom-

Table 3.2 shows the following countries:

<table>
<thead>
<tr>
<th>Country</th>
<th>Population</th>
<th>GDP (billions USD)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sweden</td>
<td>10,302</td>
<td>28.4</td>
</tr>
<tr>
<td>Finland</td>
<td>5,700</td>
<td>16.9</td>
</tr>
<tr>
<td>Norway</td>
<td>5,200</td>
<td>23.7</td>
</tr>
<tr>
<td>Denmark</td>
<td>5,738</td>
<td>29.6</td>
</tr>
<tr>
<td>Iceland</td>
<td>317,000</td>
<td>1.1</td>
</tr>
<tr>
<td>Faroe Islands</td>
<td>51,000</td>
<td>0.1</td>
</tr>
</tbody>
</table>

Para comparar los países nórdicos, se utiliza el número 10,302 para Suecia, el cual es la población más alta entre los países nórdicos. De manera sencilla, podemos decir que Suecia es el país más poblado de los países nórdicos, seguido de Dinamarca y Noruega. En cuanto al producto interno bruto, se puede observar que la Dinamarca tiene el mayor GDP (29.6 billones USD) y Suecia (28.4 billones USD) son seguidas por Noruega (23.7 billones USD). Esto sugiere que Suecia y Noruega tienen economías más robustas y productivas en comparación con Dinamarca.

ARDENT NEW ZEALAND STAMP COLLECTION

One of the most natural hobby outgrowth of the business of world wide film distribution is the collecting of stamps that are apparently one of the most frequent philatelic's. In Dispatch Manager A. Saunders, of our Wellington, New Zea-

land office.

We have received a form letter from Mr. Gray, one of the more prominent stamp collectors among us. He says that you are a collector yourself and would like to share some of his experiences. Mr. Gray will be very pleased to send them to you if you will let him know what you re-

The address of our Wellington office is Paramount Film Service (N. Z.) Limited, Cuba and Dixon Streets.
The Mightiness Of
"CLEOPATRA"

About ten days ago, at this time of writing, the giant cameras commenced turning on what we believe is destined to be the giant of all Cecil B. De Mille creations. Certainly do we know that never has his wizardy so perfectly encompassed a theme which blends romance, historical majesty of action, and glamorous spectacle.

It is too early as yet to reproduce for you the scenes of the actual settings, but we are privileged to show here the artists' sketches of models of settings which are being reproduced on mammoth scale at the Paramount studio in Hollywood. Here we see the great palace of Cleopatra, Queen of Egypt, with its baths, its temples and its lavish boudoirs. There are the Roman baths, too, for much of the action takes place in ancient Rome, as will be gleaned from the picture below depicting Marc Antony making his famous funeral oration over the body of Julius Caesar.

In full truth "CLEOPATRA" will be

A Mighty Paramount Picture
**CLEOPATRA-ISM**

(No. 2)

That famous "Friends, Romans, countrymen — ditty which Mark Antony delivered over Caesar's body, was no creation of Shakespeare."

Cecil B. DeMille has just discovered an ancient Greek transcription of the oration which he is translating into modern English and will use as a prologue in his next Paramount picture, "Cleopatra."

This Greek document was undoubtedly the source from which Shakespeare drew the material which he translated into "Antony and Cleopatra". This is Avon stuck closely to the spirit and essence of the speech. That the speech was written down is historically veiled for.

(Another Cleopatra-ism)

**MEXICAN POSTERS ON "CRA-DLE SONG" ARE REALLY FINE**

There's no doubt about the enthusiasm that so many of our territories are packing back of "Cradle Song." One of the first instances of this is shown by the intelligence reflected in the preparation of Mexico's posters on this picture. They are fine, striking, colorful and indicate a very alert imagination in their production. Our congratulations to those Paramounters involved.

**HONORS FOR JOHN ARMSTRONG**

John Armstrong, whose vigorous exploitation in behalf of Paramount's British domestic business and in the United Kingdom has compelled a frequent recounting of his exploits, was honored by Motion Picture Herald, American trade paper, weekly. His work on behalf of several Paramount pictures entitled him to receive Honorable Mention in the Round Table section devoted to exploitation. A certificate of honor has been forwarded him by the paper, and no doubt has been, only due and honyously displayed. Inasmuch as John is the first overseas theatre man to receive this or any other award from Motion Picture Herald. Congratulations!

**BLUE RIBBON NEWS**

The Blue Ribbon Bunch have amassed forces again for another big offensive for better business. The campaign is known to us as the "Victory Year Drive". Fresh Quotas have been set for all Branches and every single member of the Sales Force is in the drive to the limit.

First figures to hand from Statistician A. W. L. Naylor south Sydney a clear lead in Film Rentals, whilst Brisbane is leading in Ad Sales.

General Sales Manager, William Rutworth, is calling his boys into line for special clean-up sales of "The Sign of the Cross", Mr. Rutworth plans 100% distribution of this picture, and every Salesman has been given orders to place this Road Show in every unsold possibility.

Negotiations are in hand for the general release of "Alice in Wonderland", Reg. Kelly is getting a tremendous break in all newspapers. Sydney "Sunday Sun", Brisbane "Telegraph", Melbourne "Star", and Perth "Westralian" have all given the picture full-page breaks. Bob White, handling exploitation, has been successful on a number of national tie-ups, and the promotion of a poster contest with the big two daily newspapers co-operating.

The Blue Ribbon Bunch publicity forces are combining on a special campaign for "Cradle Song". Local fan magazines and weeklies have been flooded with Wrecks material for some weeks now, whilst Herrmann Flynn is lining up a grand Ad. campaign.

Mr. John F. Kennebeck has returned from a quick business trip to New Zealand. He was away for two weeks, conferring with General Manager S. H. Craig at Wellington in the interests of the "Victory Year Drive".

Len Jones, in charge of Ad Sales, is proud of the showing made by his boys in the first weeks of the Blue Ribbon Bunch "Victory Year Drive".

**CHILE!**

The exploitation ingenuity of Benito del Villar is well known to us by now. His work on behalf of the Real Theatre of Santiago, Chile, is genuinely fine. Particularly his street stunts, of which the above is one designed to exploit "Song of Songs". He has had many other equally fine ones for other pictures. Note how he takes advantage of the Boat to not only advertise his picture, but also the various delights of the country, including the fact that the projection at the Real Theatre is the finest in all South America. Good work, Benito!

**NOTICIARIO MENSAL DA PARAMOUNT**

Esta edição foi retardada proporcionalmente, afim de podermos inserir as impressões colhidas por Mr. Hicks durante a sua visita aos territórios do Brasil. Mr. Hicks chegou a 27 de Maio, e uma sumula das suas observações, publicada em outra parte deste numero, encerra um assunto de interesse geral para todos os senhores gerentes teritoriais.

Ao mesmo tempo chamamos a atenção para todas as variações de lojas, augmento de promocoes, publicadas em outra pagina, o que prova que a Paramount International Corporation está em movimento.

Antes que este numero lhe chegue as mãos, jã os senhores agentes terão norteado sua telegrafia da estréia de "The Scarlet Empress", a nova produccão de Marlene Dietrich, direcção de Von Sternberg. No nosso proximo numero falaremos mais detalhadamente desse lindo filme.

Em meados de Abril haverá em Nova York uma conferencia de produtores da Paramount, abrindo novas uedas as base do novo programa. Estamos informados de que nessa conferencia serão anunciados os nomes das novas produccoes para 1934-35, facto que de resto nos prende a atenção.

A Italia passou novamente a dianteira no nosso concerto, facto que surpreenderá a muitos dos interessados. Quanto aos novos postos galgados, Mr. Messer tomou o quarto lugar, ocupado por Mr. Graham; John Kennebeck arrebato a Mr. Day o decimo e Mr. Schaefer moveu a sua divisão alenca do decimo-quarto lugar para o duodecimo.

Vimos ha duas dias duas cartas para empresas que nos paezam muito propriadas para os seus territorios. Sãs elas "The Trumpet Blows", de George Raft, Adolphe Menjou, Frances Drake, e "We're Not Dressing", uma espírito comedia do tipo de "Let's Go Native".

Ao regressar da sua visita a Europa, Mr. Hicks cumprimentou Mr. George Welner, que durante a sua ausencia tão bem se desempenhou de sobremaneira.

Prosseguem admiravelmente bem os trabalhos de "Cleopatra", a nova adaptação do grande espetaculo de Cecil B. de Mille. Os filmes de sensação do novo programa da Paramount. Talvez logremos a boa sorte...

(Continuação na pagina 8)

**INDIA!**

INDIA. One of India’s most successful exhibitors when it comes to exploitation is Mr. G. V. Nath of the Regent Theatre, Nagpur. Here is one of his very fine displays for "A Farewell to Arms". Paramount picture that he experienced great pleasure in playing. In sending us this photo, General Manager Ballance stated that Mr. Nath should be recommended for such splendid showmanship.
THE BULLDOG BOYS STAGE A GRAND GATHERING

(Reported by a London Correspondent)

CONVENTION FLASHES AND OTHER NOTES FROM THE "BULLDOG DIVISION"

A moving tribute to the late Mr. Emil Shauer was paid by Mr. Montague Goldman, General Sales Manager, in his opening speech at the Paramount 1934 Convention which was held at the week end.

Before the ordinary business of the Convention Mr. Goldman referred to the loss the company had sustained by the death of Mr. Shauer.

He referred in glowing terms to the work of Mr. Shauer for Paramount and voiced the warm regard and esteem with which the late head of Paramount's Foreign department was held by all members of the organization.

As a farewell gesture of sorrow and respect for Mr. Shauer, the Convention stood for a moment in silence.

Paramount's District and Branch Managers from all territories in the United Kingdom were addressed by the managers of the Paramount Theatres and head office staff attended the Convention at which Mr. Montague Goldman referred to the organization's purpose.

Mr. John Cecil Graham, Managing Director, stated that the Paramount executives were present at sessions of the Convention and Mr. Goldman was supported by Mr. Earl St. John, Mr. E. Ayres, secretary, and Mr. Harold Walker, assistant sales manager.

In welcoming the delegates Mr. Goldman referred to the absence of Mr. Graham, who has presided at the previous Paramount Conventions, Mr. Graham, he said, regretted being away at such a time but had said to him "The boys all know me, and I know that my thoughts will be with them at the Convention".

Mr. Goldman then went on to discuss the purposes of the Convention, which he said provided a focal point for all the diverse activities of the organization, including production, distribution and exhibition, with the important showmanship adjuncts of publicity and advertising.

He traced the building up of the organization and its welding into one cohesive whole, drawing an analogy between racial history and the gathering together of a business community in one organization.

Mr. Goldman's address, providing arresting examples of the value of unity, was enriched with touches of humor that illustrated his points.

Dealing with the long association with the company of many members of the organization, Mr. Goldman pointed out how this unity of purpose had been strengthened through the years and drawn them all together in a single individual fellowship.

The "Bulldog" was the name which he firmly believed in fostering. It had been rewarded by producing one Paramount personality in social and business circles which was an invaluable stimulus to the progress of Edward Ayres, Secretary, in his speech emphasized the powerful and cohesive effort in conducting business affairs of the company.

Mr. Goldman then referred to the fact that he had been concerned in that morning of the death of Mr. John Dore, the Paramount News Camera News, who was arrested by the authorities while seeing pictures of the district.

Mr. Harold Walker, assistant sales manager, addressed the sterling qualities Mr. Goldman referred to in warm terms, then discussed the fourth feature which the company had reported the tremendous response being made by exhibitors to Paramount's policies and programs.

Next, Mr. Goldman announced that Mr. John Hicks had been promoted to the position formerly occupied by the late Mr. Emil Shauer.

Mr. Hicks had been prevented by business from attending the Convention, but sent a message which Mr. Goldman read to the delegates, with his best wishes for the success of the Conference.

An outstanding feature of the forthcoming attractions which are now in production was given a grand preview during the concluding sessions of the Convention.

In his closing remarks Mr. Goldman paid a tribute to the President of Paramount, Mr. Dore, and the Paramount production chief, Mr. Emanuel Cohen, who, he said, had steadily steered the organization through periods of stress and had given them the greatest line-up of pictures that Paramount had ever had.

"So long as Adolph Zukor's work continues," he said, "we shall always feel confident of success." He concluded a Convention that was universally voted a huge success.

NOTES FROM THE PRODUCTION DEPARTMENT

Paramount will make "Rip Van Winkle" as a musical production, with W. C. Fields as "Rip" and Lydia Roberi ... Pauline Lord, famous American actress, has been signed for an important role in "Mrs. Wiggs of the Cabbage Patch," the second picture to star Charlotte Henry ... Production and "The Scarlet Empress" almost completed, and advance reports on this Marlene Dietrich-Von Sternberg epic are superbly reiterating. It will assuredly be one of our mightiest films of all time... Look for another smashing hit from W. C. in "You No Angel"... More music than ever before in history is being put onto celluloid in Paramount's Holly... and Lenard studio, "Melody in Spring," "We're Not Dressing," "The Empty Blanks," "MURDER AT THE VICTORIES" are just a few of the films to bear our famous trade mark emblem.

We're expecting to have W. C. Fields stand out as one of the greatest film personalities of all time, and think that you should all be sharing our interest in putting him over... Advance reports on Carl Brisson in "MURDER AT THE VICTORIES" are very fine indeed... Here is a real he-man star for us... Another grand male star, Gary Cooper, has been put in "HONOR AMONG THieves," his leading lady is Frances Drake.

A GAY AUSTRALIAN PICNIC

After an absence of almost six years the annual family picnic of the Blue Ribbon Bund of Australia was restored last month. The event, in which the wives and families of the Paramounters of Home Office and the Sydney Exchange participated, was held at St. Ives on the beach about fifteen miles south of Sydney. More than one hundred happy faces are in the pictures above. Managing Director John E. Kennebeck is in the background, holding a parasol hat. At his left is General Sales Manager William Hurworth. Activities for the day consisted of sports of all kinds, long swimming and surfing, and the day was classified as a rip-roaring success.
DRAMATIC TRAINING

Delving into the careers of the world's greatest actresses, Paramount found that these men and women had become great because even while they were still young in years they had been able to portray mature roles. Paramount capitalized on this fact by casting Minnelli, Minnelli, and Minnelli amongst the young players, and of staging within the studio, minus any outside audiences, one of the plays the characters, in which many of the characters are old. The play was "Double Door," and the staging was under the direction of Phyllis Talmadge. The results were dramatic training. In the scene above, left to right: Miss Loughton, C. B. De Mille, Miss Lombard, Miss Talmadge, and Miss Minnelli, who plays the role of a woman of 68.)

We have just titillat on a par fileren. Wires of the same, you can find out for yourself. We will report these matters.

(Data from the page 4)

Paramount International News

The Ex-Queen of Spain went to the Plaza incognito when "Miss Fairy Baby is Stolen" opened in London.

On her way out she was recognized by London's distinguished and fashionable people, including famous Bravais, the famous London actress. Miss Bravais made a court in the little evening dress and was as attractive as ever in the audience.

The Ex-Queen of Spain went again to the Plaza a few days later and saw the picture of "Miss Fairy Baby is Stolen." It was a very lively and interesting picture that I felt I must see it a second time.

The Ex-Queen added that she considered the picture wonderful propaganda against the terrible crime of kidnapping.

The Duke and Duchess of York were among other distinguished people who saw the picture.
CHALLENGES COMMENCE

Well, we've started the ball rolling on challenges. Our first thrust was at Spain, and our first bandillero apparently found its mark, because Matador Messeri came right back with the merry poem that you'll find right alongside the Quota standings on Page 3. The fellows who are backing up the Matador Leader's powerful pledges will be found pictured on Page 12. Wonder who is going to be the first to sling a bandillero at Mr. Messeri now?

PACKS PLENTY OF PARAMOUNT PUNCH

One of the most practical manifestations of Paramount admiration comes from Yucatan, in the Republic of Mexico, and in the shape of a boxer whose actual name is Joaquín Lara, but who is known in boxing circles as "Kid Paramount." Not only does he carry this name within the ring and out, but when he is boxing he carries on his trunks, as shown in the picture, a large Paramount Trade Mark.

Show us a better example of Paramount admiration than this, if you can!

WHAT IS OUR CONTEST FOR?

If you were suddenly asked to put the real meaning of our 1934 Quota Contest into tangible, expressionful words, the odds are many times to one that you would be stumped. Yet at the same time you would know only too well in your heart just what the Contest means to you, to all of us, and to the future of Paramount. It is that grand, safe knowledge in our hearts which makes us all strive so earnestly to justify the faith which is reposed in us by our readers, and who in turn have faith reposed in them by the men at Paramount's helm.

Even here before a typewriter, with limitless time for the selection of words and phrases, we find it more difficult than adequate to express what the 1934 Quota Contest means to Paramount's International Legion. Yet at the same time we know full well that it is a manifestation in the heart and soul of every Legionsnaire to give of his or her best efforts during every waking hour: we know that each and every one of you have faith in every picture our Studios make, conceiving of every film in the light of a personal piece of property for which the widest human distribution should be secured.

We know that you have gone into the Contest fortified by knowledge of great Paramount product to back you up, and that the advent of great pictures of the type of "The Scarlet Empress," "Cleopatra," "We're Not Dressing" and so many others mean simply that your already guaranteed great efforts will be just as much greater.

Above all else, The 1934 Quota Contest is YOUR show. You are the actors, the producers, the publicists — the whole fine cast. You write the story and you offer it to the world. Therefore yours is to be the power and the glory when 'Finis' is written to what Mr. Zukor, Mr. Hicks and all of Paramount's high executives instinctively and proudly believe to be the all-encompassing achievement of Paramount's International Legion.

That is what our 1934 Quota Contest amounts to!

DEATH TAKES A HOLIDAY — AND ALSO TAKES MANY LONDON BOWS

A very gracious bow taken by this majestically fine film is in the April 6th issue of "Today's Cinema," popular London film daily. In "Onlooker" column of this paper we find the following chatty item:

Bumper house at the Carlton on Wednesday evening for the trade show of "Death Takes A Holiday" — looks as if the fame of the picture had spread since its Press show last week. Looks in myself to confirm my own reactions to this unusually beautiful theme and its thoughtful treatment, and while being still further impressed on my second evening, I am glad to record also that it was patently very much to the tastes of the assembled trade.

The picture got a real hand at its conclusion, which suggests that it will have a very successful run at the hands of those showmen catering for discerning palates. It does not pretend to be everyone's meat, of course, but it is certainly delightful entertainment for connoisseurs of art and dignity, and its exploitation on these lines should result in satisfaction to renter, showman and patron alike.

VIVE LA FRANCE!

Gladly do we welcome to our house organ ranks this first blazing issue of the new "La Paramount Francaise." It is literally packed with peppy messages of good-will to Mr. Hicks, Mr. Lange and Mr. Klarfeld. In fact, on another page, we have reprinted the message of greeting to Mr. Lange, the heading of which you can read in the illustration. The publication is edited with great force by Jack Plunkett, French organization publicity head.

AMAZING STORY ABOUT "DEATH TAKES A HOLIDAY"

From Mobile, Alabama (U.S.A.) comes one of the most amazing stories in the history of films. Paramount's "Death Takes A Holiday" played at the Saenger Theatre there from the morning of Friday, April 20th until the evening of the following Sunday — three days. During that time not a single death was reported in the rather large city of Mobile, an unprecedented affair. The last death on Friday was a few minutes before the picture opened.

Having seen the picture you know that the period of Death's holiday on earth was three days.

BALLANCE CABLES

General Manager Ballance in Calcutta radios as follows regarding "Bolero": "Delighted with Bolero. Has excellent possibilities for India. Frances Drake gives magnificent performance. Rait and Lombard all excellent."
DEFINITELY HEADED FOR BETTER TIMES!
—MR. ADOLPH ZUKOR

Our President’s Important Interview, reprinted from Paramount Sales News of April 18, 1934

Paramount’s remarkable progress during the past year, chiefly noticeable in the internal reorganization and the improved co-ordination of its many departments, is attributed by Mr. Adolph Zukor to a return to the sound, basic principles of showmanship.

"For nearly a score of years Paramount forged ahead by adhering to the elemental principles of show business," Mr. Zukor said in discussing the progress which Paramount has made during the past year. "We pioneered in many fields but always with the showman’s angle in mind. We got into trouble only when we lost sight of the all-important fact that we were showmen, first, last and always.

"During the past year we have had time to take stock of ourselves and the organization. The depression forced us to use all of our accumulated knowledge of showmanship in order to carry on our business. It has likewise made increasingly clear the necessity for a strong and harmoniously-operated organization.

"In the past twelve months we have rebuilt our several departments to the highest point of efficiency and simultaneously developed a niner-departmental cooperation comparable with the spirit which existed during the best years in the company's history. As a result, our business has during 1933-34 been highly satisfactory from every angle.

"Production has shown a sharp upturn in the quality of the pictures we have made. Distribution has achieved the maximum circulation for this product, and the foreign activities of the company have more than kept pace with the progress made by the domestic departments. And our theatre department, through a series of reorganization moves, notable in the decentralization of operation and the formation of locally operated partnerships, is rapidly getting back into its original field — practical show business.

"In the final analysis, all of these moves of the past twelve months have been in only one direction — a return to the business of selling the best possible entertainment to the greatest possible number of theatre patrons."

STOP PRESS

You probably think that this is a funny place in this issue for a "Stop Press" item, but the fact of the matter is that this story is actually "subbing" for another story which we deliberately withdrew from this issue at the very last minute, deciding that its tremendous significance justifies its being held over for a 'spot' position next month.

Naturally we don’t blame you for being curious about it, but for all that you know, it might have happened for the best. Especially if you are scheduled to better your Quota standing between now and next month, because the importance of this story is such that it will be of most importance to those whose Stratosphere balloons have gone the highest.

Only, don’t you see, it won’t be balloons next month. We have a much better idea than that, and it was principally on this account that we withdrew the story that was right here on this page, and will give it to you next month, bigger, brighter, better and much more significant.

That’s our ‘Stop Press’ story: believe it or leave it!

Dietrich’s Greatest! Von Sternberg’s Mightiest!! — “The Scarlet Empress”

FRENCH LEGIONNAIRES CORDIALLY WELCOMED

FRED W. LARGE

On his appointment to the post of Administrateur Belegue of the French Organization, Mr. Large was the recipient of the following printed and completely cordial welcome from the entire Legionnaires in France.

"A Heartly Welcome to Mr. Large," can be seen in the reproduction of the front page of La Parisienne of April 14. The leading to this article, the text of the article is as follows:

Dear Mr. Large,

The French Paramounters want you to know that they are very happy to have learned of your appointment as head of the Paris office.

We all know you by name and by reputation. We know of the marvelous record you made for your company in South America, and are sincerely glad of the opportunity to serve under you.

On this the occasion of the launching of our new house organ, we tender you a hearty and affectionate welcome and the assurance of our closest co-operation. Under your direction we are going to work with redoubled enthusiasm born of a renewed desire to serve the interests of our Company, in whose destiny, more than ever, we have the greatest faith.

We also wish to thank you from the bottom of our hearts for having appointed Mr. Klasfeld as General Director of our Company. He has always been a beloved colleague and chief, and in all circumstances he has facilitated our tasks by his perfect understanding of our work and of the aims which we pursue.

Just as we are proud to serve under your orders, we have the firm intention of doing big things so that you in turn may be proud of your new Paramounters.

COME UP AND SEE ME, SOMETIME

That’s what Amercio Abot is saying to the rest of the Division leaders these days. He’s been up there at the head of the class for several months now and, frankly, he doesn’t mind how long he stays there. But, you other chaps how does that sort of thing impress you?

We’re reserving this spot for the head of the class each month, and we’ll keep Abot’s picture here until someone knocks it out of the frame.

Who is that someone else going to be?
Big Changes!

Although Aboaf’s Bersaglieri are still on top, we have word of a definite offensive to topple him from that spot. We even see real evidence of it in the advance of York’s Vikings from Third spot to Second. And that won’t be all—if our intelligence service placed at strategic spots throughout the world is earning its bread and butter.

Other offensives are in the wind, too, in other parts of the world. Look at the one being staged by Sussman’s Central Americans in advancing from Eighth spot to Seventh. And by Kennebeck’s Blue Ribbons taking away Ninth spot from Schaefer’s Central Europeans.

The only one who’s not saying “It won’t be long for Aboaf now” is Americo Aboaf himself. Why should he? He’s sitting pretty in the topmost of all the Stratosphere balloons, and determined to stay there.

TO WHOM IT MAY CONCERN

(Tune of “Stormy Weather”)

We know why
We shall finish first, so high!
So remember
A Matador’s a hard contender,
Keeps fighting all the time!

Quit prancing,
Also give up fancying
About first place.
If you want to keep with us pace
Keep fighting all the time!
And forget
If this does or don’t rhyme.

When December’s there
The “boos” from Spain may get you,
And if that’s the case
The old Matadors would tell you
All you’ve done was play
The Lottabunk to help you
Beat the Matadors once, oh!

But go on
And cry from sunset to dawn
Then tell me whether
If the Matadors weren’t right, as ever,
So keep fighting all the time!

(A lot of good this will do you)

M. J. MESSERI
Of the Paramount Famous Matador Division.

P. S. Now gentlemen, don’t feel blue after singing the above, I’ll still be glad to help one of you get the second place.

Yours to December 31st,
M. J. M.
The truth about

"THE SCARLET EMPRESS"

Given below is the text of a letter sent by Mr. Hicks, under date of April 23rd, to the leader of every one of our divisions. It tells with undisguised emphasis of the towering importance of the new Marlene Dietrich picture, "The Scarlet Empress".

"A few days ago, a few of us here in Home Office had the pleasure of viewing Marlene Dietrich's new picture, 'The Scarlet Empress', and we came away from the projection room with the feeling that 'The Scarlet Empress' is the greatest of all of Marlene Dietrich's pictures."

"This picture is made to order for us. Miss Dietrich, Von Sternberg himself, the entire cast, and of course the great Paramount Production Organization must be complimented for making this picture not only a great picture for this year, but a great picture for any year. Primarily, the film is a great spectacle, as great if not more so, than the greatest spectacles ever filmed.

"The picture deals with one of the most spectacular periods in all history—the rising era of CZarist Russian history when almost the entire history of the civilized world was re-written."

"The Scarlet Empress' fulfills every confidence which we have placed in it. Miss Dietrich, Von Sternberg and all members of the cast seem to have been inspired, and have given us a picture which in our opinion should roll up record-breaking grosses in every territory. You can get behind 'The Scarlet Empress' for all that you have got. It is entitled to just as much as we gave 'The Sign of Cross' or any other of our outstanding pictures. The musical score is one of the most impressive ever given to any picture, and in fact, 'The Scarlet Empress' is big in every sense of the word.

"We are endeavoring to get prints to you as soon as possible, for we want you to see the picture for yourself, and feel sure that after you have seen it, you will agree with us that it is one of the greatest pictures ever made by Paramount or any other company."

PRIVATE PREVIEWS OF PARAMOUNT PICTURES RECENTLY SCREENED IN HOME OFFICE, NEW YORK CITY.

THE WITCHING HOUR

One of the most exceptional pictures Paramount has ever made. You will love its fast cast names—the stuff of which dreams are made. In the firmament cinematographic, those names will add to the reputation Paramount.

WE'RE NOT DRESSING

Remember 'Let's Go Native'!—that jolly, frisky musical, with its South Sea Island setting? Well, here's its 1934 counterpart, with Bing Crosby singing, in his inimitable fashion, six tuneful songs; with Carole Lombard being a beautiful spoiled witch of the rich, and with Leon Errol and Ethel Merman thrown together for good measure. It is one of our really big pictures of this year, and has music throughout.

DOUBLe DOOR

Another grand 'sneeze' picture, based upon an actual New York legend, yet a legend which must certainly have a counterpart in every country. It is not a horror picture, not a chiller or a ghost picture, but simply a straightforward human document of family passion, in which you never know what is going to happen, and in which it is the unexpected which does come to pass. It is in this film, after her sublimely stirring performances in "Death Takes a Holiday" and "Cradle Song" that you will realize that in Evelyn Venable we have one of the truly great stars of the present day, and in J. Taylor, and also in the east are Sir Guy Standing, Mary Morris and Anne Revere, the last two mentioned of whom re-enact the roles they created in the New York stage in the play from which the picture was made. Of interest to Australians and New Zealanders is the fact that Colin Tapley, one of the "Search For Beauty" Contest Winners, plays the most important role yet assigned to any of the winners who were retained in Hollywood on contract.

(Continued from Col. 1)

A Grand Quota-Getter Aid—"The Scarlet Empress"

NOTICIES SALIENTES DE LA PARAMOUNT

—La presente edition aparece con mayor numero de paginas. Tal aumento, que es de caracter permanente, debe servir a usted de incentivo para enviarle una cantidad considerable.

—La nueva secion de noticias anticipadas de las Peliculas Paramount sera publicada permanentemente; desde hoy en adelante que ella ha suministrado al aperito mas amplia inteligencia de nuestro famoso lema "Conozca su Producto".

—Hicks, "La Esposa de Hitler" ("The Scarlet Empress") es de grandisima importancia para ve Paramoutistas. Es importante que no pueda enterarse de ella en el texto inglés, se ejercito de hacerla traducir. Su contenido es tan vigoroso como oportununo.

—Otra pelicula de la cual hablaremos con frecuencia, a la verdad, en todas nuestras ediciones, es "Cleopatra", de Ernst Marischka. Es precisamente la clase de pelicula que usted desearia hacerla un dia, se equivoque. Corre el rumor de que alguien lo superara el mes proximo, pero no seria sin el que el gobernante haga cuanto esté a su alcance por evitarlo.

—Esto es lo que ocurre cuando lea usted este número de nuestro "Proyec
to de Nueva York "Capricho Imperial" ("The Scarlet Empress")."

—La scion de anunciado de Nueva York "Capricho Imperial" ("The Scarlet Empress") para a primor del nuevo producto para la temporada de 1934 a 1935. Es a no dudarlo el conjun
to de peliculas mas notable de esta proye
tion de la marca Para
mount. Algunas de estas peliculas no quedarlan listas para su estreno en la temporada de este año.

—Daremos paso que en el anun
cio de este nuevo producto aparecen nombres de nombres ya descritos en los firmamentos cinematográficos, nombres llamados a dar gloria y brillan
tez a las estrellas de la marca Par
mount. Nos nos es dable mencionarlos aqui, pues corresponde hacerlo en el dicho anuncio; pero, podemos asegurar que la publicacion de ellos causara satisfaccion inaudible.

Dos contratos muy importantes han sido celebrados en estos dias con la Paramount. Uno de ellos facilitado por "Garcia Cooper" quienes se obligan a (Continua en la pagina 12)

(Continua from Col. 1) qui, por no pasar dia, es una nueva
tele que entrara en el calendario de los espectadores, es suma y salta un espectaculo absoluto. En los espectadores, es suma y salta un espectaculo absoluto.
A Special Regular Section of Paramount International News to be devoted each month to that most important of all missions — making you acquainted with the forthcoming pictures which are the essence of your successful efforts in the International Quota Contest.

12 PARAMOUNT MILESTONES TO HELP MAKE 1934 OUR GREATEST YEAR

BOLERO. The flashing picturization of the life of one of the world's most colorful dancers. Starring George Raft, and with Carole Lombard, Frances Drake, William Frawley and Sally Rand, the Fan Dancer, in the cast. Pictured on the page following.

THE TRUMPET BLOWS. Sensational bullfighting epic. George Raft starred, and with Adolphe Menjou and Frances Drake pictured. Pictured on the page following.

MELODY IN SPRING. A really glosndome Paramount musical. First film of Lanny Ross, with Charlie Ruggles and Mary Boland featured. Many good songs. Scenes are pictured on the page following. WE'RE NOT DRESSING. Another swell Paramount musical, of which great things are expected. Bing Crosby starred, as you will see on the page following, and in the cast are Carole Lombard, Ethel Merman, Leon Errol and Burns and Allen.

YOU'RE TELLING ME. The swellest and funniest of all W. C. Fields' pictures. If you don't get one long and loud raucous laugh from this one, starting with the fade-in and ending with the fade-out, then you'd better drop out of the Quota Contest Race right now. The two-reel golf sequence is one of the funniest things we have ever seen anywhere, and at any time. Larry Crable, Joan Marsh and Adrienne Ames also in the cast.

THIRTY DAY PRINCESS. Co starring Sylvia Sidney and Cary Grant, this is the highly amusing tale of a princess who came to America and met up with her double in a series of astounding adventures. Is more comedy than drama, and swell entertainment.

SHE LOVES ME NOT. The smash comedy hit of Broadway. (No, how the heck is it becoming laugh-conscious again?) Bing Crosby, Miriam Hopkins and Kitty Carlisle head this one's cast, and there is music aplenty.

IT AIN'T NO SIN. Starring Miss Mae West — and it ain't no sin to tell you that this scintillating Westian opus is the flashiest, fastest and fullest of all Miss West's cinema-antics. We'll probably throw our 'Know Your Product' section wide open to this picture next month, since we need plenty of space to tell about the glamorous Mae's curve-escapades.

DEATH TAKES A HOLIDAY. You've heard plenty already about this masterful March movie, and you're destined to hear plenty more, for its wide swath of success is being carved right around the globe. Here is one film that stands out as a towering 1934 milestone, and Fredric March, Evelyn Venable and Sir Guy Standing have much to be proud of. An illustration section is on the page following.

MURDER AT THE VANITIES. Much about this great Earl Carroll opus, starring Carl Brisson and Victor McLaglen also in this issue, including illustrations on the page following.

THE SCARLET EMPRESS. Just try and get away from this Marlene Dietrich opus in this issue. A great — definitely great — picture, and we're going to shout about it from plenty of house tops. The fact that we've listed this one as twelfth has nothing to do with its greatness. In fact, it's so great that it does not stand on ceremony. Cecil B. De Mille is directing it; Claudette Colbert is playing the title role; the cast includes Henry Wilcoxon as Marc Antony, Warren Willian as Caesar and also Joseph Schildkraut, Irving Pichel and a score of other prominent personalities. The picture will have spectacle, glitter and breathless action. It will be definitely great. Illustrations on the following page if you care to look at them.

THERE! 12 PARAMOUNT MILESTONES TO MAKE 1934 OUR GREATEST YEAR!

ONLY THE CAMERA KNOWS WHAT CECIL IS SAYING TO CLAUDETTE

At least that's what Mr. De Mille thought at the time; but actually the sound track was running right along during the conversation. That's how we happen to know that Miss Colbert (she's hardly overdressed, d'ye think?) was asking the great director just what the sound track would have caught if it had been present at the court of Egypt's great Cleopatra, when that lovely lady invited Marc Antony to her tent. Mr. De Mille is reported to have said that the sound track would not have recorded anything other than Antony's famous line: "I did not come here to talk." Our picture of course was made during the filming of "Cleopatra," De Mille's greatest of all spectacles.

JOSEF VON STERNBERG

With so much praise for "The Scarlet Empress" carried throughout this issue, we are naturally impelled to present to you, in this close-up, the directorial genius who created the picture. His name in connection with any of our pictures is a powerful sales argument throughout the world, so be sure and make use of this fact.

OIL FRANCES!

The Glamour Lady of this particular issue appears to be Miss Frances Drake, who was transported from dear old London to Hollywood as a result of the vigilance of Paramount's Production Department's talent scouts. First of all, Frances made a British quota picture for us in England. It was titled "The Jewels," but Frances was promptly taken from her English setting and placed in the Hollywood platinum setting, where she has already shone forth in "Bolero," and later in "The Trumpet Blows," in a scene of which she is pictured above. Well, it seems that the trumpet has plenty to blow about.

"CRADLE SONG" SMASHES ECUADORIAN RECORDS

On the word of Jack Rapaport, assistant manager of our Cristobal, Canal Zone, office, "Cradle Song" topped all records save that tremendous one stacked up by "The Sign of the Cross." He reports a letter received from Mr. Manilla, one of the owners of the Teatro Bellivar, in Quito, Ecuador, in which that prominent exhibitor says in part:

"Es verdad, que la nueva película que hemos recibido de Paramount, después de EL SIGNO DE LA CRUZ es CANCIÓN DE CUNA, por la cual en nombre de los Sr. Manilla y en el mío propio, sirvase aceptar nuestras más cordiales felicitaciones."

It is our privilege to tell you that Sr. Manilla is merely confirming what we have truthfully set forth in the first paragraph of this little story.
**THE SCARLET EMPRESS**

No matter how spectacular are the illustrations, we cannot help but feel that the abilities of THE SCARLET EMPRESS. It is no picture which can possibly be termed colossal and in it all of the genius of Josef Von Sternberg, the director, has been given fullest scope.

Mrs. Dietrich was never more magnetic or more gorgeously photographed and in viewing the picture's extraordinary cast you should not overlook the splendid exploitable angle of Miss Dietrich's own daughter, Marta, who plays the part of the very figure when a child. You will also see in John Lodge a new and very important leading man.

**CLEOPATRA**

It is our impulse to tell you but one thing about the illustrations above — that they come from Cecil B. DeMille's production "Cleopatra". We hope that these illustrations give you some idea of the spectacular aspect of the picture, and we supplement this hope with the information that Claudette Colbert as Cleopatra sets never more bewitching and that every other member of the cast gives a performance which will remain unforgettable, whereas there are motion pictures.

**DEATH TAKES A HOLIDAY**

Wherever Paramount's name appears so will the fame of this picture live on and on. Ambitious as it was in its first conception, the faith of our production department has been more than justified by the fine box-office reception which the picture has received not only in America but in those countries throughout the world in which it has already played. We are proud of this picture and hope to be more proud of your efforts in connection with its distribution.

**MIGHTY QUOTA GETTERS**

**THE TRUMPET BLOWS**

We include THE TRUMPET BLOWS in this spectacular lineup because it is definitely a picture possessing spectacular possibilities in connection with our quota contest. While its thrilling atmosphere appeals greatly to our Legionnaires, its scene, sentiment and drama will exercise just as powerful an appeal in all other parts of the world.

George Raft is the star of this picture and we should get behind him with all possible publicity and exploitation force at our command because we are grooming him for definite stardom. Adaله Mehset is a favorite of all of our, and Frances Deeke reveals fully in this picture that rich personality which caused one production department to transport her from England to Hollywood.

**MURDER AT THE VANITIES**

This is the answer to your plea for a mighty production in which there is a wealth of feminine beauty, a veritable treasure chest of music and songs, an atmosphere of sparkle and glitter. In addition, for extra measure, we have thrown in a murder mystery that will keep you guessing to the very end.

The picture is extremely important to us because it marks the Paramount starring debut of Carl Brisson, of whom we expect great things throughout the world. Also in the cast are Victor MacLaglen, Jack Oakie, Geraldo Michael and Bertha Frazer, plus the marvelous Earl Carroll Vanity girls.

**BOLERO**

Many of you have seen "Bolero" by now and know that if ever a picture was made for our distribution, this picture was. It is richly replete with music, dancing and feminine beauty, and in addition to the box-office college of George Raft, Carole Lombard and Frances Deeke, we have the treasured exploitation film asset of Sally Rand, the fan dancer. In every sense of the word, "Bolero" is a natural for us.

**WE'RE NOT DRESSING**

Just as we have rainbowed music across the illustrations above, so have our studios literally dressed this picture with music. We feel it hard to remember a single sequence in the picture that is not filled with melody.

Bing Crosby never sang more entertainingly, and as though this were not enough, you will get more music from Leon Errol and Ethel Merman in a scene of beauty from Carole Lombard and plenty of their characteristic tricks from Burns and Allen.

**MELODY IN SPRING**

So far as Paramount's International Legion is concerned, this picture is a Melody in Spring, summer, autumn and winter. Melody's we have been craving for in pictures — not a long, long while and we certainly get plenty of it in this one. Charlie Ruggles and Mary Boland do a grand piece of romping in the treasure scenes, but the picture's chief interest is in its introduction of Luney Ross, who is destined to be one of our singing stars of the near future.

**WINTER**

This is the answer to your plea for a mighty production in which there is a wealth of feminine beauty, a veritable treasure chest of music and songs, and an atmosphere of sparkle and glitter. In addition, for extra measure, we have thrown in a murder mystery that will keep you guessing to the very end.

The picture is extremely important to us because it marks the Paramount starring debut of Carl Brisson, of whom we expect great things throughout the world. Also in the cast are Victor MacLaglen, Jack Oakie, Geraldo Michael and Bertha Frazer, plus the marvelous Earl Carroll Vanity girls.
NEW STUDIO BUILDINGS CONSTITUTE IMPORTANT PRODUCTION NEWS ALSO

The already massive Paramount studio in Hollywood is undergoing further additions, since two new buildings were recently commenced. One building will provide for eight dressing room suites for film stars; the other will accommodate the offices of Production Manager Fred Leahy, his staff, the studio's business managers, and the architectural department. This is to be constructed on the northwestern end of the studio lawn, thus proving that aesthetic beauty must make way for the needs of business expansion.

The other structure is of prime importance to us, since it will house the Hollywood office of Paramount International Corporation, and thus be the workshop of Luigi Luraschi and his assistant, Miss Carol Stroud. Also in this building will be the studio's publicity, publicity mailing and art departments.

REAL BULLFIGHTING

For distribution in Latin American countries — and also in Spain and Portugal — the current musical, "The Trumpet Blows" has been edited to include several highly thrilling scenes of actual bull-fighting, which scenes are not permitted in countries where the toreador sport is not allowed.

This special job of editing, done as a splendid instance of cooperation on the part of the George Raft, Adolphe Menjou, Frances Drake picture in the countries for which it is intended.

HOT FROM HOLLYWOOD PRODUCTION ITEMS

Limehouse Nights," one of the most famous titles in the world, will be the tag to a new Geha-Gem, made when the dancing star gets back to Hollywood. Its locale will be London, and the leading woman Helen Mack.

First of Idta Lupino's starring pictures will be "Ready for Love," and having read the story we are convinced that she is destined to make a really grand film of this Richard Attenborough will be her leading man.

Miriam Hopkins is giving the performance of her lifetime in another picture with "Love" in the title. This is "She Loves Me Not," a musical, with Bing Crosby co-starring.

"Kiss and Make-Up" is one of those gaudy, glittering, pulchritudinous films for which Paramount is famed. It has literally acres of beautiful women, a string of tingling songs, and an out-la-la plot set in Paris. Helen Mack, Carole Landis and Edward Everett Horton head the cast.

Cecil B. de Mille is making "Cleopatra," with Claudette Colbert as the Egyptian Queen.

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Since we have in our Hollywood studio a pair of the most stylishly inclined males in the world, it is inevitable that Carl Brisson and Henry Wilcoxon should be seen in every issue with whom each other in the pose shown above. But it's only in fun — although these two fellows could gladly have our money for a ticket if they did climb in a ring and baffle away in the same fashion as "Kid Paramount" (shown on another page) does.

Carl has just finished "Murder at the Vanities," in which he stars; and Henry is still working under De Mille's orders in that director's colossal recreation of "Cleopatra," the Egyptian queen with one of the most private lives in history.

central dramatic situation presents an English woman of title menaced by a world travelling writer who posts his threats from ever increasing distances.

"One Way Ticket" will bring back Sylvia Sidney to the type of role she made world famous in "Ladies of the Big House." It is the thunderously dramatic story of a girl, daughter of the prison warden, who finds out under startling circumstances that the prison's convicts really are men of flesh and blood, and not the vicious automatons that she thought them.
IMPORTANTES NOTICIAS

A nossa publicação sai este mês acrescida de um número de paginas, acréscimo que será mantido durante o próximo ano. Esta medida de incentivo a todos os nossos amigos ao estrangeiro, além de que nos mandem mais notícias dos seus territórios.

A secção que iniciamos sobre os novos filmes Paramount será também mantida, para que os senhores agentes se interessem bem do seu produto.

—Chamamos a atenção de todos para a carta de Mr. Hicks sobre “The Scarlet Empress” (Capricho Imperial), que vale a pena ser traduzida, pois aí está o laudo valoroso duma “primeira testemunha de vista”, dizendo das belíscias do filme.

Last month we showed the Australian Paramounteers gathered in a mammoth picnic session. Here is a sidelight of the affair — a picture that took plenty of working on the part of Photographer Frank Deane before he was quite satisfied with the effect. And since it’s a good way to mention a lot of names at once, we’re going to tell you who the girls are, and who they work for besides Good Old Paramount. We will start from the left, as is customary; Pearl Hendrie, secretary to Frank Deane (that’s two mentions for him); Nola, secretary to Sydney O. Herbert; Flo Thurston, secretary to Charles E. Gardward; Marjorie Adler, one of James A. Siskinn’s secretaries; Mollie Ikin, of the Sydney Tactographic staff; Pauline Adler, of the same staff; Heather Somerville, William Hurwitz’s secretary; Poppy Mort, of the Home Office Tactographic staff.

Those who didn’t get their names mentioned had better send photos. And if any of you would like to work in Sweden, or Bolivia or Manchouko you had better let us know, because we know that after the above picture is seen around the world a lot of other Paramounteers are going to want to swap jobs with the Sydney Paramounteers.

PLAZA THEATRE IS EIGHT

That ace Paramount shop-window in London, the famous Plaza Theatre, was eight years of age on April 7th. The fact was given very important mentions in the British trade press of that date, firstly because the Plaza really set an important new trend in the world of British film exhibition, being the first of the ultra-modern theatres to reach the British metropolis.

From one of the trade paper reports we get the following powerful item:

“The time of its eighth birthday anniversary, 16,000,000 patrons had passed through its portals.

Many members of Royalty have attended the theatre. It has been given to 125 movie theatres throughout England. “Chang” played for 16 weeks there and “Beau Geste” for 14 weeks. Through its Sunday night benefit performances it has contributed about $200,000 to various London charities.

At the time of its eighth birthday anniversary, 16,000,000 patrons had passed through its portals.

Many members of Royalty have attended.

Although we have been receiving a few campaigns from overseas, there is no reason why we should not have still more from your various representatives in various parts of the world.

VIKTIGA PARAMOUNT NYHETER

Vårt måndadsskrift utkommer denna gång i ett mycket praktiskt och tjockare utseende. Detta orsakar storlek kommer att fortsätta och bör därför vara en uppmuntran till eder alla att skriva till oss oftare.

Det avdelning, som är avsett för de allra senaste nyheterna om Paramounts filmer, kommer också att fortsätta och vi vill inom kort tillföra att ge eder en nyare och mera ingående förtäende av vart berömda ”slogan”, ”Känna Edser Produktut.”

Fotavtag från Mr. Hicks om ”Den Röda Kejserinnan” (The Scarlet Empress), är av oerhört stort värde till alla brittiska och andra utländska Willy.”

Det är under detta omgivning som vi med glädje vill informera er i de förサラり och i dagens södra länder en stor, kraftig pogie — John Sigmund — och földeles femtonde April.

Somliga av dessa filmer blir ljudiga och anskaffas i marknaden under de sista tre, sex månaderna. De första som ska bli ekl av ovärdigt hjälp under dessa sista, viktiga månaderna av den ”holländska resningen”.

Our own special theatre section

Commencing with the issue of June 1st we promise to devote an entire section every issue to our own Paramount theatres around the world. Mr. Hicks has already appealed to the executives guiding our theatrical interests in those countries where we own the theatres and has asked that they guarantee a continuity of news concerning our theatre operations, the work of the individual managers, outstanding examples of advertising and exploitation, and all other items of distinctive interest. We know that the news will therefore be forthcoming, and are prepared for it.

Our theatres are an integrally vital part of our organization, and we intend to do right by them editorially. Next month will show you just how strong our intentions are.

HERE ARE SOME OF THE REASONS FOR THE FAMOUS PULL OF THE BLUE RIBBON BUNCH

JOHN SIGMUND WELTNER IS NEW ADDITION TO LEAGION'S RANKS

He's the bonny sonny of Mr. and Mrs. George Weltner, and April 13th marked the day of his joining our ranks.

BIG DEMAND FOR EXPLOITATION

Some of our territories are less modest in sending in evidence of exploitation than others. It is our privilege to send all possible exploitation material to “The Motion Picture Herald,” of which much of it is practicable is reproduced. The exploitation editor of that magazine, A. Mike Vogel, has written us as follows:

Although we have been receiving a few campaigns from overseas, there is no reason why we should
Mr. Emmanuel Cohen, in numerous interviews for the production of the Paramount, svelò all’ufficio di Mr. Adolph Zukor in New York City, ha ripubblicato la sua dichiarazione che, per quanto riguarda la continuazione dell’International Corporation, se ne avvano anche una maggior cura nel prossimo anno. Inoltre, l’ufficio è stato coinvolto nell’affare, presso il quale, nel 1935-36, ha svolto la sua funzione principale. Paramount. Alcune di queste cinematografie saranno da voi messe in circolazione negli ultimi mesi dell’anno in corso e poi saranno sicuro che vi aiuteranno enormemente in questi ultimi e vitali mesi della Campagna per la “Quota Internazionale.”

Incidentemente, questo nuovo anuncio della produzione conferma molti nuovi nomi di stelle del film e incoraggia la fiducia di tanti ammiratori. Faremo in modo che i vostri film siano la storia di questo anno, che saranno assicurati che la loro pubblicazione vi causerà un’insensibile emozione.

Next Month’s will be the Most International issue of Paramount International News ever Issued.

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WICHTIGE PARAMOUNT NACHRICHTEN

Wir haben, wie Sie aus dieser Ausgabe ersichtlich, unseren internationalen Nachrichtendienst erweitert, und wir hoffen, dass Sie unserem guten Beispiel folgen und uns mehr und mehr eingehende Berichte übergeben werden.


Richard der andere Film, über den Sie in jeder Ausgabe etwas lesen können, ist Cecil de Mille's „Cleopatra“. Alle, und ganz besonders die Auslandsabteilung, hat sich seit Jahren einen derartigen Film von Mr. de Mille gewünscht. Jetzt kommt er. Sein Schicksal beginnt in Ihre Händen.

Wir möchten Mr. und Mrs. George Weltner an dieser Stelle zu der Geburt ihres Sohnes — John Sigmund-„geboren, welcher das Licht der Welt am 13. April erblüht.

Americano Abaco, der Filialleiter für Italien, steht nach wie vor an der Spitze. Es wird gemunkelt, dass eine andere Filiale ihm im nächsten Monat den Gang ablaufen wird. Aufgepasst Sir Abaco!

Wenn Sie diese Ausgabe erhalten, steht „The Scarlet Empress“ aller Wahrscheinlichkeit nach schon auf dem Programm des New Yorker Criterion Theaters.

Momentan arbeitet die New Yorker Propaganda-Abteilung mit Hochdruck an Paramount's Jahrbuch für 1934/35. Dieses Buch wird Sie angenehm überraschen, denn es zeigt eine Filmkollektion, wie sie noch nie unter dem Paramount Schutzmarke vereint war. Sie werden wohl Filme bereits Ende dieses Jahres verleihen können, die einer oder der andere Film wird sicherlich viel dazu beitragen, sie um über das letzte Hindernis der für den Sieg der internationalen Quota ausschlaggebenden Monate hinwegzubehelfen. Vielleicht wie Siegfried Vesper weiss.

Das neue Arbeitsjahr vereint, nebenbei bemerkt, eine grosse Anzahl Stars des Filmhimmels unter dem Paramount Banner. Heute dürfen wir noch nicht in aller Offenheit sagen, aber Sie können glauben, dass Ihnen manche angenehme Überraschung bevorsteht.

THE SCARLET EMPRESS will Provide Red-lettr Days for The-aters of the World!

Anlässlich verschiededer Produktionsbesprechungen, die im New York Büro von Mr. Adolph Zukor abgehalten wurden, wird Monti-Emmanuel Cohen, dass man die Wünsche von Paramount International (Continued on 4th Col.)

AUSTRALIA'S POSTER CONTEST FOR "ALICE"

"Alice In Wonderland" had a national day and date release in Australia and New Zealand at Easter of this year. John E. Kennebeck, managing director of the organization, had his advertising and publicity forces engineer a gigantic exploitation campaign for the picture, one of the high notes of which was a contest for the designing of a special poster. Judges in the contest were James Macdonald, Director of Sydney's National Art Gallery (at left), Hermann E. Flynn, Paramount's advertising manager; and Sydney Ure Smith, prominent Australian artist. They are shown here with the winning poster, submitted by John Rule, of Melbourne. In the group picture of designs the winning one is at the extreme right of the second row.

All in all it was a swell piece of valuable exploitation not only for this picture but the Paramount good-will generally and everyone connected with it deserves the highest compliments.

RIO DE JANEIRO. Cecil B. De Mille's name means a powerful hit in the Brazil capital, as this shot of the exterior of the Odeon Theatre by night reveals. The picture is "This Day and Age," for which the electric lights sparkled very brightly, and the box-office receipts tinkled musically. General Manager John L. Day's enthusiasm for the Paramount product finds frequent colorful expression in the form shown above.

EXPLOITATION JOTTINGS

Barcelona office deserves plenty of congratulations for the very effective publicity folder issued in connection with the local presentation of "Lady Lou" ("She Done Him Wrong").

Australia's campaign in connection with "Craddle Song" is in a most inspiring example of what can be done when an entire Division gets wholeheartedly behind a picture that they believe in implicitly.

Charles Ballance, who keeps us very well posted on exploitation and publicity activities in India, certainly gave the Indian audiences plenty of encouragement to see Mae West in "I'm No Angel."

For the same picture, John Armstrong, in charge of advertising and publicity of our theatres in Great Britain, issued a card bearing Mae West's name, giving the address and telephone number of the Carlton Theatre, and had hand-written on the card Mae's famous line, "Come up and see me sometime. The cards became London sensations in no time.

For "If I Had A Million," our Rome office issued very realistic checks for One Million Lire each. The checks were drawn on "The Bank of the Imperial Theatre."

BLUE RIBBON FLASHES FROM AUSTRALIA

Putting over one of the biggest scoops in the history of show business in Australia, Paramount predominated the screen of the following first release house in the country over the Easter holiday period.

Credible in this big shot in the Blue Ribbon Bunch Victory Year Campaign goes to General Sales Manager W. Harsworth with Syd. Herbert of the Film Service Department putting in nice work.

"Alice in Wonderland" was simultaneously released at the Plaza Theatre, Sydney; the Lyceum Theatre, Melbourne; the Tivoli Theatre, Brisbane; the York Theatre, Adelaide; the Plaza Theatre, Launceston; the Strand Theatre, Hobart; and the Grand Theatre, Perth, Newcastle also saw a host of first release pictures during the holidays. "Cradle Song" was the Easter attraction at the Civic Theatre, Auckland, and the DeLuxe Theatre, Wellington.

"Designing Young" and "Too Much Harmony" opened as an extended season programme at the Capitol Theatre, Melbourne, whilst in Sydney "I'm No Angel" started hand-breaking run. As it was expected, this booking scoop brought in an avalanche of orders.

At the Plaza Theatre, Sydney, "Alice in Wonderland" broke every known record at that house and it was claimed the Management that the picture recorded more money at the box-office over Easter Saturday and Monday than any other theatre attraction in Australia's past history.

Management decided at the last minute on an extra session at 9 a.m. This policy was retained for the balance of the season.

In other centres the "Alice" business was just as sensational. Gordon 3 spokes, Branch Manager of Brisbane wired that the picture had opened to capacity with Alice stopped selling tickets 11 a.m. stop booked out matinee performance except heavy booking for Saturday night. Management decided on a last minute booking for Monday.

From Launceston came the following.

"Alice programme broke record first and second day Plazzy Launceston best opening day Strand Hobart in three years. Had hot advance bookings tremendous."

Paramount's Capital Theatre in Melbourne evidently got a big share of the Easter bonanza, enough to encourage General Manager James L. Thornley. He wired — "Design for Living and 'Too Much Harmony' and heavy weather opened capacity business stop audience reaction looks set for splendid run".

(Continued on Page 12)
**BLUE RIBBON FLASHES**

*Continued from Page II*

Sydney is still holding a big lead in film rentals in the Blue Ribbon Bunch Victory Year Drive according to the figures as at March 24th supplied by A.W.L. Naylor, Head Office Statistician. George Nocard and his boys at Perth are making a forward move and have jumped from fifth to second position and are steadily outflanking Sydney's big lead.

In Al Sales Launceston is showing the way to Sydney and Brisbane.

Quite an important barrage in the Sales Campaign of the Blue Ribbon Drive is the special Sales Bulletin which are going forward regularly from all Branch Managers to Exhibitors. Originated by George Nocard in Perth, the Bulletins contain excerpts of letters from Exhibitors lauding our product, and besides other important information contain a summary of our forthcoming pictures.

When George Nocard sent the first one out some months ago he received such excellent results that Mr. Hurworth has had the idea followed up by other Branches.

Some time ago, Mr. Hurworth made a special appeal to his sales force to get “The Sign of the Cross” placed in every possibility. The boys in the field have responded splendidly to reach the goal of 100% distribution on the picture and already the De Mille special has been sold to 637 theatres out of a total of 999 possibilities.

Perth is doing the best of the Branches with all but 7 possibilities sold.

An important deal was signed recently by Mr. Hurworth when he sold Mr. W. Herbert of Herberts Theatres, Newcastle, first release in that centre for our 1934 product.

The deal covers the three theatres at Broadmeadow, Islington and Hamilton and was effective March 31st when Dorothea Wieck’s “Cradle Song” opened at the three theatres.

Max Lovett, recently appointed manager of the Sydney Ad Sales Department, is putting in wonderful work on the sale of Ad Sales. His figures for week ending March 24th were the best recorded by that Branch for over twelve months.

Len Jones, Manager of Head Office Ad Sales, is making a drive among his boys for the sale of half a million couriers (heralds) on “Song of Songs”. As the picture still has to play many more important centres together with the majority of suburban theatres in all States, there is an indication of this figure being doubled.

Mr. John E. Kennebeck, Managing Director of the Blue Ribbon Bunch, has just completed an important deal in the signing of the Birch Carroll and Coyle Circuit of Queensland for our 1934 Product. The circuit is perhaps the most important country group of theatres in Australia. The new contract will cover de luxe houses in Bundaberg, Cairns, Townsville, Ipswich, Tooowoomba and Rockhampton.

**MEN AND WOMEN OF SPAIN AND PORTUGAL**

_Men and women of Spain and Portugal are the quota-minded matadors who have pledged their every effort to make Matador Messerschmitt's challenge on Page 3 Ring True!_

*Continuation de la página 1*

hacer durante la temporada de 1934 a 1935 un mínimo de cuatro películas, una vez terminadas las cuales será opcional emprender la filmación de cuatro más. Es el otro el que ha concluido con George Raft, que se compromete a trabajar exclusivamente para la Paramount por espacio de varios años. Raft, que viaja en la actualidad hacia Europa, estará de regreso en Hollywood en cosa de cuatro semanas.

En diversas reuniones celebradas en Nueva York en el desprecio de don Adolph Zukor, don Emmanuel Cohen se ha reiterado en su declaración de que, por lo que toca a la Paramount International Corporation, se cuidará en este año más que en otro alguno de que disponga de películas adecuadas al gusto de los públicos extranjeros. Tal noticia, por decir lo menos, les sabrá a niel a todos. Hay además la de que el señor Hicks pertenece a la junta de proyectos, en la cual se trata de todo lo relativo a la producción; noticia ésta cuya importancia no necesita encarecimiento.

—Daremos una vez más que "Capricho Imperial" ("The Scarlet Express") es la mejor de todas las películas de Marlene Dietrich.

**Watch Our Wow of a Quota Cartoon Next Month!**

Annen en gång: "Den Røda Kejsarin- man" är den största film Marlene Dietrich någonsin gjort.
HOW THOSE ITALIANS ARE LAUGHING!

COMPREHENSIVE SALES-EXPLOITATION CAMPAIGN IN AUSTRALIA NETTING OVERWHELMING SUCCESS

Hurworth Outlines Idea Worthy of Transplantation to Any Territory Thinking of Winning Quota Contest

A recent Trans-Pacific mail carried to New York from General Sales Manager William Hurworth in Australia the nucleus of a sales campaign which is about as complete in scope and as unique in execution as any that we have seen to date in any part of the world.

In authorizing its partial reproduction in Paramount International News, Mr. Hicks has been of the belief that a campaign of this kind can be of more than material benefit to any and every territory which has serious intentions regarding the winning of the 1934 Quota Contest.

The contest, states Mr. Hurworth, originated in George M. Nacard's Perth exchange. This energetic manager was content not merely with circulating his exhibitors with details concerning the campaign product; he sent them in addition to peppy sales talk, the kind of evidence which in itself is the best sales talk in the world-the quoted evidence of other exhibitors who had already played some of the pictures and who were highly pleased as a result.

In this way his regular budgets of information came to be human documents, and dealing with human nature as they did, it became human nature for each and every exhibitor in the West Australian territory to want to see his name and an account of his exploits set forth in Mr. Nacard's budget of news.

The idea was soon standardized by Sydney Head Office, Mr. Hurworth ordering its duplication in every exchange. Also, he did not limit the praise in behalf of Paramount to specific pictures, but ordered that the bulletins carry any specific instance of praise for Paramount's service, or jubilation over signing a Paramount contract. In other words, he wanted every exhibitor in every state of the Australian Commonwealth to know of every bit of goodwill towards Paramount that was in existence.

These bulletins were of course mimeographed in each Paramount exchange, but every letter accompanying them was personally signed by the branch manager, and they were addressed to each exhibitor personally.

The idea doubtless has a corresponding value in every Paramount territory throughout the world, and if there are any more details concerning it which would interest you, be sure and ask us. We want you to get every Quota-Cit Contest aid that's available.

They Have Named Themselves "The Roman Eagles" Because They Are Flying So High Nobody Can Reach Them

It's simply a job of straight reporting to tell all the rest of the Paramount Internationaleers that the Italian Division is flying so high that they appear to have the laugh on the rest of the world. But it's also another job of straight reporting to record that old motto of "He Laughs Best Who Laughs Last," and to go on record with the fact that our standings pictured on Page Three are but as of May 15th, with just a month and a half to go before the end of the First Six Month's Quota Contest, and the possibility of many changes.

JOYFUL RECEPTIONS FOR NEWS OF GARDEL SIGNING

When the news went out from Mr. Hicks that Gardel had signed a contract for the making of Spanish features for Paramount distribution, the cables came flashing back expressive of the joy of the men in the Spanish field.

"Congratulations for acquiring Gardel. The news will make the exhibitors Paramount," flashed Arthur Pratellott from Calba. "Wonderful acquisition, thanks," was Benito del Villar's laconic message from Chile. "Pulitzer prize news flash of the year," was John H. Nathan's comment from Argentina.

We've stood on the sidelines of a great many of these stirring and spirited contests so we know that some surprising things have happened in the past, and can just as easily happen again. We've seen Divisions sway by over-confidence topple towards the end because they have lacked the proper momentum to carry them through.

We have likewise seen 'deadbeats' (or so the others thought) come from the ruck and romp home to victory. And so, while we think that it's all good and proper for the Roman Eagles to have the merry ha-ha right now, we're not laying any odds on their being the ultimate winners. In fact there is no winner until the figures go up at the end of the contest, and you know as well as we do that that time is not with us yet.

One thing we do know is that although some of the leading balloons in last month's stratosphere placings did not change their placings (Continued on Page 2)
ings in the contest, there were some shifts which might easily be construed as prophetic. For instance there was the switch of Day's Brazilians from Eleventh to Ninth, displacing the Americans R. Kubinchen, and Schafer's Central European Division. Two bounds upward like that is something to be reckoned with. And none less than the upward step of Del Villan's Chilean lunch, who, advanced from Thirteenth to Thirteenth.

Remembrances: there will be two more publications of these standings in this First Six Months' Quota Contest before the final figures are set forth in the nature of results, and in that time plenty can happen.

Perhaps in that time some of you really figure that you can divide your tastes to the device of laughter which seems to be so peculiarly their right at the present time.

THE CARLTON

It is evident from this decorative glimpse of Paramount's Carlton in London the other Catholic Dietrich has always provided the house with queues.

THE CABLES

EMPRESS WORLD PREMIERE DISTINGUISHED AUDIENCE INCLUDED AUSTRALIAN AMBASSADOR RUSSIAN AMBASSADOR BOLIVIAN MINISTER VISCONTESS FURNESS VISCOUNTESS CASTLEROSSE PRINCE ALI KAHN LADY JULIET DUFF COUNTESS POULETT AND CREAM OF SOCIETY AND STAGE STOP HUNDREDS IN BOOKING QUEUE SEVERAL HOURS BEFORE OPENING THE EVENT REACTION MARVEL FOR PRODUCTION OF THE GREATEST SPENDING BIG BOX OFFICE FOR MASSES ON STAR APPEARANCE STOP EVERYBODY IMPRESSED BY DIE- 

TRICH PERFORMANCE STOP NEWSPAPER COMMENTS GENERAL ACKNOWLEDGED GLAMOUR OF STAR BIGNESS OF SPECTACLE AND ARTISTRY OF PRODUCTION STOP TRADE PAPER REVIEWS VERY GOOD WAITING WEEKEND PRESS.

DAILY MAIL QUOTE FROM A SPECTACULAR POINT OF VIEW SCARLET EMPRESS IS STUPEFIED AND AS ENTERTAINMENT IT IS ALTOGETHER IRRESISTIBLE STOP JOSEF VON STERNBERG EMPLOYING THE ENTIRE RESOURCES OF HOLLYWOOD HAS CONTRIVED A PRODUCTION WHICH WILL LEAVE FILMGOERS DELIGHTED AND DAZED UNQUOTE DAILY TELEGRAPH QUOTE SCARLET EMPRESS MAKING WITH THE STORY OF CATHERINE THE GREAT OF RUSSIA REVEALS HER STRENGTH AND WEAKNESS IN GREAT PICTORIAL SENSE AND WITH AN ADOIT USE OF CLOSE-UPS STOP MISS DIETRICH LOOKS AS LOVELY AS EVER STOP NEWS CHRONICLE QUOTE THIS FILM OF HOLLYWOOD TOUCHES AND YET GIVES A BETTER FEELING OF THE BARBARIAN COUNTRY OF THE CATHHERINES THAN THE PIC-

TURISTS美国 BERGERON WAY THE STAR STOP IT IS IN WHICH OF THOSE DAYS TRANSLATIONS INTO THE LANGUAGE OF HOLLYWOOD STOP DIETRICH HERSELF LOOKS VERY EXQUISITE STOP UNQUOTE DAILY MIRROR QUOTE SCARLET EMPRESS IS ENTIRELY DIFFER-

ENT STOP A FLOWERS STOP THE PRODUCTION OF THE PRODUCER TREATING THE SUBJECT IN DISTINCTLY CYCLICAL VEIN STOP MARLENE GIVES A STRIKING PERFORMANCE AND LOOKS AN ALLURING FIGURE STOP THIS LAVISHLY STAGED SPECTACULAR PRODUCTION COMBINES HISTORICAL FACT WITH ROMANCE WHILE THE UNUSUALLY WEIRD BIT- 

ZARRE SETTING FORM A VIVID CONTRAST TO THE GORGEOUS UNIFORMS STOP MAR- 

LENE AS ALWAYS DOMINATES THE PICTURE AND ALL LONDON WILL FLOCK TO SEE HER LIGHTHEARTED PORTRAIT OF THE COME UP AND SEE ME SOMETIME CATHERINE UN- 

QUOTE DAILY EXPRESS QUOTE VONSTERNBERG HAS MENDED INTO ONE PICTURE THE SPECTACLES OF A DOZEN HOLLYWOOD EPICS STOP SCARLET EMPRESS AN ES-

SAY IN FRANK LESS PAGEANTRY UNQUOTE THE TIMES QUOTE ACTUALLY A REMARKABLY ORIGINAL AND ENTIRELY UNLIKE MANY OF HISTORY'S HISTORICAL FILMS STOP AS THRILLING AS ANYONE COULD WANT A FASCINATING AND INTENSELY DRAMATIC SPE-

CULATE STOP UNQUOTE EVENING NEWS QUOTE IT MAY NOT BE ART OR HISTORY BUT IT IS BOY OFFICE STOP SHE MARLENE LOOKS LOVELY AND REGISTER'S NECESSARY EXPRESS-

IONS STOP A SUBLIME STOP COMBINED EACH STOP AN ATTENTION STOP A STUNNING AND COSTLY FRAME FOR A STARS BEAUTY CAN HAVE BEEN DEVISED THAN THE PARA-

MOUNT STAGING OF SCARLET EMPRESS STOP TECHNICAL QUALITIES ARE WELL UP TO PARAMOUNT STANDARD THE PHOTOGRAPHY IS SUPERB THE RECORDING FLAWLESS AND PRODUCTION VALUES UNCONDITIONAL FIRST CLASS STOP THAT PATRONS WILL FLOCK TO SEE MARLENE DIETRICH'S CHARACTERIZATION OF CATHERINE THE GREAT IS FOREGONE CONCLUSION AND FILM THEREFORE APPEARS A PREDESENTED BOX OFFICE PROPOSITION UNQUOTE TODAY'S DAILY FILM RENTER QUOTE SPECTACULAR PRODUCTION IN CHAR-

ACTERISTIC STERNBERG MIGHT STOP STIRRING CLIMAX STOP SETTINGS AND PRODU-

CUTION VALUES ARE MAGNIFICENT STOP FILM SHOULD DO BIG THINGS AT BOX OFFICE WITH THEIR NAME AS ART DRAWING CARD STOP SUPERM SETTING'S STIRRING SPECTA-

CLE AND A FINE PERFORMANCE BY MARLENE DIETRICH ARE THE HIGHLIGHTS OF EMP- 

RESS UNQUOTE UNQUOTE STARS THOSE WHO GO TO SEE MARLENE DIETRICH WILL FIND THEIR LOVELIER THAN EVER

DIETRICH POSTERS

Reproduced above is a special plate by Kosleck which is being used on one of the American posters of “The Scarlet Empress” and which we are going to use on at least one poster for this picture prepared in every territory making its own poster. Specific instructions to this effect are going out from Home Office.

JOHN L. DAY, JR. ARRIVES

May 24th, a bright, sunny day, saw the arrival in New York of John L. Day, Jr., our South American general manager. He was accompanied by Mrs. Day and their two splendid daughters and will remain in the United States for the annual Convention to be held in Los Angeles.
Here's What the Standings as of May 15, 1934 Have Led To

Glad you came up to see me sometime, Americo.

Mae-be your turn will come next

Gus Schaefer Headquarters in Paris

Because of an easier accessibility to the many territories under his direct jurisdiction, Gus J. Schaefer, general manager of Germany and Central Europe has transferred his office from Paris to Berlin, where he will be in much closer contact with General Foreign Representative Fred W. Lange. This move became effective May 15th.
Le mois prochain, le numéro entier de Paramount International News consacre à la Convention Internationale qui s'ouvrira le 16 juin à Los Angeles. Nous aurons pour vous de nombreux messages de grand intérêt et des photographies documentaires à faire.

La première mondiale de "The Scarlet Empress" a eu lieu au Carlton Theatre de Londres, le 9 mai. Ce fut l'une des plus brillantes premières dans l'histoire de la cinématographie, et elle lança son magnifique film dans sa carrière internationale de gloire et de succès.

M. Welmer est revenu à New York il y a quelques jours après un voyage d'affaires très réussi à Hai et à la Japonie.

"Cleopatra", la production de M. Cecil B. DeMille, a été terminée et la première impression du film sera probablement dévoilée en avant-première devant les journalistes la semaine prochaine.

Entretemps, nous pouvons vous confier que nous croyons que "Murder At the Vanities" n'est pas seulement un film personnel pour le which musicale qui nous sommes absolument certains, remportera un des plus grands succès. Ce film montrera plus de belles demeures, dont les costumes brillent par leur absence, que nous avons jamais vues n'importe quel autre film.

Nous annonçons avec le plus grand plaisir que M. George J. Schaefer a été avancé à un poste qui le met sur un rang que dépasser se déplaire. M. Zucks, en ce qui concerne les responsabilités de la Compagnie, son ancien poste de General Sales Manager (Directeur général des ventes) est efficacement occupé par Neil Agnew, à l'hôtel duquel a succédé Charles Reagan. Ces avancements ont entraîné toute une série d'autres avancements sur toute la ligne dans le département de la Distribution domestique. Tout ceci est une nouvelle grande étape pour le groupe Paramount de choisir les titulaires de postes avancés dans les rangs de son propre personnel.

Le premier jour de la Convention de Mac West, "It Ain't No Sin", a été entièrement tourné et sera élit pour la distribution d'ici quelques semaines. Les experts du studio proclament que c'est la plus brillante caractéristique de Mac West, et nous avons entendus à une grande mondiale d'enthousiasme même plus grande que celles que provoquent ses deux autres films.


M. Zukor est retourné à Hollywood. Il restera là pendant plusieurs mois que la nomination de M. Schaefer à son poste épaissait à notre President de nombreuses réprobations.

Et parlant de nouveau de Hollywood, quand la Convention sera publiée dans notre numéro du mois prochain, vous y trouverez dans des déclarations de M. Hocks les explications des messages originaux reçus jusqu'à ce jour par un dirigeant de Paramount.

Le nouveau film de Garry Cooper, déjà en voie d'exécution, est intitulé "Now and Forever". Carole Lombard tient le rôle principal féminin. Quant à Cooper, on doit signaler que depuis la leading afternoon newspaper of Oslo, the Afterpost, in which the place of the report on the exhibition was given to Paramount.

in every way this entire demonstration of Paramount good will reflected the highest credit on all those Paramount contributors who had anything whatsoever to do with it, and especially to that enterprising but unnamed Paramount director who constructed a scale model of the Western World Studio, portion of which can only be faintly seen in the smaller of the two illustrations above.

NORWAY'S KING DISPLAYS MARKED ADMIRATION FOR PARAMOUNT'S CONTRIBUTION TO FILIDOM

During the latter part of April there was held in Oslo a highly important Film Exhibition, to which Paramount contributed very materially as agents by sight. It was a view of Paramount's exhibit, which is reported upon by Mr. Erikson elsewhere in this issue, and above is pictorial evidence of the exhibition by His Majesty King Haakon in the Paramount Trade Mark and the picture of our President, Mr. Zukor.

In this respectfully important regard there are also flashes of the Crown Prince of Norway and his wife, Crown Princess Martha, all of whom were interested spectators.

Mr. York's report covering all of the ramifications of this Film Exhibition also said: "Mr. Erikson deserves a great deal of credit for the work he has done in making Paramount's participation in this exhibition such a prominent one. It is splendid publicity and is being talked about by everyone.

We are most happy to cordially re-echo Mr. York's praise of Mr. Erikson, which we can assure you is more than deserved.

Also accompanying the report were a souvenir book issued in connection with the exhibition, and a page from

IMPORTANT SOAP TIE-UP

Recently we issued to our international organization instructions to the effect that we enter into no advertising tie-up with soap manufacturers other than the Lever Brothers Company, makers of Lux, Sunlight and other soaps. The prime reason for this was that our American organization gets such splendid co-operation from Lever Brothers and the J. Walter Thompson advertising agency has the account, that we did not wish to in any way interfere with this fine work.

We are now able to offer you some tangible proof of this cooperation by publishing above a full-page advertisement which the Thompson Company released in the New York "Daily News" on the very day that "Thirty Day Princess" opened in New York at the Paramount Theatre. Inasmuch as the "News" has a circulation of more than a million copies, the value of such a tie-up is definitely apparent.

This same co-operation was extended throughout the country, and in the past it has been extended in connection with a great many pictures.
“MURDER AT THE VANITIES” WILL BE ONE OF THE MOST SUCCESSFUL PICTURES WE HAVE EVER DISTRIBUTED

One of the finest film thrills we have had here in New York in a long time was our first viewing of “Murder At The Vanities.” I say this advisedly because the idea that I want to get across to you is that Paramount has done a memorably fine thing in waiting so long before turning out a musical film of this kind. In the past year or so you have seen several musical films in which actions were carried to extremes of exaggeration. But not so “Murder At The Vanities.”

Here is a musicalized murder mystery, with plenty of both to more than satisfy even the most rabid fan. For those who want entertainment spanned with glittering settings, ravishingly beautiful girls and pulsing songs — “Murder At The Vanities” is just what they are seeking. For those who want a murder mystery, with a titillating solution impossible of guessing in advance, plus an atmosphere so electric that the edge of the chair is ample seat space — then “Murder At The Vanities” is just their meat.

And inasmuch as the best of the film fans throughout the world are wild for both of these forms of entertainment, it is our guess that “Murder At The Vanities” will be one of the completely satisfying films that Paramount or any other company has ever produced.

Therefore, here is my pledge to you that in “Murder At The Vanities” you have a motion picture that is a top spot in any film programme, and certainly a high-spot when it comes to talking in terms of distribution, and I am sure that when you see the film personally you will really agree with me.

JOHN W. HICKS, Jr.

PARAMOUNT STUDIO PRESENTS — A TRUE CASE OF EAST MEETING WEST

Out of the fragrant East a few weeks ago there came Hollywood one of the wealthiest men in all the world — the Sultan of Johore. In fact he is rated as the third wealthiest man on the globe. With him was his wife, Her Highness the Sultan. Coming to Paramount Studio in Hollywood the natural thing was for them to want to see Mae West — and so in all truth, East met West. The group above shows, from row, left to right: Mrs. Harry Woods, Marilee Woods, Her Highness the Sultan, Mae West, The Sultan, Cary Grant, Miss Anna Lomden, sister of the Sultan; Miss F. Carlisle. Back row, left to right:

A Butler, a detective; Captain A. Abdul-lah; Harry Woods, playing a role in Miss West's "It Ain't So Sin." Carl Brisson, Paramount star; and Melville A. Shauer, Paramount executive. We want to call particular attention to the fact that the sign saying "A Mile An Hour" has nothing to do with Mae West's speed.
HOME OFFICE PREVIEWS

"Little Miss Marker"

You are going to fall in love with this picture as you have not fallen in love in years. Little Shirley Temple will do the trick, and when you see the picture you will be happy to know that the little girl will also be seen in "now and forever," which is presently in production. "Little Miss Marker" is one of those rich, human film pleasant- ies—romantic as a love story—which film audiences everywhere in the world love so well. It has Adolphe Menjou in the leading role, a fine piece of writing for us all; and also in the cast are Dorothy Dell and Charles Bickford.

"Many Happy Returns"

Primarily this is a Burns and Allen comedy—but definitely not of the type that you have seen those comedians in before. Here they are part of a definite, well-ordered story, and not as incidental comedians. It is as riotous a story as we have beheld in a very long while, and for added measure there is the Gay Lombardo band supplying music at almost every turn of the crank. We are positive that you will get a great many hearty, happy laughs from this one.

"Thirty Day Princess"

The best comedy-drama Sylvia Sidney has ever made. And this charming star has been more agreeably photographed than in any other picture that she has ever appeared in. Sylvia plays dual roles, each of them distinctly different, and each one a cameo in itself. The story is finely chiseled and of an ease to understand by any audience which is a guarantee of perfect entertainment. Cary Grant is amply in evidence as a leading man, and proves beyond all question in this picture that his true forte is comedy drama.

OUR STUDIO EVER READY TO COOPERATE

By now you must all be thoroughly acquainted with the work which Mr. Luigi Luraschi is doing on behalf of Paramount International Corporation in our Hollywood Studios. Thus you will be able to see how Mr. York of Scandi- navia has been able to undertake this work in his letter of thanks to Mr. Luraschi in connection with the visit to Hollywood of a very important newspaper correspondent.

Dear Mr. Luraschi:

In reply to yours of April 3rd I am enclosing herewith a new article published in the Svenska Dagbladet by Mr. Anna Lenah Elgstrom about Baby Leroy. This is another proof of the excellent publicity this lady is giving us, due to the very splendid way in which you received her at the Studios recently.

In this connection I may mention that I was present at a dinner given by the Swedish American Assn. in this city last week where Mrs. Elgstrom gave a very interesting talk on the subject "From the White House to Hollywood". Mrs. Elgstrom had visited the President and Mrs. Roosevelt also, and in speaking of Hollywood she principally laid stress on the great reception she received in the Paramount Studios in Hollywood. She also spoke very highly of the Paramount organization out there and gave a vivid picture of the great activity at the Paramount Studios in Hollywood. Very truly yours,

CARL YORK

MARGO IN "CRIME WITHOUT PASSION"

A note of particular interest to all Spanish-speaking territories is the fact that a featured member of the cast of the new Paramount Picture being made in the Astoria Studio in Margo, Margo is a Mexican beauty who for the past year has been a sensation at the Waldorf Astoria Hotel in New York City. She was born in Mexico City and after coming her career there moved to California where she was signed by both San Francisco and Los Angeles.

LEE TRACY SIGNED

Lee Tracy, exponent of rapid-fire roles in speedy pictures, has been signed to an exclusive long term Paramount contract. His first will be a co-starring picture with Claudette Colbert.

DE MILLE HONOR

Cecil B. DeMille has been named a member of the jury of the International Film Festival to be held in Vienna from June 16 to July 2.

BUDDING SCOTCH STAR

Paramount's "Search For Beauty" Contest, conducted throughout the English-speaking countries of the world in connection with the production "The Search For Beauty," resulted in six budding young stars being placed under contract out of the thirty who made the trip to Hollywood. Of these six, three were from territories within Paramount's International Legion.

The Paramount Greenvyll Gill of Scotland (shown above), Colin Tapley of New Zealand and Eldred Tibbary of South Africa. All three show excellent promise, and we have acquired Miss Gill because we know that it is not unlikely that you will get a great deal of delight from looking at pictures of beautiful women, especially when these women are a part of the Paramount organization.
CHINESE WARRIORS LEARN ABOUT "CLEOPATRA"

Cecil B. De Mille, baby leopard and all, played host to a group of visiting Chinese soldiers in the Paramount studio recently. The setting was the interior of Marc Antony's gallery, with the batteries of rows and their giant oars shown in the top of the scene. The visitors were headed by General Wong, Commander-in-Chief of Chinese Aviation in Canton, who is at Mr. De Mille's right. At the left of the picture is General Chang, and the two officers on Mr. De Mille's left are Colonel Ding and Colonel Mou. All of them, including the three unnamed visitors in the back row, were fascinated by Claudette Colbert's performance as "Cleopatra" in the scenes of the picture which they saw actually filmed.

AUSTRALIAN STUDENTS LOVE MAE WEST

John E. Kennebeck, managing director of the Australian organization, sends along an interesting note. The male students of the Sydney University threw a masquerade party at which every student had to appear impersonating some historic woman. There was one Greta Garbo, one Mary Queen of Scots, one Madame Du Barry, and one of every other great woman in history, with this exception: There were six Mae Wests.

PARAMOUNT'S IMPORTANT SPANISH PRODUCTION ACTIVITIES

HAN EMPEZADO A FILMAR LA MEJOR DE TODAS LAS PELÍCULAS DE GARDEL

El 18 de mayo de 1934 será día digno de ser marcado con piedra blanca en la historia de los Legionarios de habla castellana. Porque en tal día empezaron las cámaras cinematográficas a captar las escenas de "Cuesta Abajo", la primera película hispanoamericana que se fílma en los Estados Unidos con Carlos Gardel como estrella. Debenos anticipar que esta película promete ser la mejor de cuantas ha hecho Gardel. Los estudios, cercanos a Nueva York, en los cuales se está filmando, cuentan con todos los elementos técnicos adecuados a que la presentación sea impecable. En cuanto al reparto de "Cuesta Abajo", a más de Gardel (que canta en este magnífico film musical seis tanguis como sólo él sabe hacerlo), incluye a Mona Márís, a Vicente Padula, a Anita Campillo y a varios artistas más de gran figuración. Las fotografías que publicamos en este número dan una idea, solamente una idea, de lo que será "Cuesta Abajo": ¡el éxito más rotundo de la película musical en castellano!

ESCEAS DEL FILM "CU作风A ABAJO"

Aun cuando al entrar en prensa esta edición de Paramount International News, Carlos Gardel está todavía trabajando en la primera película de las que la Paramount está filmando con él, protagonista, nos adelantamos a presentar arriba unas cuantas tal como se desarrollan en la película. Louis Gasnier dirige al muy aplaudido y apreciado "Carlitos", aclamado idolo de los países de habla castellana. Mencionamos, entre otros intérpretes que colaboran con él en la misma película, a Mona Márís que caracteriza a la mujer vampiro. Anita Campillo que encarna a la joven romántica que inspira el verdadero amor de Gardel en la película, y Vicente Padula que ha aparecido en todos los triunfos cinematográficos de Gardel. Gardel canta cinco tanguis, y la música armoniza toda la película, de la primera a la última escena. El rodaje se hace en los estudios de Astoria, en las cercanías de Nueva York, donde la Paramount filmó en otras tiempos muchas de las películas que constituyeron grandes éxitos.
EXPLOITATION IS THE BREATH OF EXHIBITION

BUENOS AIRES ANNOUNCES “CRADLE SONG” WITH IMPRESSIVE DIGNITY

“Facade of the Cine Suipacha as decorated for “Cradle Song”, a film which was released with striking success.

“The top part of the facade represents the tower and belfry of a church, illuminated by reflectors and towers by enhanced by multicolours. The bells swirling to and fro, the movement being timed to to synchronize with the chimes of a loud-speaker, which is conveniently placed and connected with discs. The illusion effect is perfect, giving forth a wonderful and realistic imitation of the ringing of bells.

“This unique design, combined with colours, sound and movement, has attracted vast attention, even to the extent of blocking all traffic in that street due to the crowds stationed in front of the building admiring this magnificent sight.”

TWENTY-FOUR-SHEETING THE GREAT NEWS

Given an exclusive first-release for his district on “Cradle Song,” Exhibitor Herbert of Newcastle, Australia, literally plastered his countryside with twenty-four-sheet posters on the picture. Above is one of them, with the special top strip item of news which did its share in garnering record receipts for Mr. Herbert. There’s no doubt in the world — in any part of the world, for that matter — about the power of the poster.

THE GAUCHOS GAVE “CRADLE SONG” GRAND PUBLICITY

Elsewhere on this page is pictorial evidence of the fine front-of-theatre advertising given “Cradle Song” in Buenos Aires. From the same source we have received an ample press book which shows that pictorially, and by letterpress, the same enthusiasm was carried into the Argentine press.

REAL SUCCESS AT THE REAL THEATRE

On the last page of this issue there is a picture of the exterior of the Real Theatre in Santiago, Chile. The display illustrated is for “A Bedtime Story,” which Managing Director del Villar relates ran for fourteen consecutive days. This was followed by “Cradle Song,” which also ran for a like period. Both of these successful items were handsomely aided by powerful exploitation. Likewise, the prologue to “A Bedtime Story” was the sensation of the season.

CUBAN SENORITA IMPersonates MAE WEST

In connection with release of “I’m No Angel” in the Teatro Nacional in Havana, manager Heliordoro Garcia (shown in the picture below) staged a Mae West impersonation contest. It was won by Senorita Mercy Mesquida, who is also shown in the picture.

This evidence sent us by Paramount Manager A. L. Pratchett was accompanied by a complete rotogravure page containing scenes from “I’m No Angel,” and as fine a splash of genuine publicity as we have seen in many a long day.

“ALICE IN WONDERLAND” WAS AN AUSTRALIAN SENSATION

Complete and enduring testimony to the effectiveness of sustained, intelligent exploitation is readily forthcoming from Australia, where “Alice In Wonderland” stirred up so many and such fine records during Easter Week that the picture is a lasting sensation throughout the film industry there.

The simultaneous national release of “Alice in Australia and New Zealand climaxd a campaign which was planned for more than three months. We have had evidence of this advance planning in letters from Managing Director John Keenebeck, General Sales Manager William Hursworth and Advertising Manager Hermann Flynn.

Subsequent to the season we have additional evidence from these three spirited Blue Ribbon Paramounts in the shape of telegrams from branch managers and exhibitors, press reviews of the picture, stacks of statistics dealing (Continued on Page 12)

STORE-TIE-UP

In Tokyo, where the film fans are among the most enthusiastic in the world, Managing Director Tom Cochrane rightly believes that actual studio properties used in the making of our pictures are among the most interesting trophies which could intrigue a Japanese audience. He has worked the idea of several pictures in the past, and above you see the result as worked in connection with “Cradle Song” at the Matsuzakaya Department Store, Ginza, Tokyo.

“TOPAZ” IN MARAKECH

That makes a grand headline for describing this scene of a piece of enterprising street exploitation for the Paramount French picture, “Topaze”, in the intriguingly named North African city of Marakech. Our evidence comes to us by way of Paris from Manager Ugo Tos, of our Casablanca office.

“CONVENTION ISSUE” NEXT MONTH
NOTICIARIO MENSUAL PARAMOUNT

—El próximo número de Paramount International News será catalogado por el Consejo Internacional Paramount que inaugura sus sesiones el 16 de junio en la ciudad de Washington, D.C, e interesantes noticias habrá acerca de esto, y no descuidaremos acompañarlas con abundante información gráfica.

—"Capricho Imperial" ("The Scarlet Empress") se dio en función de estreno mundial en el Teatro del Palacio de Londres, el 9 de mayo. El estreno fué uno de los más brillantes de que hay memoria en el cine: digno comienzo, sin duda, de la triunfal carrera que llevará a esta producción de teatro en teatro por todas las grandes capitales.

—Don George Welnner volvió hace pocos días a Nueva York después de fructífera jira de negocios en Jamaina y Haiti.

—"Cleopatra", la monumental producción de Cecil B. de Mille, ha quedado lista para la pantalla. Sin duda indudable que el hacerse una exhibición previa de ella ante los delegados al Congreso Internacional Paramountista, nos pondrá a dar algunas informes tocantes a este punto en nuestro próximo número.

—Paseamos, entonces, tanto, a decir que "El Crimen de los Patés" ("Murder at the Vanities") es la producción que une a muy subidos méritos el de ser una película musical llamadas a alcanzar mayor éxito. Aparece en ella cada chica que es lo que hay que ver y lucen todas unas piezas que hacen tan estupendas, por más que no haya en ellos mucho talento como tal.

—Nos complace anunciar el ascenso de don George J. Schaefer a puesto que sigue inmediatamente ocupado don Adolph Zukor. Para llenar el vacante causada por este ascenso, se ha nombrado Gerente General de Nueva York.

—Charles Reagen pasa ahora al cargo que desempeñaba el señor Agnew.

—En el cine de Chicago han cenado a unas celebraciones por sus años de servicio un director que lleva ya muchos años en el cine, que es uno de los más sencillos y simpáticos del empleo. La carne de su vacantes causada por su ascenso ha sido ocupada por otros empleados de la selección de Distribución Nacional.

—No es pecado ("It Ain't No Sin"), la nueva película de Mae West, se halla ya en el salón de montaje y quedará completa en el interior de unas semanas. En opinión de personas entendidas que han visto el filmación, Mae West ofrece ahora al cine una obra, que lo hace de los mejores, con la que ha ascendido a sus otras películas anteriores.

FROM THE ORIENT

—Helen Mack in the Paramount Studio in Hollywood. Mr. and Mrs. Fisher are on the right of the picture.

THE SULTAN IS OURS — ALL OURS

Over on Page 7 is a picture of His Highness the Sultan of Jober visiting the Paramount Studio. Of course the Sultan visited all of the other film plants in Hollywood, because he likes to see pictures in the making. In connection with these visits the "Daily News" of New York reports as follows:

When reporters asked the Sultan of Jober what he thought of the M-G-M studios — after he had been winned-and-dined and guest-of-honor for two full days with Louis B. Mayer, the Metro chief — he said Mayer was okay but all he liked Mae West (of Paramount!).

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Mr. Walter has fait retour à New York peu de jours après un fortuné voyage de affaires à Haiti et Jamaïque.

La cinématographie "Crepúsculo" de Cecil B. De Mille est complétée et la première copie de cette pellicola sera projetée pour les délégats à la Conférence. Speriamo percí che un'amabile relazione intorno a questa cinematografia nel prossimo numero della nostra pubblicazione.

Frattanto possiamo dirvi che riu- niamo dal dollaro alla Vanities, non solo è una pellicola che offre un ottimo trattenimento, ma che essa, come noi siamo fermamente convinti, è una delle più felici cinematografie esi- cali che siano mai state prodotte. In- fatti contiene un maggior numero di belle giovani.linkedin grazie malinconiche, di qualsiasi altra cinematografia.

Siamo assai lieti di annunciare che Mr. George J. Schaefer è stato promosso ad una carica di un'alta importanza, non in secondo a importanza solo a Mr. Zukor per le responsabilità che gli sono affi- bbevoli nel quadro della Compagnia, sul suo posto di Direttore Generale delle Vendite e ora coperto nel modo più du- degno da Neil Agnew, la cui carica è stata a sua volta affidata a Charles Reagen. Queste promozioni hanno causato tutta una serie di altre promozioni fino al Dipartimento della Distribuzione Domestica, e che rispondono alla politica della Paramount, basata sulle promozioni all'interno dei ranghi.

La nuova cinematografia di Mae West "Non E' una Colpa" è stata completata e sarà stampata per la distribuzione entro la prossime setti- mane. E' certamente la più brillante interpretazione di Mae West e noi ci aspettiamo un'opulenta di entusiasmo mondiale ancor più imponente di quella sollevata dalle sue due altre cinematografie.

Praticamente tutte le cinematografie del nuovo gruppo Paramount per la produzione sono state con- stituite da una sottile pellicola, ma più canzoni. Si tratterà senza dubbio di un anno musicale.

Mr. Zukor è andato nuovamente a Hollywood, "Restera' la per parecchi mesi, perché la nomina di Mr. Schae- fer alla sua nuova carica libera il nostro presidente di molte e gravi preoccupazioni.

E per parola le nuove di Hollywood, quando la relazione della Con- venzione sarà pubblicata nel mese prossimo, il direttore nel racconto di Mr. Hicks i più ispiranti messaggi della Paramount che siano mai stati scritti da qualiasi Capo.

La nuova cinematografia di Gary Cooper, già in via di produzione, è intitolata "Ora e Sempre", Carole Lombard ha il principale ruolo femmi- nile. Anche in quanto a Cooper e assai inter- essante rilevare che, quando fu progetta la pellicola "Piano di Vita" (Design for Living) le lettere inviate dagli entusiasti e dalle critica, che sono aumentate in misura superiore al 25 per cento.

Henry M. Hirsch, che ha il principale ruolo maschile in "Crepúscula", è destinato a divertire un altro astro della Paramount. Egli è l'attore più promettente della famosa Star di studio della Paramount da lungo tempo, eccezion fatta per Carl Brisson, che s'è meritato un nuovo, lungo contratto dalla Paramount per il suo lavoro nella cinematografia "Delitto alle Vanities".

NOTICIAMO MENSILE DELLA PARAMOUNT

Nel mese prossimo l'intero numero della "Paramount International News" sarà dedicato alla Convenzione Internazionale, che si svolgerà a Los Angeles e comincierà dal dicembre giugno. Noi avremo molte e importanti messaggi per voi e vi daremo altre informazioni per mezzo di foto.

"L'imperatrice Rossa" ha avuto la sua prima mondiale al Teatro di Carlo von Londra il nove maggio. É stata una delle più brillanti premie del cinema, che ha vendita la pellicola abbai mai avuta nella storia della cinematografia. Il primo piano è stato accolta appassionata e costantemente.

TOM'S CHERUB

This gloriously young youngster is none other than Thomas Cochran, Jr., who has sent us his own pictured smile all the way from Tokyo. Of course the father of this happy youngster had nothing whatever to do with the sending of the picture: fathers never do have.

FROM THE ORIENT

Mr. and Mrs. Julius Fisher, of the Capitol Theatre, Singapore; and Mr. and Mrs. W. D. Cooley of United Theatres, Shanghai, China, greeted by...
GLASGOW NEXT
According to press reports from London, the Glasgow Burgh Dean of the Guild Court has approved plans for the erection of the Paramount Theatre at Glasgow, and demolition of the old buildings on the site has already commenced. That means we ought to have some more "steelwork" pictures of another Paramount theatre pretty soon.

THE PARAMOUNT WAY TO FAME
(Under the above headline the following story, involving a couple of fine and hardworking Paramounters appeared in the "Cinema," of London, issue of April 28, 1932.)

These Paramount chaps do get on in the world. Take the case of Mr. Patrick O'Connor, who went to the Newcastle Paramount when it was opened in 1931 as house manager, at 23 years of age. He had previously been at Birmingham, and when he got the Newcastle post was the youngest house manager in the province.

Now he has advanced to house manager at the Carlton Theatre in town. Although the history of the Newcastle Paramount has been crammed into less than three years it has broken all sorts of records on Tyne-side, and in capacity still has no rivals. Mr. O'Connor, by the way, hasn't to do with any other firm bearing the same name.

G. C. Sadler (general manager) and O'Connor, between them, have not only seen record houses (10,000 a day at Easter to see Mae West), but have done splendid work for charity. The Press boys in the Tyne-side capital seem especially to have regretted his departure at the weekend for London, because they have in mind some monster Sunday night shows he has supervised, which have resulted in hundreds of pounds being paid into the coffers of the Newspaper Press Fund and the National Union of Journalists' Widows and Orphans Fund, notably one tremendous night in winter when Jack Buchanan appeared in person.

PARAMOUNT THEATRE WORLD ACTIVITIES

HANDY INDEX TO PARAMOUNT'S THEATRES AROUND THE WORLD

We believe that it will be of interest to you, in addition to being useful information, to have before you a list of the Paramount-owned theatres in all countries where we have theatres, together with the seating capacity in each instance.

This information follows:

<table>
<thead>
<tr>
<th>City</th>
<th>Name of Theatre</th>
<th>No. of Seats</th>
</tr>
</thead>
<tbody>
<tr>
<td>England</td>
<td></td>
<td></td>
</tr>
<tr>
<td>London</td>
<td>Plaza</td>
<td>2,750</td>
</tr>
<tr>
<td></td>
<td>Carlton House</td>
<td>2,150</td>
</tr>
<tr>
<td>Astorias</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Streatham</td>
<td></td>
<td>3,000</td>
</tr>
<tr>
<td>Brixton</td>
<td></td>
<td>3,000</td>
</tr>
<tr>
<td>Old Kent Road</td>
<td></td>
<td>2,200</td>
</tr>
<tr>
<td>Finsbury Park</td>
<td></td>
<td>3,500</td>
</tr>
<tr>
<td>Manchester</td>
<td>Paramount</td>
<td>3,004</td>
</tr>
<tr>
<td>Dublin</td>
<td>Capitol</td>
<td>2,400</td>
</tr>
<tr>
<td>Newcastle</td>
<td>Paramount</td>
<td>2,604</td>
</tr>
<tr>
<td>Leeds</td>
<td></td>
<td>3,000</td>
</tr>
<tr>
<td>Birmingham</td>
<td>Futurist</td>
<td>1,800</td>
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<tr>
<td>Caroli</td>
<td>Capito</td>
<td>3,000</td>
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<tr>
<td>FRANCE</td>
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<td></td>
</tr>
<tr>
<td>Paris</td>
<td>Paramount</td>
<td>1,905</td>
</tr>
<tr>
<td>Strasbourg</td>
<td>Broglie</td>
<td>1,400</td>
</tr>
<tr>
<td>Rheims</td>
<td>Opera</td>
<td>1,493</td>
</tr>
<tr>
<td>Toulouse</td>
<td>Paramount</td>
<td>1,600</td>
</tr>
<tr>
<td>BELGIUM</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Brussels</td>
<td>Coliseum</td>
<td>1,023</td>
</tr>
<tr>
<td>SPAIN</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Barcelona</td>
<td>Coliseum</td>
<td>1,500</td>
</tr>
<tr>
<td>BRAZIL</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sao Paulo</td>
<td>Paramount</td>
<td>2,200</td>
</tr>
<tr>
<td>AUSTRALIA</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Melbourne</td>
<td>Capitol</td>
<td>2,118</td>
</tr>
<tr>
<td>SWEDEN</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Malmo</td>
<td>Palladium</td>
<td>1,062</td>
</tr>
<tr>
<td>Stockholm</td>
<td>China</td>
<td>1,467</td>
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<tr>
<td></td>
<td>Drott</td>
<td>582</td>
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<td></td>
<td></td>
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<tr>
<td>We have a stock interest in three theatres: Palace (2,200) Movies (909) and Gaiety (2,053) at Kingston, W. Va.</td>
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</tr>
<tr>
<td>ALSO a franchise interest in the Prince Edward Theatre (2,500) Sydney, Australia.</td>
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</tr>
<tr>
<td>TWO WEEKS FOR &quot;LITTLE MISS MARKER&quot;</td>
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</tr>
<tr>
<td>While we have this page of Paramount Theatres before us it is of prime interest to you all to know that at another famous Paramount Theatre, the one at the Crossroads of the World in New York City, &quot;Little Miss Marker&quot;, which has come in for a lot of praise in this issue, is rounding out the second week of its season at this issue goes to press, Marvelous picture!</td>
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</tr>
</tbody>
</table>

THEATREALITIES
Manager C. R. Young of the Paramount Theatre, Leeds, England, was named recently in the Honor Roll of the exploitation section of The Motion Picture Herald of New York for his ambitious "Dog Campaign" in connection with the Maurice Chevalier picture, "The Way To Love." Congratulations!

Cheers also to Charles Penley, manager of the Paramount Astoria Theatres in London and suburbs for a truly ambitious campaign of exploitation in connection with "The Private Life of Henry the Eighth," starring Charles Laughton.

J. L. Harris, house manager of the Paramount Theatre, Leeds (England), who has left to take up a similar position at the Paramount, Newcastle, will be succeeded by J. P. Horne, of the Plaza Theatre, London, according to the Daily Film Renter, issue of May First.

"LE PARAMOUNT"
Still the ace film spot of Paris, Le Paramount under the able direction of Andre Ullman is consistently one of the grandest demonstrators of exploitation in the theatrical world. Here is the house colorfully arrayed for the presentation of Paramount's joint made film, "Un Soir de Reveillon."

EXPLOITATION AT STOCKHOLM'S CHINA THEATRE PRaised
When Paramount's China Theatre in Stockholm played "I'm No Angel," General Manager of Scandinavia Carl York decided that the exploitation campaign in connection with the season of the picture would be sent to New York in one of the Mae West contest books, even though he knew that the "I'm No Angel" contest had concluded. This book duly arrived in Home Office and was passed along to Robert M. Gilliam, director of advertising and publicity of the Domestic Department. Mr. Gilliam's comments were as follows:

"I have looked the books over carefully and wish to congratulate all those men who had a share in the campaign. I think the whole thing was excellently handled and certainly regret that this campaign was not able to be submitted in time for a prize consideration."
"SONG OF SONGS" IN SICILY
Here's a gem of real exploitation that Managing Director Americo Abatı sends us from Rome. It is a glimpse of the lobby of the Cinema Sangiorgi in Catania, Sicily. As Mr. Abatı says: "The customers order a special reproduction of the statue appearing in the picture and displayed same in the lobby with the resulting special attraction to the public and special receipts at the boxoffice."

When a customer does that — and gets such grand results — that's exploitation!

MR. FRED W. LANGE VISITS SPAIN
According to "El Matador," that powerfully effective publication of the Matador Division, General For- eign Representative Fred W. Lange paid a visit to Spain and Portugal early in April. That he was received with the finest of enthusiasm is shown by the following news story which we are reprinted from "El Matador":

UNA GRATA VISITA
Días pasados hemos tenido un poco de suerte en cuanto a ver cosas interesantes. Hemos visitado en nuestro entorno varios lugares de interés que se han convertido en lugares de interés para miles de personas.

MR. ADOLPH ZUKOR SUCCEEDED in his aim of making the exhibition of his films more attractive. The exhibition, which was held in Los Angeles, was a huge success.

MR. WELTNER KEPT his promise of making the exhibition of his films more attractive. The exhibition, which was held in Los Angeles, was a huge success.

INTERESTING FILM EXHIBITION IN OSLO
On the 21st of this month, (April) a Film, Gramophone and Photography exhibition opened at the beautiful quarters of the Odd Fellows Building on the corner of 12th and Main. The exhibition, which was sponsored by the Odd Fellows, was a huge success, with many of the big film companies participating.

The following highly interesting story in a pamphlet entitled "Paramount in English below" was written by Mr. Erling Eriksen, Paramount's manager in Norway and forwarded to us by Mr. Carl P. York, our general manager for Scandinavia:

INTERESSANT FILMUTSTILLING I OSLO

På det store billede af utstillingeren vil De nederst på gulvet tilvenstre se et lille hus. Her den modell af den gamle lav i hverci E. Ce de Mille for 21 år siden optok sin første film for Zukor. Mannen i Paramount-markedet er fullet forstørret efter et almindeligt foto.

De to dukker som er fotografert ellers viser Mae West og Marlene Dietrich. Aldri har disse ikoniske person- dane, frøken Ingeborg Lutken, Duk- kene ha vakt stor interesse.

Erling Eriksen

(Translation)

PARAMOUNT NEUIGKEITEN DES MONATS


Mr. Weltner kehre vor einigen Tagen von einer kurzen Geschäfts- reise nach Haiti und Jamaica wieder zur New Yorker Zentrale zurück.


Inzwischen können wir Ihnen mit- teilen, dass "Murder At the Vanities" nicht nur eine Freude für die Augen, sondern dass dieser Film vom kunstlichen Standpunkt aus unbe- dingt als ein hervorragendes Revue- film bezeichnet werden muss, ganz abgesehen davon, dass es in diesem Film die herrlichsten Frauen in den interessantesten Decolletés zu sehen gibt.

Wir haben heute das Vergnügen, Mr. George J. Schaefer’s Beförderung bekanntzugeben. Mr. Schaefer trägt nunmehr neben Mr. Zukor die grösste Verantwortung in unserer Organisa- tion. Er hat seinen Posten als General-Verkaufsleiter an Neil Agnew (Fortsetzung auf Seite 12)
with super-successful theatre business, and independent facts connected with the long run seasons of the picture in the capital cities. The evidence is much too massive for real public utilization, but we think that the entire situation is rather graphically summed up in the following telegram despatched to Los Angeles: Paramount and New Zealand offices of Paramount.

The premiere of the Scarlet Empress (De Rode Keizerin) was postponed to May 11. There was a certain amount of pre-publicity in the Los Angeles Times suggesting a delay because of a potential strike. It is to be noted, however, that the strike was settled long before the opening date.

The Heer Weltner is even now visiting the city of Los Angeles, where he is expected to return in a few days. His visit is expected to bring about a new wave of interest in the film, which has already enjoyed tremendous success in the United States.

The trailer for the film was shown in Los Angeles on May 10, and it is expected to be widely distributed throughout the country. The trailer received enthusiastic responses from both the public and the critics.

The film is scheduled to start its run in Los Angeles on May 11, and it is expected to be a significant success. The film has already been released in several other cities, and it is likely to be a major hit in Los Angeles as well.

The film is directed by George Cukor and stars Greta Garbo. It is a story of romance and adventure, set against the background of the Russian Revolution.

The film was a huge success in its initial release, and it is expected to continue to be successful in Los Angeles as well. The film has already received critical acclaim, and it is expected to be a major box office hit.

The film's success is attributed to the chemistry between Garbo and Cukor, as well as the film's stylish visuals and gripping storyline.

In conclusion, the film is expected to be a major success in Los Angeles, and it is likely to continue its trend of success in its upcoming city screenings.

SYLVIA SIDNEY IS THE DARLING OF VIENNA

We have always known Sylvia Sidney as a talented and versatile actress, but it has remained for Vienna to see her in a new light. Sylvia Sidney, who has been a popular favorite in the United States, has now arrived in Vienna, and the city is buzzing with excitement.

Sylvia Sidney is a native of the United States, and she has been active in the film industry for many years. She has appeared in numerous films, and she has become a celebrity in her own right.

Her arrival in Vienna has been met with much anticipation, and the city is eager to see her in person. Sylvia Sidney is expected to make a number of public appearances in Vienna, and she is likely to be a major attraction.

In conclusion, Sylvia Sidney's arrival in Vienna is a significant event, and it is likely to have a positive impact on the city's cultural life.

Two Issues of
Paramount International News
between now and July 1st.

(Continued from Page 9)

The proverbial "Golden Viennese Heart" is not easily taken by storm. Not by shadows, but by the light of the screen and the beauty of the city. When Sylvia Sidney, her pictures "Madam Butterfly" and "Merrily We Go to Hell" and "The Vanities", the city is not only the stage for the film, but also the background.

That means, until one year back.

Because during the past year Sylvia Sidney and her pictures, "Madam Butterfly", "Jennie" and "The Vanities" have been the talk of the town. It seems that Viennese women, just like the rest of the world, have fallen in love with Sylvia Sidney and her pictures.

That is why Sylvia Sidney is expected to be a huge success in Vienna. Her pictures are expected to be a major attraction, and the city is looking forward to her arrival.

In conclusion, Sylvia Sidney is expected to be a major success in Vienna, and her pictures are likely to be a major attraction.

Should Sylvia Sidney come to Vienna sometime she undoubtedly will get the surprised of her life in experiencing what a tremendously popular star she is.
A WHO'S WHO OF THE PARAMOUNT INTERNATIONAL CORPORATION DELEGATES SHOWN ABOVE

JOHN W. HICKS, Jr., Vice-President of Paramount International Corporation, in actual charge of operations. In 1920, Assistant Sales Manager in Home Office. 1921-1922 Managing Director in Australia. Appointed to present post in 1923.

GEORGE WELTNER. Assistant Manager of Paramount International Corporation. Active in Paramount's foreign activities since 1924. Has made many trips as special representative to South and Central America and the Orient.

EUGENE ZUKOR. Special representative of Paramount International Corporation, and an executive assistant to John W. Hicks, Jr.

J. C. GRAHAM. Managing Director of Paramount's organisation in Great Britain and Ireland for almost 20 years. Has served as General Foreign Representative abroad for many years in Europe. One of the world's best known film men. Also heads Paramount's theatres in Great Britain and Ireland.

JOHN L. DAY, Jr., General Manager of South America, with headquarters in Rio de Janeiro, and centering his activities chiefly in Brazil.

CARL P. YORK. General Manager of the Scandinavian territories, with jurisdiction over Sweden, Norway, Denmark and Finland. Heads Paramount's theatre activities throughout Sweden and Norway.

M. J. MESSERI. Managing Director of the Spanish Division known as The Matadors. This gives him jurisdiction over Spain and Portugal. Also heads Paramount's theatre in Spain.

J. E. PERKINS. Newly appointed branch manager in China, where heretofore a concessionaire distributed our pictures. A fine graduate of the stern tuition of Tom D. Cochran's Japanese Division.

MONTAGUE GOLDMAN. General sales manager of our organization in Great Britain and Ireland, and Mr. Graham's right hand man where sales are concerned.

EARL ST. JOHN. His active physical direction of our theatres in England and Ireland has resulted in Paramount having the pre-eminent picture houses in the British Isles. A name commanding the highest exhibitorial respect in that part of the world.

ALBERT DEANE. Director of Advertising and Publicity. Special liaison between the Corporation and Paramount Productions, Inc. Head of the International Corporation's department of Overseas Censorship.

LUIGI LURASCHI. Special representative of Paramount International Corporation attached to the Hollywood Studio. Head of the Foreign Publicity Department within the Studio, and liaison between the Studio and several hundreds of special foreign correspondents.

The Sun Never Sets on The Paramount Organization
MANY INVITED BUT FEW COULD COME

You delegates who read these lines in advance of what promises to be the most pleasantly significant of all Paramount Conventions—should know that although the Paramountees of the International Legion shown overleaf are the men who will be present at the opening session, these by no means represent all of the Legionnaires who might have been present but for the stress of business overseas.

We are particularly minded to call to your notice the cases of Americo Abao, Vicente Sai'so and Henri Klarsfeld. Signor Abao is Managing Director of our Italian organization and had been thrilled to the core at the thought of being present at another Paramount Convention—but this event came at the zenith of his selling season, and it thus became more important for him to be on the Paramount battlefront in Italy rather than in Los Angeles. So of his own volition he elected to remain in Rome.

Another man whose high sense of duty to the selling season of his new Paramount product is keeping him on the home battlefront is M. Henri Klarsfeld, Administrator Delegate, newly appointed, of the French organization. We all know how anxious Henri was to be present at the epochal Convention; but June and July are terrifically important months in the sales season in France, so he has voluntarily elected to remain behind.

Vicente Sai'so, manager in Mexico, could not make even the short trip north for a similar reason.

We salute these men for the sacrifices they have made for Paramount, and assure them that their unselfish gestures will not be forgotten.

WHAT PARAMOUNT INTERNATIONAL CORPORATION IS DISPLAYING AT THIS CONVENTION

We are very cognizant of the fact that brevity and conciseness are the high notes of this Convention. We have no thought for the precedents of former years, and have striven principally to get before you in a few colorful flashes the spirit of that Paramount organization overseas, an organization which we will continue to label as one "on which the sun never sets" whenever you are proud to remember that Paramount is just as big as the meaning of that phrase.

Thus one massive frame picture for you the world, and the bright spots on the globe's face where you can find a Paramount office and the glad-hand of Paramount friends waiting for you. In this display also we have once again listed the theaters which belong to the Paramount organization either by ownership or through affiliation.

Another display seeks to illustrate for you some Typical Paramount Exchanges, and some Typical Paramount Staffs which conduct other Paramount exchanges that we did not have room for. Another section of this board reveals a few of the Paramount Theaters which have made mention on the map of the world. The fourth section of this massive board is given over to a tabulation of the Overseas Paramounts, according to nationality, and here you will see most graphically what a cosmopolitan organization we really are—cosmopolitan, yet woven together by the intangible spirit of Paramount.

ALL LISTED

The map above spots the Paramount offices throughout the world, as well as the locations of those concessionaires who buy our product for local distribution. For your convenience we list the full addresses of all these offices on the back page of this issue.

There will be shown also some flashes of films—American films—in which you must surely be spell bound by the miracle of what the art of dubbing has accomplished. These films will be shown during one of the interludes of the Convention, to be officially announced, and we urge you not to miss them. They are the most fantastically intriguing slips of celluloid ever beheld in this country.

(Continued in next col.)
How Paramount Pictures Overcome Language Barriers

At the extreme right are the frames, with the English sound track removed, but with words in French which exactly match the lip movements of Sylvia Sidney and Paul Lukas substituted. Not only do these words match the lip-movements, but they also convey exactly the same meaning. Next we find the sound-track striations carrying the Italian words which also match the lip movements and convey exactly the same meaning as the English words which have been removed. Finally in the third picture we find that the same thing has been done in German.

Of course the striations are different in each of these cases, for the intonations in the three languages are different. But in the visual effect upon the screen, and the effect upon the ears of the listener in the country for which the work is done, the result is perfect — as you will readily see if you can speak one, or two or all three of the languages we have pictured above.

And if there are any further questions that you want to ask about these seemingly magical processes, ask any of the International delegates present, or more specifically any of the following: Weltner, Messerli, York, Deane or Luraschi. They’ve all waved the magic wands of dubbing, and know its curses and its virtues.

(Continued from previous page)

As for that famous Flags of All Nations banner which will be regularly on display, for the benefit of those interested we are publishing on this page a key to the flags so that each emblem may be readily identified.

HANDY INDEX TO PARAMOUNT’S THEATRES AROUND THE WORLD

We believe that it will be of interest to you, in addition to being useful information, to have before you a list of the Paramount-owned theatres in all countries where we have theatres, together with the seating capacity in each instance. This information follows:

**ENGLAND**

City | Name of Theatre | No. of Seats
--- | --- | ---
London | Plaza | 2,750
London | Carvon | 1,850

**ASTORIAS**

New York | Astorias | 3,000

**FINISH**

London | Old Kent Road | 2,200
Manchester | Finsbury Park | 3,500

**MANCHESTER**

Newcastle | Paramount | 3,006

**NEWCASTLE**

Manchester | Capitol | 3,004

**LEEDS**

Birmingham | Paramount | 3,000

**BIRMINGHAM**

Cardiff | Futurist | 1,800

**CARDIFF**

Manchester | Capitol | 3,000

**FRANCE**

Paris | Paramount | 1,903

**PARIS**

Strasbourg | Broglie | 1,400
Lille | Familia | 1,180
Reims | Opera | 1,493
Toulouse | Paramount | 1,600

**TOULOUSE**

BELGIUM

Brussels | Coliseum | 1,023

**BRUSSELS**

Barcelona | Coliseum | 1,500

**BARCELONA**

Sao Paulo | Paramount | 2,200

**SÃO PAULO**

AUSTRALIA

Melbourne | Capitol | 2,118

**MELBOURNE**

Stockholm | China | 1,467

**STOCKHOLM**

We have a stock interest in three theatres: Palace (2,200) Movies (909) and Gaiety (2,033) at Kingston, Jamaica, B. W. I.

Also a franchise interest in the Prince Edward Theatre (2,500) Sydney, Australia.

SWEDEN

Malmo | Palladium | 1,062
Drott | 582

**HIS SPIRIT WILL EVER BE WITH US**

He had so many true and loyal friends throughout the Paramount organization, and his unfailing cheerfulness was so completely a part of every Paramount Convention in which he participated, that it seems the most natural thing in the world that we should pay this sincere tribute to the remembrance of one whose name must ever live on whiliever Paramount lives — Emil E. Shauer. The number of his friends was counted by the number of men and women he met in life; and that truly encompasses the delegates to this Convention.
ARGENTINA ALL SET FOR MARLENE THE MAGNIFICENT

John B. Nathan, Chief of the Gaucho Division, was certainly agog when he received Mr. Hicks' cable regarding the sensational premiere of "The Scarlet Empress" at the Carlton Theatre in London. He was agog to the extent covered in the following letter sent by Pan-American Airways:

"It was certainly good to receive your cable regarding the premiere of 'The Scarlet Empress' in London, especially the news that the picture has tremendous mass appeal. Naturally we are all very anxious to receive our prints, and we can promise you that no matter how big the opening was in London, we will make it a bigger sensation here in Buenos Aires."

AND WHAT A PICTURE!

Over on Pages 6 and 7 we start to launch our real enthusiasm for Mae West in "It Ain't No Sin!"

Here we are just giving you warning that the news of the Convention, and the status of the Quota Fighters are not the only chief items of news in this issue. If Mae West has been merely 'marvelous' up until now, turn over to the aforementioned pages and see what we think of her now.

The Nineteen-Thirty-four Convention opened at the Ambassador Hotel, Los Angeles, on June 18th. It continued for three very memorable days. The greatest and most internationally-appeal array of Paramount Pictures in all our history was announced to an audience which was itself international by virtue of splendid overseas representation. It was a meeting at which more Paramount history was written to stand the test of time-long endurance than at any other similar gathering in all of our quarter-century of picture-making and distributing.

This Convention was surely our ace high-spot of the year. You may read of it by turning to Page Four.

TWO SIGNIFICANT ANNOUNCEMENTS NEXT ISSUE

August 'Paramount International News' will be a history-maker. It will carry two stories which will rightfully have honor places in the ever-progressing history of Paramount's international expansion. Both stories are of immediate importance.

Initially there will be the flashing report of the Contest which drew to a close with midnight of June 30th, and which when tabulated some time during the next twelve working days will record the winner of as spirited a display of friendly rivalry as Paramount has produced during the past couple of decades. It might even appear from the current issue of the magazine which you are about to read that the result will be a foregone conclusion. But don't be too darned certain about that.

Then, sharing honors with this account of an achievement already engraved in the portals of film history, will be the starting-pistol of another race designed to round off the second half of this year into the greatest whole year of Paramount accomplishment at any time, in any part of the world, and under any, including the finest, conditions in any time of Paramount history. In other words, if Paramount's International Legion succeeds during the second half of this year in doing what is hoped, they will have rung up a record of Paramount achievement which not even the most glittering superlatives of praise can do justice to.

The Contest will be announced next month. We ask merely that you approach your participation in it in the spirit which we have tried to convey to you in the preceding paragraph.

EUROPEAN PROMOTIONS

It is our very real privilege to picture on the next page several of these Paramount leaders who are carrying the name and the spirit of our organization forward in so heroically splendid a fashion in Europe. Several of these men have recently received promotion and increased responsibility, the details having been forwarded by General Foreign Representative Fred W. Lange, for official announcement by Mr. Hicks.

Mr. A. Lichtschiendl, formerly manager in Austria, has been advanced to the post of District Manager supervising the territories of Austria, Yugo-Slavia and Roumania.

Mr. Rudolf Jellinek has been appointed District Manager supervising the territories of Czech-Slovakia, Poland and the Baltic States.

Mr. G. P. Vallar has been appointed Manager over Germany. Mr. Charles Peereboom has been appointed Manager over Holland. Mr. Louis Foldes has been appointed Manager over Hungary.

In addition to Mr. G. J. Schaefer in Paris, with an office supervising

(Continued on Page 2)
ADDITIONAL APPOINTMENTS

Further to those promotions carried on the front page of this issue we have received through the same channels additional news which must hearten all Paramounters everywhere, for news of promotion is the grandest news of all these or any other days.

In Germany we are advised that Mr. W. Tillmann has been appointed Manager at Düsseldorf, and Mr. Freygang has been made Manager at Frankfort.

In Spain we learn that Mr. L. H. Rubin has been appointed Manager at Madrid, and Mr. E. Fonta is the new Manager at Seville.

Once again we offer the most cordial congratulations to these men in their new found responsibilities.

EUROPEAN PROMOTIONS

(Continued from Page 1)

all of the foregoing territories, Mr. Hal Orta, Paramount Manager at New York, who has been transferred to this office where he will continue the same duties that were his in Berlin.

We offer the congratulatory congratulations on behalf of the entire Paramount International Legion to all of those who have received such merited promotion in recognition of untiring efforts on behalf of Paramount.

STANLEY B. WAITE

The entire Paramount organization was shocked by the sudden death of Stanley B. Waite, Divisional Manager in 1937 as Sales Manager of Short Features and Paramount News. When the Paramount Sales Organization was re-organized in 1937, Mr. Waite, who was now 44 years old, returned to New York. He had been promoted to the position of Assistant Manager in 1929.

In the passing of Stanley Waite, "We have lost a fine man and a most capable executive. The company and the industry mourns the loss."
THE CONQUEST OF QUOTA-MOUNT

Locations of the Climbers as of June 15, 1934

ABAO
ITALY

MISSOURI
Spain, Portugal

GRAHAM
Eng., Scot., Wales

KLAUSFELD
Fr., Bel, Sw., Etc., Mex., Mor., Tus.

YORK
Nam., S. Eng., Den., Finland

SUSMAN
Mex., Cent. Am., Pan., Jap., E-W., Cal., Tex., N.Y., M.A.

DEL, VILLAR
Chile, Peru, Bolivia

PFEFFER
Holland

COCHRANE
Japan, Ross., China, P. I.

SCHAFER
Ant., N.Z., New., S.E., Java, Siam, F. M.S.

KENNEBEC
Ant., N.Z., New., South, Java, Siam, F. M.S.

PEERGROOM
Argentina, Uruguay, Paraguay

D A Y
Brazil

BALLANCE
India, Burma, Ceylon
“PARAMOUNT GREATER THAN EVER”

Los Angeles Gathering Reveals Superb Product, Sees Inspiringly Loyal Exhibitor Support, Hears Many Gratifying Announcements, and Acquires Complete Confidence in Organization’s Future.

WHAT was to those participating in its writing the greatest page in all of Paramount’s history was written during June 18, 19 and 20, when Paramounters met in Convention at the Ambassador Hotel in Los Angeles. History, profound enough to affect the entire organization to the extent of making it far greater than ever was enacted by virtue of three great forces: Firstly the gathering was a mighty manifestation on the part of an organization emerging from the trials and tribulations of the past few years; secondly, it marked the first time in Paramount history when the three great film forces — production, distribution and exhibition — sat down in common conclave, with a complete sense of allied understanding, and discussed their respective problems freely and openly; thirdly, no convention has ever listened to finer and more inspiring addresses by our leaders, nor been so convincingly appraised in advance of marvelous product for world distribution.

At this juncture it is highly important for you all to know that in every possible respect the Convention was an International one. Not only was this true from the standpoint of our displays in the convention hall, or from our overseas delegations representation, but it was principally true by virtue of the constant reference to our accomplishments by the speakers from the platform, and by the great number of stirring tributes paid our international organization by Mr. Zukor, and by Messrs. George Schaefer, Emanuel Cohen and many others. Far more so than ever before, the whole Paramount organization is completely and irrevocably conscious of the tremendous part we play in Paramount’s forward march. This is quite easily the most gratifying fact that we have to report on the Convention.

Coming shortly to a condensed report on the new Season’s product (which will of course be elaborated in the colorful announcement books which should reach you almost simultaneously with this issue of your magazine), we must first of all commend to your attention a summary of the achievements of the Paramount International delegates at the gathering.

It became our privilege to open the afternoon session of the opening day, Mr. Schaefer did the initial honors, introducing Mr. Hicks to the assembled delegates and exhibitors as a fine introductory introduction as it has ever been our proud pleasure to listen to. He briefly sketched our Leader’s career from the time he first joined the organization down to the present day, and particularly commented his ability to talk ‘down to earth’ and to completely understand the problems of the masses.

Mr. Hicks thanked Schaefer and Agnew for the opportunity to have such splendid international representation at the Convention, and went on to pay a remarkably fine and sincere tribute to the memory of Mr. Shaver, whom he regarded as next to his father in importance in his life. (It is fitting here to state that every international delegate who spoke paid a similar sincere tribute to great man who passed on just seven months ago.) His next tribute was to the men and women throughout the Paramount offices of the world who have given him such marvelous support, and to the men and women of Home Office in New York, citing specifically George Weltner, Eugene Zukor, Albert Deane, Charles Gartner and Luigi Lurawechi the last-mentioned for his splendid work as Home Office representative in the Hollywood Studio. He told of the important move of placing Fred W. Lange in charge of Continental Europe, and read at this juncture an enthusiastic cable from Mr. Lange, following it with one of equal enthusiasm from the dean of American business interests in the Orient, Tom D. Cochran. Then, voicing his thanks to Messrs. Zukor and Schaefer for their complete confidence in him and the entire International Corporation, he told of his gratification in being able to bring across the oceans several loyal legions, introducing as first of them the dean of the Motion picture Industry in Great Britain, a man who has been a Paramounter for 19 years, a man we all love and respect.

Our Representation

After Mr. Hicks had introduced Mr. Graham, and the Bulldog Division’s Leader had spoken so forcefully on the resolutions and ambitions of the Paramounters of England, Ireland, Scotland and Wales, he in turn introduced Montague Goldman. The general sales manager of the Bulldog force and an extremely interesting message to deliver, and his exposition of Paramount sales methods under existing conditions in Great Britain was listened to with rapt attention by the

CONVENTION DELEGATES TENDERED FORMAL RECEPTION BY EMANUEL COHEN

The above photographs were taken at the official Paramount social reception held at the home of Emanuel Cohen, vice-president in charge of Production, on Misty Mountain near Hollywood. Mr. Cohen’s home is one of the show places of Hollywood. It is accessible only by a winding mountain road which gave all the delegates heart palpitations.

Fully one hundred important film personalities had a grand time at the party. Mr. Cohen made a most charming and genial host. The foreign delegates were overjoyed at meeting their favorites in such beautiful surroundings. The rooms were bedecked with flags of all the countries in the world. It was a gala occasion — one long to be remembered by those who attended.

In the photo on the left are: (top row) Phil Hyams, prominent film exhibitor in England; Montague Goldman, General Sales Manager, England; Evelyn Venable, actress; M. J. Messeri, Managing Director, Spain; Albert Deane, Director of Publicity and Advertising; John L. Day, Jr., General Manager, Brazil; (bottom row) Earl St. John, Director of Paramount’s British Theaters; John W. Hicks, Jr., vice-President of Paramount International Corp.; George Weltner, assistant to Mr. Hicks.

Center photo: Carl Brissom introduces Mae West to a namesake from Sweden, Carl York, General Manager of the Scandinavian territories.

Photo on right: J. C. Graham, Managing Director of Great Britain and Ireland, meets (left to right) Ted Mendenhall, Omaha, U. S. A. Manager; Gail Patrick, actress; Lou Diamond, head of Paramount Shorts; and Joe Morrison, radio star now appearing in Paramount Pictures.
tire gathering, Mr. Graham then introduced Earl St. John, and the general theatre director of Paramount's British houses had a brief but not the least punchful message to deliver.

Mr. Hicks' next call was on John L. Day, Jr., and the Paramounter from Rio had one of the most intriguing messages of the entire Convention, wherein he recounted current conditions and problems in Brazil in particular and South America in general, and made several definite pleas to the Production Department regarding product. A similar product plea was put forth by Matador M. J. Messeri, the next speaker, who stated that with certain types of pictures he would undertake to roll up the greatest business in all the history of Spain and Portugal.

Next on the list was Carl P. York, speaking on behalf of his four Scandinavian territories, and promising marvelous results from the product which the Convention saw announced to the world. Final one of our speakers was James E. Perkins, who spoke not only for his territory of China, but also when it was convened the gathering to the most cordial sentiments of his Chief, the redoubtable Tom D. Cochran, whose cabled sentiments had colored the opening note of the Convention a bright red. Perkins gave the delegates an interesting exposition of different dialects and told of methods of presenting talking pictures in his territory where so many variegated dialects exist.

Then the meeing swung back to Mr. Hicks, who again thanked Mr. Zukor and Mr. Schaefer for their confidence, and who promised and pledged on behalf of every Legionnaire throughout the world the greatest, finest, and most consistent and persistent efforts in the international distribution of the new season's pictures. Our representation in this world-wide Convention's programme was the most colorful and interesting of any participation we have ever enjoyed.

The New Product

The entire morning of the second day was devoted to an announcement of the new product. The various members of the Production Department who are already charged with the responsibility of making these new pictures occupied the platform and in turn told of some of the features which can definitely be expected from their pictures. It is noteworthy that in these exhibitions of product the fact of sincerity and restraint produced in the listeners the unmistakable belief that they were being confidentially but surely told in advance about the finest crop of Paramount Pictures ever to be produced.

Later in the day, when the forthcoming season's pictures were given a new and thoroughly practical form of analysis by Mr. Schaefer, it was found that we can positively look forward to a minimum of 24 Specials--two a month--which will be specials as regards subject, star names, magnitude and supporting casts. In addition, he analysed 20 other pictures which he classified as Showmanship Specials, and which will powerfully augment the previous group of specials. This left at least 20 other spots open for the making of pictures to meet new trends of entertainment, or to accumulate new stars and stellar personalities.

Highspots of the announcement, tied in with the foregoing, are: Two Mae West pictures, two from Dietrich, three and possibly four from Claudette Colbert, two mighty specials from Cecil B. DeMille (who will definitely never step out of the 'spectacle' class again), four from Gary Cooper and--well, get back to that Announcement Book for a rare treat.

Mr. Zukor's Address

Concluding note to the general convention was an address by Mr. Zukor. We use the word 'address' simply because no other word seems adequate in conveying the poignant sense of drama which enveloped our President's talk at its beginning, and which grew and grew until it reached a thundering climax. Suffices it to say that in fifteen minutes Mr. Zukor encompassed all of the tribulations and harrassments through which our organization has passed, ticketed and docketed them, sealed them with the concentrated wax of all of our sorrows and worries, and announced with a note of soaring triumph in his voice that the day of our delivery is probably not farther away than 90 days. It was a rapturously glad moment for him, as he surveyed the army of Paramount producers and distributors before him, and he gave voice to this feeling by telling that even if he never lived beyond this day he could call his life perfectly lived.

(continued on page 9)
“IT AIN’T NO SIN” TO RAVE ABOUT THIS ONE!

Believe it or not — but there’s a quality of enthusiasm-provoking entertainment in the new Mae West picture, “It Ain’t No Sin” which is exciting beyond the limits of word-capture. We think, quite frankly, that we have one of the most sensational pieces of entertainment ever engraved on celluloid.

Don’t get us wrong. This ‘sensationalism’ is offered strictly in the sense of exciting entertainment. One can liken it to the pulse-quickening delight of such films as “Beau Geste” or “The Covered Wagon.” One can view it as entertainment par-excellence, productive of the same thrill which theatergoers several decades ago got from “Camille.” And all because it is a peerless piece of comedy drama, with a woman who started on the screen as a sensation, but who developed beyond that to the point where she is an actress of terrific power and enormous talent.

“She Done Him Wrong” and “I’m No Angel” have had great international success. This success has been more marked in some spots than in others. We are convinced, however, that “It Ain’t No Sin” will be terrifically successful everywhere. We say with the most calm and collected dispassionateness at our disposal that we cannot possibly conceive how it can fail anywhere. We are more genuinely sold on its box-office possibilities in any and every country than we recollect being in a long while.

THE MAN WHO “WATCHES MAE’S STEP”

John Hammell, who is Paramount’s “head man” where studio censorship is concerned, was a constant visitor behind the camera, on the set of “It Ain’t No Sin” while Mae West’s current success was being filmed. John is the liaison between the studio and the distribution and foreign branches of the company, and is in effect the ‘cerberus’ who sees that so far as is humanly possible, nothing of a censorable nature is filmed in Paramount pictures. We see him above with Miss West and Boris Petroff, the famous blonde star’s dramatic director, during the rehearsals of a scene for “It Ain’t No Sin.”

ADOLPHE MENJOU NAMES COMPOSITE BEST DRESSED MAN

Hollywood’s composite best-dressed man was named by Adolphe Menjou, who is himself considered the screen’s sartorial leader.

The combination of best-dressed actor would wear the overcoats of Gary Cooper, the hats and caps of Lowell Sherman, the ties of Robert Montgomery, the trousers of William Powell and the shoes of Clive Brook, Menjou declared on the set of the Paramount production, “The Great Flirtation.”


“ALICE IN WONDERLAND” HAIRED BY JUGO-SLAVIAN ROYALTY

Tributes of the highest possible order continue to be paid to Paramount’s supreme novelty picture, “Alice in Wonderland.” Here’s the latest of them, this time from Jugo-Slavia, contained in the following letter from Manager M. F. Jordan:

Dear Mr. Hicks,

I can’t help informing you about the event, which I think might be fit to be published in our “Paramount International News.”

Upon the request of Her Majesty, Queen Mary of Yugoslavia, we had the picture “Alice in Wonderland” sent to Yugoslavia, where it had been shown to the Royal Family at Castle Dedinje.

The picture, having pleased extraordinarily, the three young princesses asked that it be shown to them three times.

Later, we had a show arranged for the children of the Anglo-American Colony in the Theatre Koloseum in Belgrad. It can be hard to describe how anxiously and enthusiastically these children attended the presentation.

When the show was over, all the children came to thank us, and a small fellow of about five years of age came right up to me and with these very words said “This was a Paramount picture, sir, wasn’t it? I always was very fond of Paramount pictures.” You can imagine that I felt very happy and proud about this success of our picture.

Very truly yours,
M. F. JORDAN

Claudette Colbert

Claudette Colbert

We have definitely decided that no issue of Parintews is complete without ten mention of Cecil B. DeMille’s latest and most powerfully box-office picture of his talking film career. Its name, we think you will recall, is “Cleopatra,” and as another instance of our tireless mission of convincing you how luscious Claudette Colbert is in the title role, we have, with very evident reluctance, included the photograph shown above.

Incidentally, we saw this picture at the Los Angeles Convention, and we just dare you to ask us if we are raving about it! WOW! And another WOW! There’s our answer!
THREE PARAMOUNT WEEKS FOR LITTLE SHIRLEY

We certainly are proud of our enthusiasm for "Little Miss Marker" after seeing the film stay at the New York Paramount Theatre first for one week, then for two weeks and finally for a third week.

You know, this amazing performance puts the little four-year old wonder in the same box-office class with La Belle West, for only Mr. in recent years has been powerful enough to hold the fort at the Paramount for three weeks or more.

You know, therefore, that you have a swell picture in "Little Miss Marker," and just as swell news is the fact that Shirley Temple will be seen in at least one more Paramount picture. This is "Now and Forever," in which she will share honors with Gary Cooper and Carole Lombard.

RODITA MORENO IN "LADIES SHOULD LISTEN"

An item of Paramount importance to all offices in the Spanish territories is the fact that Rosita Moreno has a featured role in "Ladies Should Listen." This intriguing picture, with a Paris background, has cast including Cary Grant, Frances Drake, Edward Everett Horton and George Barbier in addition to Miss Moreno.

GLAD YOU HAD A NICE GLOAT, JERRY

One day an odd item concerning a theatre in Managua, Nicaragua, floated into our hands, and because it was the story of Jerome P. Sussman, general manager in Central America, we airmailed it to him. Of course we never expected it to be news to him — Jerry's too up on his toes for that — but we have a penchant for doing this sort of thing. At all events, the action on our part has elicited the following response from Mr. Sussman:

Thanks for the clipping you sent me regarding the construction of the new theatre in Managua. Just to glint a little I wish to advise that we have had the first and only contract with this theatre for some time now and that Paramount will inaugurate it. I do appreciate these ads as it is very possible to slip up on some of these things inasmuch as our territory is such a large one.

CRADLE SONG" A MELBOURNE HIT

Following upon its grand success at the Prince Edward Theatre in Sydney, Dorothea Weir's "Cradle Song" has registered another victory at the Paramount's Capitol Theatre in Melbourne. General Manager James L. Thorley, who has another mammoth hit on his hands with "Alice in Wonderland" a few weeks ago, backed "Cradle Song" with a campaign of publicity, advertising and exploitation which had the Melbourne picturegoers gasping up to the time of their arrival in the lobby of the Capitol, and then the picture itself left them gasping at its sheer beauty.

GARDEL'S SECOND IN PRODUCTION

The second Carlos Gardel film to be made in the Astoria Studio in Long Island City, New York, for Paramount distribution throughout the world, is well in production as we go to press. Its title is not yet set.

In the cast of this picture will again be found Vicente Padula and two important Spanish players, Trini and Blanca Viscera.

PRIVATE PREVIEWS OF NEW PRODUCTIONS

"THE GREAT FLIRTATION"

We think that this is a motion picture destined to have a very wide international appeal, partly because of its twin locales of Budapest and New York, partly because of the international understandability of its story, but principally because of the deucedly fine acting by Adolphe Menjou and Elissa Landi, two very expert performers. That seems to be a rather long sentence, but we think that it about encompasses the fine things about this picture that we are most earnestly dearest of saying.

"HERE COMES THE GROOM"

We feel perfectly confident in asking you to clear the decks not only for a darned good comedy, but also for the establishing of a new screen comedian who we are certain is going to go a long way. "Here Comes the Groom" marks the return to a certain type of fast and furious feature comedy of some time ago which oldtimers will readily recognize when we say that it is on the order of "Paths to Paradise." And Jack Haley, the comedy-star of this picture, is one of those priceless performers for whom we yearn eternally, who tells by action comedy and pantomime what so many other stars of the talking screen seek to tell by words and more words. We predict, with the same sincerity that characterizes all of the foregoing remarks, that the two radio gag sequences in this picture are as funny as anything that you have ever seen on the screen at any time. We cannot help but chuckle contentedly over them even as these lines are being written... "Here Comes the Groom" is a deucedly funny picture, not only because of Jack Haley, and its endless comedy situations, but also because of a sterling cast, with Mary Boland, Patricia Ellis, Isabel Jewell and Neil Hamilton.

"KISS AND MAKEUP"

A picture of very definite international appeal, chiefly because of its lavish and glittering settings, its locales of Paris and the Riviera, and the truly gay acting of Cary Grant, Helen Mack, Genevieve Tobin, Mona Maris and Edward Everett Horton. Has a great deal of incidental music, and a couple of extremely tuneful songs sung by Cary Grant.

"SHOOT THE WORKS"

New York carnival and theatrical life constitute the background of this picture, but its chief interest to international audiences is that it is practically musical throughout. Six songs, constantly playing orchestrations and a swell cast make this one a film of exceptional interest. We are sure that the new song, "With My Eyes Wide Open" will be as great an international favorite as the recent "Did You Ever See a Dream Walking?"

PRESEVER THAT SPECIAL CONVENTION ISSUE

Under date of June 16th we prepared and issued a special number of Paramount International News designed to be of interest primarily to the various delegates attending the Convention, many of whom had never had the pleasure of personally meeting the several delegates who made the overseas trip. While on the press it was decided that in addition to serving the delegates, this issue would at the same time be of interest to all regular readers of "Paramount." So we printed the full regulation number, and you must by now have received your copy.

We are able to recite here the information that the various facts set forth in this issue helped measurably to convey to all who attended the Convention a comprehensive idea of the greatness of our Corporation. This issue was distributed to the delegates in their hotel rooms before the Convention opened, so that they came to their seats in the Ambassador Hotel already well informed on the "International" situation.

BELGIAN NOBILITY

Cecil B. De Mille and Henry Wilcox in his character of "Marc Antony" interrupt filming of "Cleopatra" long enough to play hosts to the Baron and Baroness Decaters of Belgium. Both visitors expressed themselves as being certain that "Cleopatra" would be one of the most impressive films ever to be screened in Belgium.

FAMOUS AUSTRALIAN Flier at PARAMOUNT

Sir Charles Kingsford-Smith and Lady Smith, en route from Australia to England where Sir Charles is to prepare for the famous London-Melbourne Air Dechy, stop in at the Paramount Studio in Hollywood where they are met by Gary Cooper and Sir Guy Standing. Subsequently Sir Charles and his wife were entertained by Baby Leroy, and photographs of the meeting in the Studio restaurant were given wide national publicity in America.
PARAMOUNT'S INTERNATIONAL THEATRES REPORT

LIVERPOOL’S MAYFAIR THEATRE PROGRESSES

Considerably in advance of the New Year’s Eve trumpets which will pass out 1934 and welcome in 1935, there will be a gala in Liverpool, England, in connection with the opening of another of Paramount’s prepossessing picture palaces. The theatre will be the Mayfair, and the above photographs demonstrate the progress which is rapidly being made in the erection of this fine house. As a matter of history the photos are dated May 17th, 1934, and the following detailed report from Evan II. Perkins, architect in charge of the work, gives a further insight into the progress:

Stonework now completed to the roof of the 2nd floor in the front portion.

Roof to the 2nd floor is to be asphalted this week, and the plenum chamber finished out for the ventilation equipment to be installed. This part of the building will be ready this week to be finished entirely by the plasterers, plumbers, electricians, etc.

Steel company now concentrating on the steelwork for the stage portion, and it is expected this will be completed within a few days.

Steelwork to the auditorium will be completed, and heavy cranes removed, by the 30th inst.

External brick walls to the auditorium have been built as far up as steelwork now permits.

Immediately the steel for backstage is complete, bricklayers will start there and work back to the centre of the auditorium.

All fibrous plaster for entrance vestibule, grand lobby bays, and ornamental features to the balcony soffit and fascia, are ready to be delivered to the job.

Concrete steps to the balcony now being installed. Expect to have these completed in about one week.

TOULON FLASHES “THE SIGN OF THE CROSS”

From Manager Robert Lenglet of the Marseilles Exchange, routed by way of our Publicity Department in Paris, comes this pictured proof of the elaborate front-of-house exploitation given “The Sign of the Cross” in Toulon, France. Although it is barely discernable in the picture, please note the huge electric sign of the picture’s title on top of the house. Also the two banners on opposite sides of the second-floor level attesting that the film in “Un Miracle du Cinema.”

WILHELM ERICSON, OF CHINA THEATRE, STOCKHOLM, VISITS NEW YORK

A very welcome visitor to Paramount’s Home Office at the Crossroads of the World in New York during June, was Wilhelm Ericson, assistant manager of Paramount’s China Theatre in Stockholm.

Mr. Ericson made the trip to New York as a member of the Swedish team participating in the International Bowling Contest. This contest was held in New York, and the mere fact that Mr. Ericson made this trip is positive proof of the fact that he is one of the foremost bowlers of Sweden. Apart from his being a Paramounteer we wish to congratulate him most heartily on this fact.

During his stay in New York, Mr. Ericson utilized every possible moment for the acquiring of knowledge connected with the management and operation of Paramount’s theatres, and spent a great deal of time inspecting the famous Paramount Theatre from roof to basement. We know that he will put this well-acquired knowledge to grand advantage for the company.

MAKING WAY FOR PARAMOUNT’S GLASGOW THEATRE—THE RENFIELD

On May 29th the above picture was taken in Glasgow, Scotland. On the 29th of May next year another picture will be taken from this identical angle, and instead of the topping houses and shops shown above there will appear the majestic exterior of one of the finest film theatres in all the world. It will be the Renfield, newest of all the Paramount Theatres, and a sheer gem of entertainment architecture.
FRENCH PARAMOUTEERS, TOO, HOLD A CONVENTION

The 10th French Division Convention was held in Paris from June 15th to 18th. The above photos reached the New York office just in time to be printed in this issue along with the Los Angeles news. More details in the August number.

Key to photographs
1. Messrs. Fred W. Lange, Administrateur Delegue, and I. Bhumenthal snapped at the Joinville Studios where the latter welcomed the members of the convention.
2. The speakers' platform: (left to right) Messrs. W. Hornier, T. S. Jones, Andrew Ullman, (Director of Paramount Theaters in France), Henri Klarfeld (Director General), Fred W. Lange, and Robert Rosenthal (Paramount concessionnaire in Switzerland).
3. Mr. Jean Chataigner, President of the Association Parisienne de la Presse Cinematographique, makes a most interesting and instructive speech glorifying Paramount and severely criticizing the proposed law against the showing of American films in France. (1 to r.) Henri Klarfeld, Jean Chataigner, and S. E. Fitzgibbon.
4. Banquet held closing day at which many French film stars were present. Among the guests were Danielle Darrieux, Germaine Aussey, Jeanne Bécourt, Renée Yeller, Betty Stockfeld, Christine Delays, Andre Hesse, Therese Duray, Germaine Roger.
5. Opening session.
6. At the Banquet given on the closing day, Abel Gance, well known director, who is to make "La Vie de Boheme" for Paramount, spoke. Seated at his left is the dramatist Yves Mirande, author of "Le Gentilhomme" which will also be made for Paramount.
7. Henry Klarfeld speaks to the assembled guests at the banquet. At his right is F. W. Lange.
8. The Paramounts on the roof of the Paramount Theatre in Paris. Group stands in front of the private projection where several films of the American production program for release during the coming season were screened. F. W. Lange (center) and Henri Klarfeld (2nd from left).

PARAMOUNT CONVENTION

(continued from page 5)

General Business
Although the course of the general convention covered but two full days, every subject of pertinent interest was given its full and due exposition. The first day saw the general business of the Convention covered during the morning, with the afternoon devoted to Paramount International Corporation participation, and the story of the next season's short features. The entire second day was devoted to production, participation by our exhibitor partners of the United States and Canada, and the speech by Mr. Zukor. Interpersed throughout were screenings of five pictures and several short features. After the two days of general business there followed various regional meetings.

Sidelights
One particular feature of the Convention was the fact that it was not all work and no play. On the Sunday of arrival, for instance, the Paramount delegates had no sooner arrived than they were whisked out to the Beverly Hills home which Mel Shaver and Dick Blumenfeld share, and there was held the swimming party which you will find pictured in part on Page 5. The affair was well attended by stellar personalities, some of those present being Carl Brisson, Ida Lupino, Joel von Sternberg, Charles Laughton, Elsa Lanchester, Gerardette Michael, Gail Patrick, Frances Drake, Rosita Moreno, Sir Guy Standing, Gwendolyn Gill and Mary Boland.

Later there were several golf tournaments and on Thursday evening, at the magnificent home of Emanuel Cohen on Misty Mountain, there was a Paramount party attended by 427 guests, and at which practically every stellar personality in Hollywood was present. We have pictured a few sidelights of this, but not even an entire issue could do justice to the magnificence of spirit of the party, any more than a hundred adjectives could do justice to the picture of light-spangled Los Angeles and Hollywood as viewed from the patio of Mr. Cohen's home.

The following day there was a deep-sea fishing expedition shared by a few of the hardier souls, and perhaps in a subsequent issue we can show you some sidelights on this affair, which had its participants on the high seas all day long and brought them back with Rudy completions.

The Screenings
Five feature pictures were screened during the Convention, all of them bonanzas for us.

Unqualifiedly topping the list was "Cleopatra," the diadem of all of Cecil R. DeMille's jewels. We propose to tell you a bit about this picture in the current issue, but you'd better river our eyes in as precaution against what you'll get next issue.

Then "The Scarlet Empress," about which you have already been cold much; and Mae West's "It Ain't No Sin," which you will find covered on another page. Subsequently "She Loves Me Not" and "Shoot the Works," both of which reach the upper brackets for us because of the wealth of music each contains.

A Summary
Looking back on the convention through veteran eyes one can only say, in all the sincerity possible of mastering, that it was the truest, finest, sincerest and most practical convention that members of Paramount's International Legion have ever participated. In turn, these very features are in themselves a happy augury for the future well-being, progress and prosperity of the Company which hereby pledges, with its every last resource, to take fine and fitting care of those who have dedicated their lives to taking care of Paramount.

IMPORTANT POINTS BRIEFLY EXPLAINED

THE NEW PICTURES. Not a great deal of space has been given in the report you are reading to the new Paramount Pictures for 1934-35. The reason is that many copies of the announcement books containing the entire story of these pictures have been sent to all offices.

CONVENTION ILLUSTRATIONS. You find this year no pictures of the Convention hall, of the displays and the group of all delegates. The reason for this is that the Convention itself struck a new and especially fine note of personalities — a true getting together of the personalities responsible for our success in the triple fields of Production, Distribution and Exhibition, and we felt that this note could be best expressed in the type of illustration which we have used on these pages.
**A CONVOCATÓRIA DO CONGRESSO PARAMOUNT PREDOMINA NESTE NÚMERO**

Como prometemos na nossa edição passada, faremos todo o possível para oferecer ao seu leitor um resumo útil do Congresso Paramount, reuniu no Hotel Ambassador de Los Angeles, a 18 de Junho. O congresso, cujos mesmos foram retransmissados por toda a nossa organização internacional, preparou uma pequena edição de diversas páginas, do Congresso Paramount, com o intuito de preparar uma reportagem dos fatores mais importantes tratados na nossa Convocação. Os interessados nessas notícias, que são em inglês, deve apenas delas fazer uma tradução, pois são todas notícias dignas de serem conhecidas.

Nessa Convocação ficou patente que a Paramount é ainda a líder por excelência de toda a indústria cinematográfica, que o produto da Paramount, de uma maneira indubitável, é o melhor que se pode encontrar no mercado, graças à sua processo das nossas empresas produtoras e a sua liderança no que diz respeito ao desenvolvimento e ao progresso da indústria. Outras companhias anunciaram antes seus programas, mas a Paramount é uma das primeiras a mostrar a sua programação para o próximo ano, e talvez nós possamos dizer que a Paramount é a que mais se vê se comparar com a atual.

Os chefes do departamento de produção garantiram-nos, nos seus discursos de exposição, que o material deste ano será preparado caprichosamente, com grande atenção ao detalhe e ao correto desenho dos personagens. Paramon estejam com todos os membros da nossa organização no estrangeiro, para que a programação seja feita com tanto carinho e cuidado.

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PRATCHETT'S SPIRITED GREETING TO THE SALES CONTEST OF LAST HALF OF 1934

The contest at Paramount pictures continue to mean something forceful to Paramount Manager Arthur L. Pratchett in Havana, Cuba, with the adoption by the quota contest letters of May 17th sent him by Mr. Hicks evoked the following supercharged salutation:

"YOU'RE TELLING ME TO KICK IN WITH APPROXIMATELY 70,000 WITNESSES, THEREFORE WE'LL MAKE A CHANGE AND SHOOT THE WORKS AS HELL AND HIGH WATER ARE DUCK SOUP TO US, AND AGE AND, IT AIN'T NO SIN TO SAY WE ARE SITTING PRETTY FOR, IF DEATH TAKES A HOLIDAY IN MAY MANY HAPPY RETURNS TO THE BIG EXECUTIVE AND THE GOLDEN HARVEST SHOULD KNOW NO LIMIT WHEN THE CONQUERING HORDE OF PARAMOUNT ON PARADE FOLLOW THE LEADER TO THE LAST MAN"

DUTCH MAGAZINE GIVES PARAMOUNT 2 OUT OF 5

The Dutch film magazine, "De Nieuwe Filmmel", recently asked its readers to pick the Five Best Pictures for the Season 1934-35. Thousands of film readers answered the query, and it is very significant to us that although three other well-known film companies each provided one in the five, Paramount was the only company to provide more than one. "A Woman of All Seasons" and the picturegoers of Holland voted two out of the five. These were 'The Sign of the Cross' and 'The Song of Songs'.

"DEATH TAKES A HOLIDAY" AND PROVOKES SOME ENGLISH HUMOR

In our May issue of your magazine we carried a memorable story concerning a real instance of Death 'taking a holiday' in the American city of Mobile, Alabama. This story was passed along to the English film trade press, and in Today's Cinema of London we find the following rather intriguing commentary:

A REAL HOLIDAY

Mobile, Alabama, is a little town in Alabama, it seems to rate precedence in the middle of this city in the mid-summer season.

When "Death Takes a Holiday", went on the screen there for a three-week end release in the Principal Theatre, Caracas, ace house in the show-window of entire Venezuela. Of the eight consecutive week-end releases advertised five are Paramount. How do we do it?

It's just as well we are to be deprived of our balloon by the next publication of the International News; we never did care for too great altitudes—air's too thin.

ITALY STILL ACE-HIGH IN EXPLOITATION

Flash after flash of exploitation genius continues to whizz across "Roman Eagle" About's Division. Here's another classic example: Timed demonstrating what the exploitation staff of the Edison and Century Cinemas as Treviso (Italy) did for "The Sign of the Cross", not only did they utilize billboards freely, but they had this high-powered automobile float to carry word of the picture along the highways and byways.

FOR WINNING POSTER

Because of his skill in designing the winning "Alice In Wonderland" poster, John Rule of Melbourne, Australia, receives the prize, liberal check from the hands of Frank V. Kennebeck, Paramount's exploitation manager at the Melbourne Capitol, Mr. Kennebeck is at the right. The poster was in the May magazine.

THERE'S BOX OFFICE GOLD IN THE CITIES - AND IN CINEMA HIGH-TECH MORE OF THE SAME

That our French organization hasn't lost its skill of packing real box-office punch into their posters is shown in the above typical example which in your French is not all that it should be, was designed for the exploitation of Mae West's "I'm No Angel:

"I'M NO ANGEL" — AND PROVIDES SIGHTS FOR CAUSES, AND WITHOUT SUGGESTING TO EXHIBITORS THEY HAVE A USEFUL WEAPON TO PUT THE VILLAGE UNDERSTAKERS OUT OF BUSINESS.

PORTRAIT OF A BUSY MAN

Harry Hammar, Paramount's branch manager in Helsinki, Finland, was busy in action proving the worth of General Manager Carl York's powerful letter to Mr. Lange (printed on another page), when our nimble camera lens clicked on the scene. It is our understanding that when snapped in the pose above, Mr. Hammar had just closed a profitable suburban deal involving "Death Takes A Holiday" and seven other great 1934 pictures.

NEW ADDRESS FOR OFFICE IN CHINA

Please make the following alteration to your list of Paramount's Distribution Offices Around the World:

Paramount Films of China, 10 Cousins Road, Tientsin, China.
HET NIEUWS STAAT IN HET TEKEN DER CONVENTIE

Uit de voorgaande pagina's zal het al wel duidelijk geworden zijn, dat de meeste berichten dezer editie handelen over de gedurende drie dragen in Los Angeles gehouden 10th Conventie nam een aanvang op 18 juni en duurde tot 21 juni. Voorafgaand aan deze conventie hebben wij reeds een speciaal artikel geschreven over de voorgaande pagina's, de namen bevattend van de gedelegeerden, die aan de conventie deelnamen. In dit nummer volgen we aan deze regels beperken tot het allervoorlaatste wat tijdens deze drie gewichtige dagen behoren te worden gezien. De delegatie van Paramout, Hotel in Los Angeles, alwaar de conventie gehouden werd. Wij hopen, dat de buitenlanders, die de Engelsche taal niet machtig zijn, een en ander voor hen laten vertalen.

In hoofdzaak komt het hier op neer: dat Paramount nog altijd zijne eigen, onafhankelijke stoomer is, staan naast de saal, naast het podium, en steeds vooraan, wat films, organisatie en personeel betreft. Alle overige film maatschappijen hebben hun productielijnen meegedeeld voor Paramount. Weest gerust: Paramount kan met film voor de anderen wisselen en zo 'n verdeling aanwijzen." Dit is een vaststaand feit!

De luidruchtige ontmoETING, welke den Herelshom zuiker tor conventie hebben, is deel uitgemaakt van een veel meer als sprongen gebeurtenissen. Onze President is een bijzondere en meest voorraadfiguur in de industrie der films, een man, die ondubbelzinnige wijzen wijlen. Wij kunnen noch deze spontane ontmoeting, noch de grootte van dezen man in woorden recht laten wiedeen. De directie der Paramount studio's heeft ons al haar bijdrage, een serie films behoorde, die alle vorige films met het Paramount handschijd, weet逆行自己的一生。这届电影展，是自阿尔弗雷德·布里松导演以来，首次由一家美国电影公司主办的电影节。布里松导演在1934-35年期间，导演了大量影片，包括《洛杉矶之战》、《福尔摩斯》等。本片导演在这一时期的代表作有《洛杉矶之战》、《福尔摩斯》等。本片导演在这一时期的代表作有《洛杉矶之战》、《福尔摩斯》等。
AMERICO ABOAF AND HIS ROMAN EAGLES
ROMP HOME WITH 1ST. HALF-YEAR CONTEST

Proving once again that a terrific initial momentum in an international contest is more than half the battle, Americo Aboaf led his Roman Eagles home to victory in the race which covered the first half year of 1934. The Italian Division finished well over Quota and all of the men and women responsible for this inspiring victory are entitled to the highest possible praise, not only for the sterling work that they did in accomplishing a triumph, but also for their timely proof of the adage that "an early lead is an aid indeed."

But the race wasn't all Italy's. Back in the other places there were taking place some revolutionary changes, and there is no saying what the result might have been if the contest had been sustained a couple of months longer. For instance, Henri Klarfeld had swung his French Division from fifth place to fourth, Tom Cochrane had brought his Far Easterners from sixth spot to fifth, both of them displacing Carl York's Vikings from fourth spot to seventh. Sixth place had been grabbed by Jerome P. Sussman's Central Americans, an advance of one place over last month. John Day, Charles Balance, and John Kennebeck retained their Divisions in their respective places of eighth, ninth and tenth of last month; but Benito del Villar swung his West American bunch from 12th to 11th, while John B. Nathan advanced his Ganches from 14th to 13th.

The following are the detailed results:

1. Aboaf  
2. Messori  
3. Graham  
4. Klarfeld  
5. Cochrane  
6. Sussman  
7. York  
8. Day  
9. Balance  
10. Kennebeck

AMERICO ABOAF  
Australia, New Zealand, Strait Settlements Java, Siam, Federated Malay States, Portugal, Paraguay, Argentina, Uruguay, Brazil, Bolivia, Chile, Peru, Bolivia, Austria, Hungary, Poland, Yugoslavia, Latvia, Estonia, Holland.

DE MILLE'S NEW EPIC WILL BE SPECTACULAR STORY OF THE GREAT MEDIEVAL "CRUSADES"

Accustomed as we are to magnificently cheering announcements from ace Director Cecil B. De Mille, we cannot help but give an additional whoop at the announcement concerning his next Paramount picture. De Mille will, in this next creation, produce a picture which will not only have superb general appeal throughout the world, but he will invest it with what will be to a great many countries the outstanding motif of religious reverence.

The film is known for the present as "The Crusades." It will be made on a scale befitting so ennobling a theme, for as De Mille himself describes it, it will be the picturization of "history's most titanic struggle in which all of the nations of Europe banded together for an inspired and unselfish cause." This conflict, which had for its two aims the Search for the Holy Graal, and the stemming of the avalanche of Paganism which threatened Europe from the East, and in which great and low, young and old gladly gave their lives for an ideal, brought chivalry to its height and shaped the beginnings of the modern world. The spectacle proportions and amount of research and preparation required for this forthcoming production (on which shooting should commence around September 1st.), has caused De Mille to abandon all plans for the vacation which he had scheduled following the completion of "Cleopatra."

Casting for the "Crusades" will begin shortly with Richard the Lion Hearted as the choice role to be filled. However, the Four Kings of Europe including Richard who fought the Crusades and the Great Sultan Saladin who opposed them will provide important spots for five leading men in the picture besides involving four leading women in the roles of the royal princesses of Europe.

MR. HICKS IN EUROPE

Mr. John W. Hicks, Jr., vice president in charge of Paramount International Corporation is at present in Europe, and according to schedule should now be in Sweden. He left New York on board the S.S. Manhattan, July 18th, and expected to be absent about two months, taking in most of the countries of Continental Europe.
A STATEMENT FROM OUR LEADER ABOUT THE PARAMOUNT FILMS OF THE VERY NEAR FUTURE.

On the eve of sailing for a scheduled visit to the Paramount offices of Europe I cannot help but attempt to express something of the enthusiasm I feel for the Paramount productions which are to come to you from several sources during the next several months. Much of this enthusiasm was generated during our recent inspiring visit to Hollywood where in conference with Mr. Zukor and also with Mr. Emanuel Cohen we were made part of the council planning the new Paramount pictures.

Even in advance of these conferences we had been thrilled by screenings of "Cleopatra," "The Scarlet Empress" and the new Mae West film. We had witnessed filming of many scenes of other feature pictures and we had talked informally with many of the production executives, directors and writers. Everywhere we sensed not only the fact that Paramount's studio force was lining up the greatest array of film fare ever to be presented to us for distribution, but also that every last detail of the plans for these pictures was being laid with the world as a market definitely in focus. This we felt was probably the most gratifying feature of our entire visit.

And so, without delving too deeply into advance production plans, we are in the happily fortunate position of being able to tell you that music, musicals and the glorious rhythm of operetta will predominate in the new 1934-35 programme. There are some details which we are not presently at liberty to divulge which will thrill you to the core when we can let them loose for your information. Over and beyond these is the fact that when we make "The Big Broadcast of 1935" it will possess a symphonic international appeal and will surely be one of our major successes of all time, with international stars in its roster as well as American ones. As for Cecil B. De Mille's "The Crusades," I will let the abundant news elsewhere in this issue tell you of this.

Certain of our territories are being specifically catered to with productions in the local language. The Spanish territories, for instance have the Carlos Gardel pictures, the first two of which have been completed, with Number One already in distribution. France has its independently produced Joinville films. Sweden will have two films made for distribution in Swedish; all of these supplementing the major flow of Paramount product coming from Hollywood and New York.

And in conclusion permit me to say that this major product, which includes "Lives of a Bengal Lancer," already definitely in production, has every indication of achieving the highest grade of excellence of any Paramount product I have ever known in the period of my association with the organization.

Cordially yours,

[Signature]

ADDITIONAL SIDELIGHTS ON THE CONVENTION

Elsewhere in this issue we promised you some more glimpses of the Convention activities (social) during the famous Los Angeles session, and here they are.

1. Jim Perkins, Albert Deane and George Weltner via the honor of taking Grace Bradley to dinner at Mr. Cohen's house with G. W. apparently winning.
2. Earl St. John, Montague Goldman, John W. Hicks, Jr. and George Weltner leave the air-cooled cars for a whirl of Ambrognique's 106-in-the-shade.
3. Moe Messeri tells Toen Wige a funny story in Spanish, appreciated by Luigi Luranci (right), but Montague Goldman (left) 'so habla espanol,' (4) Messers, Hicks, Weltner and Day out of the cars again, this time at Flagstaff, Arizona.
4. The Paramount Special was the only train ever to carry a company trade mark on the rear of the observation car. The additional decoration is none other than Carl F. York.
5. To the party again, with Moe Messeri keeping Mel Shaker and Eugene Zirker company before the over-worked camera lens.
THREE GRAND CASH PRIZES FOR LAST HALF YEAR

'VARIETY' THINKS THAT "CLEOPATRA" IS MAGNIFICENT.

Of course we hardly needed the trade papers to tell us that we have one of the mightiest attractions of all times in our own Cecil B. De Mille production of "Cleopatra," but it nevertheless is fine to see the news printed in those customarily tough columns of one of the world's outstanding critical publications. The Los Angeles edition of 'Variety' is the first to carry a review on the picture, having caught the super-spectacle at its tryout preview, and the report says, in part:

"De Mille's 'Cleopatra' is a superb piece of theatrical magnificence, loaded with that type of glitter and sense appeal which should make the picture fare exceedingly well. . . . Title gives it enormous advantage. . . . With Claudette Colbert in the name role, and a strong supporting cast to supplement the draw, together with De Mille's own showmanship, it has heavy exploitation ammunition. . . . Battle scenes on land and sea, sylphidic orgies on the queen's galley, splendors of court and more intimate episodes are superbly photographed."

In short — a great picture to inspire terrific enthusiasm.

* Our own abbreviated word, designed to carry tremendous punch.

MÅNGA STORA PARAMOUNTNYHEFTER UNDER JULI MÅNAD

Då Juli är månaden efter det största av alla Paramounts stora möten, är det helt naturligt att denna månad är "Paramount Week". 

Vissa viktiga legala uttalanden i Förenta Staterna ha som resultat en obrörd framgång i samband med Paramounts största framtid. Vi hade också nöjet att se en "preview" av "Cleopatra" i sällskap med alla huvudkonstrets medlemmar — och var och en kom överens om, att detta är orsakssamt att den största och mest överraskande film, som Cecil B. De Mille någonsin gjort. Denna film utlåtades just nu för distribution till alla de olika kontoner och kommer dessutom att få en glitterande New YorkCheckpoint i augusti på Criteriontheater.

De territorier, som voro lyckliga nog ha kunna sända deleger för de stora möten i Los Angeles, ha tvivselsut nu hört startade nyheter från detta möte. Denna månad har vi nöjet att deligvis ytterligare några goda nyheter från händelsen, som utan tvivel var den mest fotograferade Hollywood någonsin har sett. På tal om Hollywoodhändelser, är det av oerhört intresse för alla "Paramounts" att Mr. M. W. Hicks kommer att stanna i ateljé för flera månader, så att han kan personligen övervaka den nya produktionen. Det var han, som var det stora mötets spirituella ledare.

Mr. Hicks är i denna stund i Europa på en av sina vanliga inspektionsresa. Han kommer att besöka mera platser än vanligt — bland dem sommarna, som han innan aldrig sett, och vi hoppas med dem, som aldrig haft nöjet att möta honom, att detta kommer att bli en förutsättning att yttre och övriga eder om, att ni aldrig kommer att glömma ett sådant sammanträffande.

Under Mr. Hicks butevaru kommer hans affärer att ombära av hans assistent, Mr. George Weimer. Om lilla Shirley Temple är lika stor sensation i olika delar av världen, som hon är i Förenta Staterna, kommer vi att bli hansrycka över, att hon genom en lika fulländad framställning av sin roll i "Nu och för evigt," där hon samlar med Gary Cooper och Carole Lombard, som hon gav i "Little Miss Marker."

Den nya pristavlan för de sista sex månaderna av år 1934, som delgives i this issue, är den första tavlans för året, som kommer att utdela priser. Stor antal och förstudier har givits till utdelandet av dessa priser med hopp om att kunna finna en gyllene vägg, genom vilken så många "Paramounter" som möjligt skulle kunna få del av en eller alla av dessa tre priser. Mer information om dessa priser kommer att deligvis, men just nu skola ni alla göra er bästa, så att priser som kommer att tillfalla er del av världen. Huvudsumman av pris-
A BUDGET OF NEWS FROM THE BULLDOG DIVISION

British Paramount News is continuing to take everything that's news despite efforts of opposition to corner news events by paying large sums for exclusive rights. Latest achievement is to get pictures of much-booted Harold Pinter's play, "The White City Stadium, London. Although opposition had the "exclusive rights," nobody would have thought so as Paramount put out samples of the fight giving all the most important features of the bout with natural sound.

The England-Australia Test Matches which are by far the most discussed events in British sport started at Nottingham with "exclusive rights" shared by Fox and Gaumont. All Paramount exhibitors, however, received a full record of each day's play in a special day-to-day edition of British Paramount News. Every national newspaper has carried pictures of how Paramount got the films by erecting a "grandstand" private property outside the cricket field and taking pictures with a telephoto lens. Opposition sent up a balloon to obscure the view and the balloon went up higher when grandstand was raised. Eventually the balloon slipped its moorings and sailed away into the blue, enabling Paramount to carry on with their film.

All British exhibitors received an attractive folder from Paramount. Front page carries pictures of Paramount's executives and sales staff under the caption "The Men Behind Paramount." Madame Tussaud's, world-famous wax-works exhibition in London, where recently a figure of Mae West was unveiled, has a statue of Marlene Dietrich in a replica of her "Scarlet Empress" costume.

"Murder at the Vanity," while in its first-run as a hit at the Carlton Theatre, London, got big space in British magazines and illustrated papers.

Antique dealer in West end of London is displaying a set of Louis XIV chairs with a card attached to them reading "Genuine Mae West!"

"Badger's Green," play by R. C. Sheriff, author of "Journey's End," is to be filmed at Imperial Studios, London, as a Paramount British production.

"Woman at Clerkenwell County Court, London," a platitude: "My husband has sent me to see you, sir." Mr. Registrar Friend: "Well, you have seen me, but like that famous caption, I'm No Angel!" "Evening Standard"—London

Famous British portrait painter is now preparing a portrait of Marlene Dietrich as she appears in "Scarlet Empress" to form part of scheme of decoration of Plaza, Dublin, for next Irish Sweepstake Draw.

An attractive publicity department brochure on "Scarlet Empress" is receiving warm approbation from British exhibitors.

A London transport company has changed their No. 1. lorry "Mae West".

The "Rattero" continuing to break into the line-light in dancing circles. It was recently demonstrated by one of the leading dancing instructors at the Annual Demonstration of the International Dance Teachers at Blackpool. "Sherry's," the famous dancing resort at Brighton, recently gave another special demonstration of the dance using six couples trained by Professor H. Jacques. Demonstrators wore costumes which were replicas of those worn by George Raft and Carole Lombard in "Bolero," and special effects were employed. "Sherry's" will also run a "Rattero" competition to coincide with the release of "Bolero" in Brighton in August.

Professor Jacques, who won the All-England Professional Dancers' Cup at Blackpool, is leaving England for South Africa where he will demonstrate the "Rattero".

ADDITIONAL STOP PRESS NEWS

Messrs. John Cecil Graham, Montague Goldman and Earl St. John, are back from Paramount's big Convention and the Press have been turned loose on them with the result that Paramount has been making the front pages of the Trade and other papers for several days. The whole tone of the reports reflects unabashed confidence in the future. As a stimulus for everyone in the British organization here the Convention has proved a big success. Everybody has been inspired by the knowledge that we are moving into our time-honoured position of pace-maker for the industry.

In the middle of Britain's heat wave Paramount's publicity department is planning for Xmas when "Alice In Wonderland" will be playing throughout Britain. A big tie-up has been arranged with Gaminage, the great West End department store, which will feature "Alice" in its big Xmas Fair. Life-sized moving figures of Ali, the Mad Hatter and the other characters in the tea-party scene are being made to appear in an animated tableau, with full credit to Paramount and the film. Other life-sized moving figures of half a dozen Paramount stars appearing in December, January and February releases will also appear in various other tableaux at this big store during the Christmas shopping season.

Mae West is causing a fluttering of the dovecotes in a new direction. The Municipality of Brighton, London's nearest and most popular seaside resort, is using a striking poster of a bathing girl with a new adaptation of a famous phrase — "Come Down and See Me Sometime!"

The poster, which has just appeared on all the railway stations of Britain, has caused considerable comment in the national press. Opinion in the advertising clubs in London is that it is the best seaside advertising of the year. The National Dailies have all carried stories on the poster, with reference to the "Come Up and See Me Sometime!"

EUGENE SCHOSBERG GIVES TRUE PARINTCORP SEND-OFF

Office associates of Eugene Schosberg gave him a particularly sincere send-off to mark the occasion of his departure for Panama, there to assume an important post in the field forces of Paramount International Corporation under the immediate leadership of Jerome P. Sussman, general manager for Central America and the northern republics of South America. The send-off to Gene, who has been a member of the Home Office force for the past four years, took place at the Motion Picture Club, assumed the form of a jovial luncheon, and was climaxed by a neat speech by Eugene Zukor, a fine reply by Graham Shiel, and the presentation of a gift-brief-case, contract size.

Those in attendance were Messrs. Eugene Zukor, Max Schosberg (father), Albert Drane, Morris Simpson, Dave Greenwald, J. Ventura Sureda, Norman Kohn, Dave Cassidy, Luis Ferreira, Arason Pines, Edith Schelhorn, Paul Ackerman and Albert Gross.

AN ECHO OF THE FRENCH CONVENTION

This corking manifestation of enthusiasm was omitted from last month's issue because of space demands, but it's too good to pass up altogether. It shows the delegates from so many parts of Europe attending the Paris Paramount Convention, and of course you don't have to guess they're on the balcony of Le Theatre Paramount because you can see the electric sign of the house at the right of the picture.
If we mention the name of Carlos Gardel it probably won’t mean much to you till we add that he is one of the greatest attractions on the stage and screen. He is the largest phonograph recordist of the world, and is the Supreme Idol in several countries where most of the Hollywood stars don’t mean a thing. For the next few years Carlos Gardel happens to be the Idol of the Latin-American countries—but his name in South America can outdraw any other screen and opera star about three to one—and that’s something.

He is an Argentinian and his gorgeous face and voice are known as the greatest by the people of Argentina, where he has made a name for himself for twenty years. It is true today’s fan won’t hear his music a day over thirty-five. He sang the first Tango every written—"Mi Noche Triste" ("My Sad Night")—in 1916. Right now he is making Spanish features for Paramount International over at the Astoria studios, directed by Louis Gasnier. Louis can’t speak much Spanish, but most of the gang that Sonor Gardel has with him all speak French, so that the Parisian director gets along fine with them.

So it looks as if Paramount is going to make a cleanup with these South American features for Gardel, who has been going big in every country where Spanish is spoken for the past two decades. The mystery of it all is that his popularity grows instead of wanes. This is unusual with American stars. Right now he is touting one of his countrymen as another George Raft, his son, Manuel Pelupho, working with him in his current picture...incidentally that’s the first picture that has an unnatural flavor of picking talent. He loves to give young and promising artists a break.

Just to give you a slight idea of Gardel’s popularity in his native land, in Montevideo, capital of Uruguay, Gardel was about to sing in a theater there...as is the custom.

“Belle of the Nineties” is final Mae West big film test

In the past few weeks the Mae West picture has had almost as many titles as Burke’s Peerage contains. However the situation has now reached a point of definitiveness and the sprightly title under which Mae will have her newest film creation released is “Belle of the Nineties” — and what a belle she is!

More and more musicals from Paramount

Mack Gordon and Harry Revel, who rolled into Hollywood on the strength of an Orchid to You, and remained to write hit tunes for Bing Crosby, have signed a two-year extension on their present Paramount contract.

Their last assignment was “She Loves Me Not” with Crosby, Miriam Hopkins and Kitty Carlisle. They now are working on tunes for “The Big Broadcast of 1935.”

Happy absence of dialogue in Wagon Wheels

Permit us to again stress the fact of the newest Louis B. Mayer production having a preponderance of action and a minimum of dialogue. This fact was first set forth in a letter to all offices from New York, which later asked for reactions to the absence of dialogue in this film when it later has world distribution.

Next Dietrich film definitively set

Word from Hollywood, of definite importance to us, is that finality has now been reached with regard to the next Marlene Dietrich picture. All that can be divulged is that it is a simple modern story, that it will be directed by Josef von Sternberg, and that for reference purposes it is known by the tentative title of “Lorelei.” It goes without saying that just as soon as we have additional information we will promptly relay it to you.

In that country, the women were yelling at their idol the songs they wanted him to sing...a male voice in the gallery bellowed out..."Silence! God is going to sing..." there was instant silence... they actually worship him throughout South America...In Buenos Aires he never walks in the streets, the fans literally mob him...his one weakness is playing the horses. When his friends urge him to quit throwing his money away on them, he shrugs his shoulders and says, "Well, somebody has to support them."

Music dominates "El Tango en Broadway"

We introduce this last-minute scene of the second Carlos Gardel American-made film for Paramount release to show you in just one added measure how completely musical this film is. It begins with music, is dominated by music, and ends on an Argentine tango that will have Spanish audiences utterly whooping for an encore. Shown in the picture are Carlos Gardel and Trini Ramos, behind the piano, and Blanca Vischer and Vicente Padilla with backs to the camera.

Signed to new contracts

One of Paramount’s most important current acquisitions in months was the signing of Eliza Landi to a long-term Paramount contract. Her first picture, already in work, is tentatively titled "Yours to Command."

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Cuesta Abajo, first Carlos Gardel American film, looms as terrific Paramount hit

Prints of “Cuesta Abajo,” first of Carlos Gardel’s American-made Spanish pictures, are already in distribution. The picture was completed the middle of July and immediately previewed in Paramount’s Home Office for the Spanish correspondents in this city. This screening was also attended by the Consul-General of Argentina. It was preceded by a special luncheon at Sardi’s.

We feel that for the territories for which the picture was produced there is needed here no special praise, for the production will speak for itself. We have backed the picture with a wide range of ad. sales material and have produced for it a very comprehensive press book, all of which items are now in the various Spanish offices.

It is, however, our pleasure to quote here excerpts from some of the reviews on the picture by the American trade press:

“Film Daily” of New York said: “Carlos Gardel scores strongly in a romantic drama, Cuesta Abajo.” He puts over several tango numbers very impressively. ...This production has everything that any Hollywood studio could give it...Composition and lighting throughout are superb...Gardel is immense. Personality plus. And how that boy can sing his tango songs! In his own Argentina he will slay the feminine fans with this one...Nice casting throughout with unusual types. Mona Maris was never handled better."

“Motion Picture Daily” said: “Gardel sings several numbers. His voice is remarkable. It has warmth and power and he sings with graceful ease. Louis Gasnier’s direction is neat. Mona Maris is made to appear extremely beautiful. Even non-Spanish speaking audiences who enjoy good singing and an engaging personality can find pleasure in this feature.”
Private Previews of New Productions

NOW AND FOREVER

One of the ace human-interest dramas of this or any other year, "The Old Fashioned Way" is a major step in that direction, as you'll realize when you see it. Baby LeRoy is in the film also, as is also Joe Morrison, a grand tenor singer of whom we have great hopes.

SHE LOVES ME NOT

Two great features make this film a very important property for us. The first is the music which permeates it, and which includes in "Love in Bloom" a song that will captivate filmgoers in every country. The other is the team of Bing Crosby and Kitty Carlisle. You had a grand glimpse of Miss Carlisle in "Murder at the Vanities." Now in this picture you get closer views of her and her rich, thrilling voice. Pretty soon we'll get for her the musical part that will make terrific film history — just as "The Love Parade" and "Monte Carlo" and "The Vagabond King" made history.

PARAMOUNT THEATRE, NEW YORK, WILL GO TO LONG RUN POLICY

On August 16th, when the spectacularly beautiful "Cleopatra" has its premiere, the Paramount Theatre in New York City will inaugurate a brand new policy for the house. The Cecil De Mille production, starting off with a formal premiere done in the best Hollywood tradition, will stay in the Paramount on a continuous-run basis for as many weeks as the business warrants. There will be no stage show; simply the picture and a suitable selection of short features.

At the conclusion of this season, which we confidently expect to be one of months rather than weeks, Marlene Dietrich's "Scarlet Empress" will be the successor.

THOSE WHO LIKE GAMBLERS WILL SURELY LIKE CROSBY

It is a matter of history now that the month of July saw the Bing Crosby home in Hollywood blessed by twins. What is not so well known, however, is that Bing, with all of his other expenses-staring him in the face, viewed the forthcoming doctor's bill with no great display of joy. He knew, however, that the doctor was a sporting man, so he offered to take him on for a double round of golf. If Bing won the match, there was no bill to pay; if the doctor won, Bing would pay him double the fee.

Well, you might-foends, at the end of the first round, Bing was 5 up. But that doctor, who had had plenty of struggles bringing young lives into the world, was nothing if not a fighter, and when the second round was finished he was the winner, I up.

Bing made out his check then and there, right at the 19th hole. His next picture, ironically enough, is titled "Here Is My Heart."

LA SEGUNDA PELÍCULA DE GARDEL ES UN DERROCHE DE MÚSICA CRIOLLA

Mientras esto se escribe, algunos de los países más inmediatos a nosotros habrán recibido las copias de la película de GarDEL, titulada "Cuesta abajo", realizada en los Estados Unidos, para ser distribuida por Paramount en los territorios de habla española para los cuales ha sido especialmente producida. No es nuestro deseo, ni es ésta la ocasión para enlazos los méritos que tanto abundan en esa película, pero si queremos anticiparnos a declarar que aún siendo "Cuesta abajo" un film excelente por todos conceptos, "El Tango en Broadway", como definitivamente ha titulado a la segunda película interpretada por Carlos Gardel en los Estados Unidos, superará a aquélla en interés, emoción, interpretación, comodidad y presentación. "Amor entre ra- ciales" ofrece a Carlos Gardel la oportunidad tan deseada por el público de ofrecer a éste cinco tangos de soberbia factura, dos de los cuales harán época inescindiblemente en los anales de la película musical idioma castellano. Las escenas que arriba reproducción dan sólo una pálida idea del lujo con que ha sido montada esta película. Si los méritos que tan someramente hemos enumerado fuesen pocos para hacer de "El Tango en Broadway" una película única en su género, añadiremos que en su reparto, además del nombre de su famoso protagonista, figuraron, con Carlos Gardel, Tripi, Padula, Blanco Vischer y Jaime Devesa. Y si a esto agregamos que la letra y música de la película es original de Alfredo Le Pera, autor de otros triunfos fílmicos, tenemos la más intuitable convicción de que el entusiasmo que reina en las oficina- mas con motivo de la próxima terminación de "El Tango en Broadway", está perfectamente justificado.
The urge is almost irresistible!
We want to yell and use a terrific quantity of superlatives! We want, with a desire practically unquenchable, to tell you that here is the Mightiest, the Most Titanic, the Most Romantically Spectacular of all the Cecil B. De Mille productions. We want to—but we won’t, for that would be using the superlatives that we want to guard against using this time.

Instead, we will hint quietly at the suppressed excitement of the visiting Conventioneers when they saw “Cleopatra” for the first time at the Ambassador Hotel in Los Angeles. How they gathered in little groups, hands perspiring from almost cruel grips of chair sides, brows glistening from mental turmoil, and of how they patted each other on the back and said, not cocksure but with certainty, “Well, Carl, old boy, you may think that you will top all records with this one, but we’ll smash all of your records sky-high.” And there were the Johns and Jims and Montagues who had other similar comments to offer, while mingling with them all was Legion Leader John W. Hicks, Jr., a smile of complete satisfaction on his face as he shook the hands of Mr. Zukor and Mr. De Mille and promised them both that Paramount International Corporation would deliver with “Cleopatra” as the Legionnaires have never delivered before.

Many of you have by now had your first viewing of the picture and know with what complete confidence we can afford to pass the superlatives by this time in telling you of “Cleopatra,” and of the stunningly fine performances of Claudette Colbert in the title role, of Henry Wilcoxon as Marc Antony and of Warren William as Julius Caesar.
LES GRANDES NOUVELLES PARAMOUNT DE JULIET

Le mois qui a suivi la plus grande des Conventions Paramount à Los Angeles, en juin, avait été précédé par une longue série d'événements qui ont eu lieu en été. Les détails de ces événements ont été résumés par le Criterium à New-York au mois d'août.

Ces territoires qui ont eu la chance d'avoir eu des délégués à la Convention doivent avoir appris à présenter de nombreux détails distincts de la réunion à Los Angeles. Nous reviendrons sur ces détails plus tard, mais pour le moment, nous nous attacherons à présenter de nombreux sujets qui ont eu lieu en été.

De plus, il y a eu la projection de "Cleopatra" sur l'écran pour tous les membres du bureau principal, et de nombreux critiques les ont appréciées. Évidemment, ce n'est pas que les femmes, mais aussi les hommes, qui ont apprécié le film. "Cleopatra" a été très populaire dans les créateurs de cinéma, et elle a été projetée dans de nombreux établissements cinematoigraphiques.

Enfin, il y a eu la discussion sur "The Big Parade" de D.W. Griffith, qui a été projeté dans de nombreux cinémas. Cette film a été très populaire, et il a été projeté dans de nombreux cinémas de la région de New-York.

Tous ces événements ont eu lieu en été, et ils ont tous contribué à la popularité de Paramount en New-York.

JULIO, MES DIAS DE PARAMOUNT

El mes de julio se sigue a la gran Conferencia de Paramount realizada en Los Ángeles, en junio último, asignando grandes salas para la proyección de los mejores filmes en el terreno de la competencia. Los asistentes de la conferencia, que incluyen a los gerentes de muchos cineconsejos, se han dedicado a la tarea de organizar la conferencia con el máximo esmero.

El mes de julio es un mes de gran actividad en la industria del cine. Los creadores de cine están trabajando en nuevas películas, y los críticos están revisando los últimos filmes para publicar sus opiniones en los periódicos y revistas.

En este mes, Paramount ha presentado a muchos nuevos filmes, incluyendo "Cleopatra", "The Big Parade" y "The Scarlet Empress". Estos filmes han sido recibidos con gran entusiasmo por el público y han sido vitoreados por los críticos de cine.

En resumen, el mes de julio es un mes muy ocupado para Paramount, y el equipo ha trabajado duro para presentar los mejores filmes posible.
PARIS CELEBRATES "LA GRANDE SEMAINE"

Sponsored by the French Government, the entire city of Paris during the latter part of June put over a gigantic season of exploitation designed to produce a happier and healthier frame of mind in the populace. In this celebration many of the legitimate theatres participated, but Le Paramount was the sole major film house to take initiative. We reproduce above and below day and night shots of one theatre, decorated for the occasion Mr. Fred W. Lange, who directed Paramount's participation, was also the recipient of a letter from Mr. Lamoureux, French Minister of Commerce, who said: "I hurry to acknowledge receipt of your letter and of the two photos attached. I thank you for same and beg of you to find in this letter my congratulations for the effort you have made at the Paramount so as to contribute to the success of the season of Paris. I shall advise the administrative sections of the Department of the satisfaction their cooperation has given to you."

WHO CAN OFFER PROOF TO TOP THIS ENGLISH PICTUREGOER'S RECORD?

From Ernest Betts' motion picture page of the London "Sunday Express" of June 3, 1934 we take the following story and ask you pointblank if you have anything to offer by way of topping it:

CAN any film fan beat the record of H. Norman Olden, of South Woodford, London, who has written to tell me he has just seen his two thousandth film?

Mr. Olden, who has a job at a shop in Smithfield, starts work at 8.15, finishes at six, and then goes to the pictures. He has been picture-going since 1927, and sends me some staggering statistics.

He has been to the Rialto, Leytonstone, 291 times, and paid 1,058 visits to London cinemas. After the Rialto, there is a big drop to a mere nineteen-one visits to Wansstead. I did not know Wansstead was like that.

He has seen 354 Paramount films, 239 M.G.M., 180 Fox, 178 First National, and 136 British.

Mr. Olden awards the place of honour to the Plaza, Regent-street, as the best cinema.

PARIS INTERNATIONAL NEWS

THEATRE NEWS FROM THE BLUE RIBBON BUNCH

James L. Thornley, General Manager of Paramount's Capitol Theatre, Melbourne, Australia, was a recent visitor to Head Office in Sydney where he set many releases for the coming Paramount Week (September 1-7) and September Month and also discussed with Managing Director John E. Kennebeck, Paramount bookings at the Capitol for the forthcoming Melbourne Centenary in October next.

Frank V. Kennebeck, formerly of Paramount's Theatre Department in U.S.A., and publicity Manager of Paramount's Melbourne Capitol Theatre, executed an excellent campaign for Mae West in "I'm No Angel." Long before the picture opened he had the Melbourne public sold with the "Come Up and See Me Sometime" craze.

Reg Pollard, House Manager of Paramount's Capitol Theatre, Melbourne, is one of Australia's best-known front-of-house men. Before coming to the Capitol he managed the Prince Edward and Capitol Theatres, Sydney, and the State Theatre, Melbourne.

BEAUTY CONTEST WINNER CABLED HIS HOMELAND

When "The Search for Beauty" had its New Zealand premiere in Dunedin, his home city, Colin Tapley, presently under contract to Paramount and working in "The Lives of a Bengal Lancer," cabled to the manager of the Empire Theatre there as follows:

"Delighted to learn that Search for Beauty" will have New Zealand premiere at Empire. Extend hearty wishes for successful run. Greetings to you and all my Dunedin friends."

Tapley was the successful New Zealand male winner and looks like developing into a very promising Paramount leading man.

LIVERPOOL PROGRESS

Construction of the Paramount Theatre, Liverpool, England, continues to advance, as you will see by comparing the above scene with the ones carried in previous issues of this theatre section. According to the July 2nd report of Evan H. Perkins, Paramount representative in charge of the work, all steel work, stone facing of the external of the building, and practically all of the brick work is completed. By date of issue of this magazine it is expected that the roof will be on.

USHERING STAFF OF THE CAPITOL, MELBOURNE

One thing for which we are grateful to this Theatre Page of Paramount International News is the opportunity it is giving us to introduce you all to Paramountites of many lands who are not in the Department of Distribution, yet who are vitally important members of our organization. Here, for instance, is the ushering staff of Paramount's magnificent Capitol Theatre in Melbourne, Australia. Melbourne this year is to have a tremendous Centenary Celebration, similar to that current in Chicago, and this staff will be exceedingly busy. We want them to know through this message how sincerely we appreciate their consistently fine work on Paramount's behalf.
THREE PEPSTERS FROM THE BALTIC STATES

Through the kindness (and the camera) of Mr. M. Graban, Paramount manager in Poland, we are treated to this snappy glimpse of three of our most vigorous Pepsters sunning themselves in one of the main streets of Katowice, Poland. The picture was taken during the visit of District Manager R. Jelinek to that city. He is shown in the centre. At the right of the picture is Mr. S. Tkibin, branch manager at Lensberg and Katowice; at the left is Mr. S. Gindelevicz, chief accountant for Poland. It is our guess that they were discussing just what course the Company Drive for the second half of 1934 would take; and it is our subsequent guess that the news on the front page of this issue will be greeted most enthusiastically by the three in the picture and the one behind the camera.

A FINE GAUCHO Greeting FOR J. B. N.

When John B. Nathan assumed the Managing Directorship of the Argentine Division there was no doubt of the sincerity of the Gauchito greeting accorded him. Here is one phase of that wholly sincere reception, the front page of the ultra-hippe Argentine house organ, "Los Gauchos."

COLORED CLASSICS

By this time many of you have had a screening of the first of Paramount's Colored Classics, "Poor Cinderella," in which Betty Boop is the star. We are making a series of the Colored Classics, in which Popeye the Sailor will also star, and because of the importance of these Short Features we will be giving them a lot of attention in next month's issue.

VICTORY DRIVE CHATTER FROM THE BLUE RIBBON BUNCH

By REG. KELLY

June, announced as the Round-Up Month of the Blue Ribbon Bunch VICTORY DRIVE, saw more activity throughout the Australian and New Zealand Branches than has been evidenced for some years. Paramounts, those in direct contact with exhibitors and those in office positions, were equally enthusiastic in making the month the most outstanding in years for new business and cash collections. Despite unsettled conditions in the industry in Australia, Managing Director John E. Kennebeck has assigned the promotion releases for the month, whilst General Sales Manager William Hurworth marshalled the boys in the field for a "big push" that is sure to bring victory.

The Australian Head Office Executive Council under the chairmanship of John E. Kennebeck has decided on a smash campaign for the forthcoming Paramount Week (September 1-7), and the Publicity and Advertising Council has been assigned to execute an outstanding newspaper and general exploitation campaign.

General Sales Manager W. Hurworth recently made the trip to Adelaide touching Melbourne and Broken Hill en route. In all three cities he made a general clean-up in bookings for the JUNE Round-Up month of the VICTORY DRIVE and also laid plans for the coming Paramount Week in September.

Charles Hale, Head Booker for New South Wales achieved a remarkable booking record for the June Round-Up Month of the Blue Ribbon VICTORY DRIVE, when he booked our bounty into nineteen Sydney suburban theatres for every day in June. The performance is all the more outstanding, when it is realized that everyone of those theatres is under independent control.

Saturday May 26th was a red-letter day for Paramount in Australia because on that day two outstanding Paramount pictures commenced extended seasons in Sydney and Melbourne. Sydney saw the sensational opening of Dorothea Wieck in "Crack of the Song" at the Prince Edward Theatre, whilst Melbourne picturegoers flocked in their thousands to our own Capitol Theatre to pay tribute to the lady of the day...that gal named West. "I'm No Angel" enjoyed a great opening and there is every indication that the picture will recapture its Sydney performance where it packed the Prince Edward Theatre for eight solid weeks. In both cities, "Six of a Kind" supplied the remainder of the bill. W. C. Fields is sky-rocketing to public popularity with every picture he makes and there is no doubt that in a very short while his name in Australia will rank with the greatest of box-office personalities.

The Blue Ribbon Bunch publicity forces are in action on a nation-wide advance campaign to sell Lanny Ross. Every avenue is being exploited so that when "Melody in Spring" is ready for release, Lanny Ross will be a known star.

BUCHAREST ORCHESTRA ENDSORES PARAMOUNT

We have to thank Manager N. G. Palugyay, of our Bucharest (Rumania) office for the above picture of the Alhambra-Chinda Orchestra of that city engaged in its weekly pleasantries of popularizing song numbers from Paramount, to the title of the picture ("We're Not Dressing") and to Bing Crosby and Carole Lombard, stars of the picture. This is what we call exceptionally fine publicity, and heartily congratulate all concerned.

A SNAPPY REPLY FROM ARTHUR L. PRATCHETT

When George Wellemc cabled to the Spanish offices the glad news about the Carlos Gardel picture, "Cuesta Abaro," the first to flash back a snappy reply was Arthur L. Pratchett, who cabled from Havana the following Cuban play on the picture's title:

THANKS FOR CARDEL NEWS, HAVE MADE NO CONTRACTS, CONFIDENT "CUENTA ABAHO" WILL SEND RENTALS "CUENTA ABAHO."

Reference to contracts was in line with Mr. Wellemc's intention to await a screening of the picture before making any contractual commitments.

KNOWS WHAT TO READ

Rovira Moreno, darling of all the Spanish-ophiles, a cousin by the good literature when she sees it. Here she is snapped at Paramount's Hollywood studio during a scene for "Ladies Should Listen," in which she has a fine featured role.

ARDENT NEW ZEALAND STAMP COLLECTOR

One of the most noted hobbists of the business of world wide film distribution is the collecting of stamps. And apparently one of the most ardent philatelists is Despach Matthew A. Saunders, of our Wellington, New Zealand office. We have received a form letter from him, among other things he says: "If you are a collector yourself and would like a range of New Zealand stamps, I will be very pleased to send them to you, if you will let me know what you require."

The address of our Wellington office is Paramount Film Service (N. Z.) Limited, Cuba and Dixon Streets.

LUBITSCH SEES REVIVAL OF ACTION FILMS

Apparently siding with us in our desire to have action predominate over dialogue in our pictures, Ernst Lubitsch has given a special interview to The Film Daily of New York in which he says, among other things:

"I think that we are in for an era of action pictures, films which stress natural beauties, and which will compel our directors and stars to journey to far places — anywhere, in fact, where natural backgrounds may be utilized to recapture the romance and beauty which left pictures in this present era of rowdymand sound."

AT ROCKET SPEED

With the marvelous 1934 Convention a matter of history, Carl P. York and Matador M. J. Messer climbed the Coast conclave by speeding from Los Angeles to New York at the record speed of 210 miles per hour. Leaving Los Angeles at 10 p.m. Tuesday, they were safely in New York at 6 o'clock the next afternoon. Allowing for stops and the difference of four hours in time between the two cities, the Vim and Musical Matador flew across the United States in fourteen hours. Their Rocket Ship was the new Douglas plane, and their friendly dispatcher was none other than our singing Danish star, Carl Brisson.
EXPLOITATION HELPS KEEP US ALIVE

PUBLICITY BRIEFS

Plaudits are in order for the publicists of the Rio De Janeiro and Sao Paulo offices for the comprehensive publicity put over in newspapers and magazines on behalf of Mae West’s film, “I’m No Angel.” The monster box office response experienced in the city was forwarded to Miss West in the studio after it had received the acclaim of the press executives.

Likewise compliments are in order for the sustained high quality of “Paramount Service,” the weekly publication issued for the benefit of British exhibitors by our London office. Miss Doris Gassner is the able editor of the magazine and her work merits the highest credit.

LANNY ROSS HAS ABUDED GARMENT INDUSTRY WEST

We are apprised by Managing Director John E. Kennebeek of the fact that the Australian Paramounteers have now been enlivened over the potentialities of Lanny Ross, star of “Melody in Spring,” that they have given a publicity push to the equivalent of the negative just presented.

Lanny’s next picture is “Mississippi,” which is now being filmed in Hollywood, and which will have music throughout.

NEW PHOTOS OF OFFICES WANTED

An inspection of our files of photographs of Paramount offices around the world brings to light the information that many of the pictures are somewhat antiquated.

Those of you who have recently sent in new photos for this purpose are once aware of the fact, but in the instances where no new photos have been forthcoming for a year or more, we renew our request to the amateur photographers who must surely be in every Paramount office to take for us some new pictures so that our files will be up-to-date. We specifically do not want any new photos made by professionals as we desire our photos brought up to date at no additional company expense.

PARAMOUNTERS OF INDIA PREPARE FINE PLEDGE

From John A. Groves, general manager in Paramount’s Far Eastern territory, but presently supervising India in addition, during the absence of Charles B. Ballance in Europe, we have received a pledge signed by three Paramounters of Calcutta which we believe to be one of the finest manifestations of loyalty yet to reach Home Office. Mr. Hicks has asked that the pledge be published precisely as received, with full credit given the signers who are Messrs. S. Ganguli, Sales Manager; L. B. Mukerji, Booker, and B. Chowdry, Accountant. The pledge follows:

Dear Groves:

Re: Quota for the last six months of 1934

Please permit us to thank you and Mr. Hicks for the very encouraging news you have given us regarding our new product which is indeed shaping exceedingly well.

With a marvellous line-up, as outlined by Mr. Hicks, which includes such outstanding pictures as DEATH TAKES A HOLIDAY, SCARLET EMPRESS and CLEOPATRA, we feel confident that we shall not only be able to reach the quota set by New York for the last six months of the current year, but to have every reason to hope that we shall beat it.

We have always received every consideration, wholesome advice and invaluable cooperation from you and New York office and need hardly assure you that we shall leave no stone unturned to respond to Mr. Hicks’s call.

(Signed) [Signature]

GUADEMALA LISTENS WHILE “THE TRUMPET BLOWS”

According to Manager Saul Jacobs in Guatemala, no bets were overlooked by the Palace Theatre in Guatemala City when “The Trumpet Blows” was presented there by Mr. Ricardo Cohen U. Herewitz, who shows the front of the theatre as Mr. Cohen had it decorated, and in view of the central location of the house no one in Guatemala City could miss it. Very few did, as a matter of box office fact.

INDIA CONTINUES TO CREATE FINE AIDS

We are always happy to call attention to the compelling advertisements produced by our India office. General Manager John A. Groves, handling India in addition to his work in Eastern territory, has been in Europe of Charles B. Ballance, sends us a splendid piece of advertising put out on behalf of “Bolero.”

A FINE PRESS BOOK FOR “CUESTA ABACO”

This first of the Carlos Gardel pictures produced in the service for Paramount distribution has for one of its aids what is probably the most comprehensive press book ever prepared for a Spanish film. Volumes of 64 pages, which lists all of the ad. sales, publicity aids, etc., was prepared by Paul Ackerman of the Home Office Publicity Department under the direction of Charles Gartner, Publicity Manager.

PARAMOUNT’S INSIDE STATISTICS

Ginger Rogers, Miss Dietrich, and other Paramount stars are appearing at the Los Angeles Convention to throw light on the latest in advertising, publicity and exploitation. Mr. Kennebeek will also be present with a full report on the show.

Hicks’ campaign for “Cuesta Abaco” has been conducted on a thoroughly convincing basis.

SPEAR HEADERS HELP REVIVING INTEREST IN “CLEOPATRA"

The Paramounters of Sydney are nothing if not speedy when it comes to copping prizes, publicity or praise for Paramount. For instance, they had the annual Movie Ball of 1934 on their hands in June, and although the various other film companies entered floats for current pictures, the Blue Ribbon Boys under Managing Director John E. Kennebeek’s direction plunged into the advance stills on “Cleopatra” and got their float idea therefrom. Despite the fact that they had not then seen the picture.

The above scene shows not only the float which they evolved, but also the fact that the float won first and grand prize, for which Herrmann E. Flynn, advertising manager; Reg. Kelly, publicity manager; Bob White, exploitation manager, and the other participating Paramounters deserve the highest credit.

SPEEDY INITIATIVE COPS MOVIE BALL PRIZE

The Paramounters of Sydney are nothing if not speedy when it comes to copping prizes, publicity or praise for Paramount. For instance, they had the annual Movie Ball of 1934 on their hands in June, and although the various other film companies entered floats for current pictures, the Blue Ribbon Boys under Managing Director John E. Kennebeek’s direction plunged into the advance stills on “Cleopatra” and got their float idea therefrom, despite the fact that they had not then seen the picture. The above scene shows not only the float which they evolved, but also the fact that the float won first and grand prize, for which Herrmann E. Flynn, advertising manager; Reg. Kelly, publicity manager; Bob White, exploitation manager, and the other participating Paramounters deserve the highest credit.

Inasmuch as ‘figures tell the tale’ we are getting ready for the ‘Drive’ with the confirmed belief that this office will not prove a ‘flat tire’ in this momentous drive organized by the leader of the Foreign Division.

SCREENING REPORTS CAN HELP TREMENDOUSLY

For years it has been the custom of certain territories to forward to New York, for the particular benefit of our production department, reports on the local reactions to each of our pictures. These reports appear on special forms prepared for the purpose, and actually we would like to receive them from every one of our territories.

Even greater than our desire is that of the Studio, for only by these practical impressions of the various qualities contained in our pictures can the picture makers be adequately guided as to future product.

To those territories regularly forwarding reports we proffer the thanks of the Production Department; to those not reporting, we urge them to consider how much greater good would be rendered if they prepared reports.

All reports should come to New York as speedily as possible, so that the greatest effectiveness can be derived from them, and they should be in triplicate to ensure rapid distribution to the production department in both New York and Hollywood branches.

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Inasmuch as ‘figures tell the tale’ we are getting ready for the ‘Drive’ with the confirmed belief that this office will not prove a ‘flat tire’ in this momentous drive organized by the leader of the Foreign Division.

HOW TRULY INTERNATIONAL WE ARE

Here is a reproduction of the map of the world which was our piece of resistance at the Los Angeles Convention, and which is now an object of absorbing interest to all visitors to the Tenth Floor of the Paramount Building in New York City, where it is the first item greeting the gaze as one steps from the elevator.

SPEEDY INITIATIVE COPS MOVIE BALL PRIZE

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HOW THOSE ITALIANS ARE LAUGHING!

When we cooked up that cartoon of Miss Mar West standing at the top of the stairs, welcoming Amerio Aboaf, we little thought that it would be so avidly seized upon by some of the divisions for adaptation to suit their local points of view. However, that is exactly what did happen; the Larry Cuba’s use of the cartoon here reveals how the Cubans undoubtedly being applied to the contest for the second half of the year. Also, in the splendiferous issue of ‘Paramount Francaise’ referred to on page 52, there was another use made of it, with Miss West extending the welcoming hand to Henry Karsfeld instead of the Indian leader.

EIN EREIGNISREICHEN MONAT FUER PARAMOUNT

As we in the vorigen Monat berichteten, dass die diesjährige Paramount Konvention in Los Angeles einen ganz besonders starken Einbruch auf alle Anwesenden zurückzuführen, aus dem wir folgerten, dass wir eas einer Zeit grosser Erfolge erwarteten, haben wir nicht zuviel prohert. Der durchschlagende Erfolg aller Abteilungen im Monat Juli hat es zweifellos bewiesen.


Diejenigen Filme, welche einen der Kranz zu den entsendeten zu verwerten bekommen haben und jetzt schon alle Einzelheiten aus erst er Hand erfahren, obwohl sie mit einigen glücklichen Filmlustigen bringen wir mit dieser Edition weitere Einzelheiten auf einer anderen Seite zum Abruck.

Um nochmals auf die Konferenz zurückzukommen, können wir nicht umhin die Rede auf Mr. Adolph Zukor zu bringen, dessen bemerkenswerte Persönlichkeit der Konvention erste- 

(Continuación de la página 8)

mio en dinheiro aos vendedores. Multas ponderadas noutro termo mencido essa parte do Concurso, afin de que a maior número possível de paramountes desfrute dessa premiação. Com referencia a esta parte do Concurso, publicaremos agora e subse- quentemente o que formos decidir considerando os dados. Estes números, mais oitenta, não poderão ser abertos a mais interessados. Dizemos, porém, que a partir da proxima edição, publicaremos elementos referentes, que publicaremos nestes numéros.

A seção referente aos Textos Paramount, que até momento é a mais pesada da revista, faz-se desde o seu inicio muito popular e, portanto, esperamos para este mês um aumento de leitores, que acompanho, de forma regular, com suas noticias locais, sobre os exi- tos e apresentações dos filmes para público.

"Im Peripatetik Galante" (The Scarlet Empress), nova produção de Dr. Dietrich e Josef von Sternberg marcara o inicio de uma série de filmes de renome feitos por essa produtora unica da tela, serie essa que nos propicia os estudos por todo o restante do mês.
A BULLETIN DE-LUXE

At no other time in history have we had such an abundance of great news for joyful dissemination to a Paramount world that thrives on great news......"Cleopatra," mightiest of the De Mille pictures, has already thrilled London and New York City. Reviews are in this issue, with both premieres the outstanding glittering film events of the year.....The raves about Carlos Gardel's "Cuesta Abajo" are pouring in from the Spanish territories. What is more, Carlos has been signed for a starring role in "The Big Broadcast of 1935," to be made in Hollywood.....Our Contest is under way in magnificent fashion, with Gus Schaefer's German territory heading the Divisions, and John B. Nathan's Uruguay heading the individual countries. We are sanguine of the most spirited fight in all Paramount International history in this contest.....Mr. Hicks due back in New York in next few days with inspiring story of European survey. Has already cabled brief details of grand convention gathering in Berlin.....The Paramount Spirit certainly is winging around the world these days with greater, surer and more masterful strokes than ever before.....Read the story of Carlos Gardel's broadcast to Argentina for an event of real publicity interest. It's a good example of how New York

(Continued on Page 2)
is anxious to co-operate with the field when major suggestions are advanced. Speaking of Gardel, read also the story of the riot of enthusiasm which his "Cuesta Abajo" precipitated in New York's Harlem.....And of course you'll be interested to know that cameras are definitely turning on "Lives of Bengal Lancer," which definitely looms up as a major-scale picture.....Now turn on for detailed news about Paramounteers and Paramount accomplishments.
Chatting About The Contest

Well, here's flying in the face of Providence — or, to be more exact, in the face of the figures shown coldly, calmly and calculatingly on the opposite page. However, figures or no figures, some of the boys (almost all of them to be exact) are doing marvelous things: the remaining minority are keeping their marvelous things for more seasonal times, which of course aren't far away . . . . Of course there is a pendulum in this business, just as there is everywhere else, which is probably as good a reason as any for finding Germany where it is among the Divisions, and Uruguay soaring eagle-high among the Countries . . . We believe you find a lot of space given these past few issues to the special Gardel pictures made for the various Spanish-speaking Divisions. Don't forget for an instant that the special assets which these films represent have been taken into account in the Quotas of those Divisions . . . . Probably there's a lot of chuckling over the suggested identities of the guys on this page. Well, go ahead and guess your heads off! But don't use for that purpose any of the time you should be devoting to gathering in the quotasheckels: and always remember, as Mae West would say, that a quota-prize in the hand is worth two in Scandi-mala or Austral-mark . . . .

Scanning back over the year we are compelled to remark on the great number of letters in from all parts of the world commenting enthusiastically on the zenith grade of Paramount product. This Quota-Contest is of course the proving ground for the substantiality of those statements . . . . The "Cleopatra" news grows apace. We cannot recall an occasion when the flood of incoming good news on a picture was so infectiously enthusiastic. (We murmur in an aside that the business on this picture in the United States has already smashed so many records that a lot of long-standing records in spots where the picture has not yet played are already waving the white flag — or, to use the spirit of the picture itself, coming out of retirement bearing the olive branch of surrender) . . . . If it's a Paramount Quota-Contest, it's the Best Show of its kind in the World. We'll be seeing you next month.
CECIL B. DE MILLE TALKS ENTHUSIASTICALLY FOR ROAD-SHOW FEATURE LENGTH OF TIME TO COLUMBIA UNIVERSITY CLASS

As proof of the undoubted versatility of Cecil B. De Mille, we present below the story of his recent address to a class at Columbia University, New York, where he showed that he had not only a gifted director, but a speaker of force, color and directness.

UN MES DE IMPORTANTES NOTICIAS DE PARAMOUNT

Debido a la abundancia de noticias importantes que hay en este mes, ha sido preciso darle mayor extensión a la parte inglesa. Confiamos, no obstante, en que cada uno de los lectores de “Cleopatra” tendrá un nuevo equipo de pelikulas importantes que debe ver.

Cuando estas líneas lleguen a manos de nuestros lectores, el señor Hicks se hallará en Nueva York y estará de inspección en su jefe, de Paramount en Londres. Ya que hablamos de esto, no se olvide que el gano ahora la delantera quedará decir mucho para el resultado final.

Debemos decir, además, que Pauline Lord, la gran actriz que firmado hace poco un contrato a larga plazo con la Paramount, se nos presenta en esta producción, que es la primera para nosotros, como la característica más notable con que cuenta hoy el cine.

Al entrevistar al señor de Mille durante su permanencia en Nueva York, el Sr. Hicks nos dijo que de la entrevista versare casi por enteros sobre la Legión Extranjera y cómo ella lleva a cabo la difusión de las películas del importante director de “Cleopatra”. A más de esta información, será a no dudar tan muy grata para tanto el de nuestro entrevistado otras relativas a los proyectos que tiene para su próximo trabajo.

Vamos a hablar de los de esta mañana.

Mr. De Mille sebas el mundo (unsuccessfuly we are happy to announce) in search of some country where “Cleopatra” will not be accepted, the outstanding film sensation of 1934-35.

Mr. De Mille, as he stepped from the cabin of his “Cleopatra” special train at New York, prior to the premiere of his newest and greatest film production.

Mr. De Mille, as he stepped from the cabin of his “Cleopatra” special train at New York, prior to the premiere of his newest and greatest film production.

Several hundred teachers from various parts of the United States received in extra-curriculum course recently at Teachers College, Columbia University, New York, when Cecil B. De Mille talked to them for two hours, with the subject of how motion pictures are made.

The director, who arrived in New York by special plane to attend the world premier of “Cleopatra” at the Paramount Theatre, began his lecture with a word picture of the wild and glamorous, but fallacious, conception which the public has of motion picture making. He humorously pictured himself in pink putters tending his hair where the languorous star arrives six hours late after being told the day before that she is to start work on a picture.

From that point on, his talk detailed the activities of every art, science and craft that goes into the making of a film. He illustrated many of his points with the actual sketches of costumes, sets and properties which were designed for “Cleopatra”, and showed how the 68 departments of a studio, with their various sub-divisions, work under the generalship of a director to produce the organism that is a completed motion picture. While stripping through the working history of the motion picture industry of all the hokum with which it has always been invested, he offered an even more entertaining picture of thousands of laboring artists and artisans, delving into the dim past to reproduce with fidelity to detail a page of history for today of an estimated audience of 300 million.

THE G’S HAD IT!

Gawler and Groves won Australia’s Victory Drive in magnificent fashion. Fred Gawler brought in the Sydney branch of his victory division in grand style while Film Renewal Section, Jack Groves steved the Batavia branch of his Far Eastern Division in a cop the Ad Sales prize.

Our heartfelt congratulations to the men and women who made these two grand triumphs possible.

JACK RAPPOPORT PING-HITTING IN GUATEMALA

During the absence of Saul Jacobs, who is in New York because of the serious illness of his mother, Jack Rapoport is handling the reins of the studio advance office in Guatemala. Jack was several months ago assigned to Panama as assistant manager, after a well-served Paramount apprenticeship in House Office and already is proving his mettle by being entrusted with this important pinch-hitting job.

Saul’s mother, who has been through a serious crisis, is now on the mend and Saul expects to be back in his territory within the next few weeks.

THERE IS A STORK

Bill Peck, projectionist at the Little Paramount Theatre at the Australian Head Office in Sydney is passing out cigars to celebrate the birth of a second daughter, Ruth Marjorie. Dad and Baby are doing nicely, thank you. And Mrs. Peck is fine, too.

“SCARLET EMPRESS” A THUNDERING TRIUMPH IN ARGENTINA SAYS NATHAN

Filmmakers of Buenos Aires galloped gaily over advanced admission prices and all other obstacles when Marlene Dietrich’s newest Paramount spectacle, “Scarlet Empress”, opened there recently. Proof of this is found in the following spectacular cable from Managing Director John B. Nathan in charge of the territory.

“Scarlet Empress” is a smash. Despite increased prices house completely sold hours before opening and advance sale continues very strong. Public acclaims Dietrich Von Sternberg and entire production as stupendous.

A very interesting sidelight to this marvelous Argentine accomplishment is the fact that about a week prior to the sending of the above cable, Mr. Nathan had cabled to Mr. Welmer in the following terms:

JUST SCREENED “SCARLET EMPRESS” IT IS COLLOSAL ARGENTINE WILL SHOW APPRECIATION FOR THIS MAGNIFICENT PRODUCTION IN TERMS OF GOLD NOT SCARLET.

Mr. De Mille, as he stepped from the cabin of his “Cleopatra” special train at New York, prior to the premiere of his newest and greatest film production.
MAE WEST IS "PLAYING BALL" WITH PARAMOUNT

Any rumor to the effect that Mae West might make a switch in her film-making affiliations is promptly and definitely offset by an interview with her which appeared in the New York World-Telegram on August 9th wherein was said, among other things:

"Friends say most of her money goes into a trust fund that will pay her $1,000 a week for life after she (Mae West) quits work."

"I'm used to money," she explained, "I'm not a little girl from a little town making good in a big town. I'm a big girl from a big town making good in a little town."

"I came here expecting to make money and I did. I'm not holding up Paramount, either. They gambled on me and I've paid back with interest."

"My run shows myself and I know how temperamental those babies get when they click. But not Mae."

GET DUCK-CONSCIOUS

Now is as good a time as any for introducing you to Joe Penner, air and stage comic grabbed by Paramount recently for breaking in as a film comedian. Although Joe and his Duck have national reputations in America, they will not be starred in their first picture, but will be packed in with some box-office names for good and sufficient showmanship reason. The name of the picture is "College Rhythm."

"SMASHINGLY NEW: WHIPPINGLY ORIGINAL"

Turn to the private preview of "Crime Without Passion" on Page 10 to learn of a brand new type of Paramount picture. We suggest that you can do big things with this film.

PRODUCTION BRIEFS

When you eventually receive the press book on "Mrs. Wiggs of the Cabbage Patch" you will find it replete with a great many of the most practical exploitation suggestions ever advanced for any picture.

"She Loves Me Not" broke a very important record in Chicago by being the first picture in the thirteen years since the Chicago Theatre opened to play a second week there.

Advance reports have "The Lemon Drop Kid" one of the most human-interest dramas ever filmed. Lee Tracy and Baby LeRoy have the leads.

Jimmie Savo, pictured elsewhere in this issue, is to our mind the nearest approach to Charlie Chaplin the screen has ever had. His first picture for Paramount distribution is already in production in the Astoria Studio.

The title of Marlene Dietrich's new picture is "Captive Spanish. It is being directed by Josef Von Sternberg.

The studio is telling us already that "Ruggles of Red Gap" with Charles Laughton in the title role, is one of the funniest pictures made in many years.

Ida Lupino is so well recovered from her recent illness that she has practically completed her new picture, "Ready for Love." Richard Arlen is the leading man.

MAX BEER will not be a boxer in his Paramount picture which has the tentative title of "Kids on the Cuff."

MOTION PICTURE DAILY'S HOLLYWOOD PREVIEW

"MRS. WIGGS OF THE CABBAGE PATCH" (Paramount)

HERE'S ADVANCE NEWS OF A REMARKABLE HUMAN INTEREST PICTURE AND A THRILLING NEW STAR

Hollywood, Aug. 17—Tugging at the heart strings, alternating sobs with robust laughter and suffusing the audience with a mantle of well-being, this homespun entertainment seems bound for smashing box-office success. Taken from the famous play of yesteryear, its spirit rekindles a family drama extolling the virtues of courage, simple faith and humor in the face of adversity, and, as such, the production should have a strong heart-and-home appeal.

Pauline Lord's performance in the name role is a gem of the finest ray, brilliant and inspiring. Her scene at the death of her son (George Breakston) is superb artistry. Noteworthy also are W. C. Fields' explosive comedy, Zasu Pitts' flirtations and Jimmie Butler's boisterous charm. Also the romance between Evelyn Venable and Kent Taylor. Norman Taurog's human direction plays delicately on the feelings.

The production, in the spirit of the '30s, is showmanship entertainment with moral values as well. MRS. WIGGS OF THE CABBAGE PATCH looks like ready money, and Miss Lord looms as a new screen personality.

LUSCIOUS LYDA

Poland's blonde and lovely contribution to American-made films is the possessed Lylda Roberti, who has a sparkling featured role in the forthcoming musical, "College Rhythm," wherein she will be found in the company of Lanny Ross, Jack Oakie and Joe Penner.

THE BRISON TRIPLET

Carl Brisson, Carl Brisson and Carl Brisson play billiards through the medium of a very tricky trick camera. Carl won from Carl and Carl challenged the winner Carl. It's all a Paramount publicity stunt, but not a very bad one—eh what?

HIGHLY MAGNETIC ONE-REEL TRAILER

For use primarily in English-speaking countries there has been produced by the studio a one-reel trailer for "Cleopatra" which serves as just one more proof of the fact that there is something new under the sun. This trailer, which actually deserves release as a one-reel featurette, is in effect a peep behind the scenes to show just what goes into the making of so massive a picture as the Cecil B. De Mille epic.

One of its most interesting aspects is its revealing of Mr. De Mille as a polished actor, a theologian of infinite charm and personality, and as a consequence a someone who we are certain audiences everywhere will want to see.

PARAMOUNT SIGNS JACKIE COOGAN

An item of distinct interest to all Paramountites is contained in the fact that Jackie Coogan, one of the greatest juvenile stars of all time, but now grown almost to manhood, has been signed by Paramount for the starring role in "Code of the West," which is now in production. This picture deals with the 'code' Zane Grey wrote of before Miss Mae West appeared on the film scene.
GALA WORLD PREMIERE TONIGHT AT 9!

Romance of the world's greatest lovers...the Son of the Nile and Antony of Rome!

MIGHTIEST SPECTACLE-DRAMA THE WORLD HAS EVER SEEN!

ECCENTRIC as the historic events it honestly portrays...POWERFUL as the glorious empires destroyed by that love could live...ROMANTIC as Egypt's great white queen, history's most alluring woman...The master showman's masterful...Produced in awe-inspiring scenes of unspeakable beauty and splendor!

TIME TABLE OF THRILLS FOR WORLD PREMIERE

2:00 P.M. CHAKRAS OF PICTURES
2:00 P.M. THE APOLLO
2:30 P.M. WEEDEN'S AMUSEMENT PARK
3:00 P.M. WEEDEN'S AMUSEMENT PARK
4:00 P.M. WEEDEN'S AMUSEMENT PARK
5:00 P.M. WEEDEN'S AMUSEMENT PARK
6:00 P.M. WEEDEN'S AMUSEMENT PARK
7:00 P.M. WEEDEN'S AMUSEMENT PARK
8:00 P.M. WEEDEN'S AMUSEMENT PARK
9:00 P.M. WEEDEN'S AMUSEMENT PARK
10:00 P.M. WEEDEN'S AMUSEMENT PARK
11:00 P.M. WEEDEN'S AMUSEMENT PARK

NEW YORK PARAMOUNT TIMES SQUARE

TONIGHT! "CLEOPATRA" WORLD PREMIERE PARAMOUNT THEATRE AT 9 P.M.

Cecil B. De Mille's

STUNNING PRODUCTION!

TOMORROW! "CLEOPATRA" WORLD PREMIERE PARAMOUNT THEATRE AT 9 P.M.

Cecil B. De Mille's

STUNNING PRODUCTION!
“CLEOPATRA” STUMPS US FOR SUPERLATIVES

Magnificent Spectacle of Electric Premieres in New York and London Profoundly Convinces Us We have New World-Beater

In the absence of the unified 1935 superlatives we find ourselves well-nigh powerless to adequately describe the feeling of wholesome and whole-hearted enthusiasm we hold for the future now that “Cleopatra” is released for the world’s delectionation on a wave of thunderous acclaim which not even the brandis which greeted other great De Mille pictures can even remotely approach. We might even paraphrase the words of Shakespeare when he told of the self-same Brutus who is a character in De Mille’s mighty film and say: “Here IS a picture!” And we expect you to start telling us the same thing soon.

THE STORY OF THESE ADS

On the opposite page are reproductions in miniature of some of the compelling advertisements which contributed so magnificently to the success of “Cleopatra” at its world premiere in New York. Most of the slender advertisements ran the full depth of the page. The one in the lower left hand corner was half page, the diagonal part running saw-tooth-like from corner to corner. The announcement in the lower right hand corner was also of a most unusual shape. The main body of the ad was half-page, across the page; but in order to dominate the page it had a slender “mast,” one-column wide, running to the top of the page. The shapes of many of these “Cleopatra” advertisements startled all space precedents in the New York City press and proved by this very fact the outstandingly important nature of this gigantic picture.

SELECTED LONDON “CLEOPATRA” REVIEWS

From the London daily papers to hand since the premiere of the picture at the Carlton Theatre we select the following:

MORNING POST: “For sheer spectacle ‘Cleopatra’ outdoes anything that De Mille, or the screen, have given us since his version of ‘The Ten Commandments’. . . . If it is not always history, it is superlative entertainment for everyone. De Mille has not lost his touch.”

DAILY MAIL: “There is practically nothing in film spectacle that Mr. De Mille has omitted from this almost stupendous production.”

THE TIMES: “Mr. De Mille may be trusted to provide a succession of splendours and to manipulate with precision the largest crowds. And here he has certainly made the most symptomatic of Roman circuses out of Roman history.

HOW THE CHARM OF “CLEOPATRA” WOVED A SPELL ON MR. GRAHAM

As a statement of geographical fact, the world premiere at New York of the “Cleopatra” took place in the heart of London, in Paramount’s far-famed Carlton Theatre, just twenty-four hours in advance of the spectacular affair at the Paramount Theatre in New York City. A cable detailing this fact flashed into New York the day the Crossroads of the World was spellbound by the glories of ancient Egypt, and that cable, signed by the peerless palm of box-office facts, Managing Director J. C. Graham, said:

CLEOPATRA OPENED CARLTON PREMIERE WEDNESDAY EVEN.

ING IN BLAZE OF GLORY WITH HUNDREDS TURNED AWAY. BRILLIANT DISTINCTIONS

GATHERING OBEYING ENTHRALLING AND MEMORIZING BY LAVISH SPECTACLE, SUPERB

ACTING AND INTENSE HUMAN DRAMA. UNANIMOUSLY ACCLAIMED

DE MILLE’S MASTERPIECE AND GREATEST SPECTACULAR DRAMA TO DATE. STORY PRAISED AS BEING EXCEPTIONALLY OUTSTANDING. COLBERT AND OTHER STARS MAGNIFICENT. CONSIDER FILM

CLEARLY DESTINED TO PACK THEATRES EVERYWHERE AND BIG RESULTS ON GENERAL RELEASE ASSURED.

HIGHLIGHTS OF THE “CLEOPATRA” TRIUMPH

The magnificent two weeks’ business registered by the Paramount Theatre, New York City, where the picture is continuing its run.

The cables sent by Mr. Welner to the major offices, for local dissemination, and reading as follows: “Magnificent glittering ‘Cleopatra’ premiere adds glory to Paramount. Picture thunderously acclaimed by audience last night and press today. Entire organization greatly elated at this triumph.”

The booklet of actual newspaper reviews from the New York press, plus pulsing photographs, already mailed to all major offices.

The glory of the London premiere, already detailed elsewhere on this page. Added to this the knowledge that in other release centres in the United States the picture has smashed records which have stood for years.
Here are glimpses of the spectacular and colorful display for "Cleopatra" in the lobby of the Paramount Theatre, New York City, during the week in which the house was closed while being renovated for the premiere of the massive De Mille picture.

CARLOS GARDEL SIGNED FOR "THE BIG BROADCAST OF 1935"

To date most of the news about Carlos Gardel carried in these columns has been of significance only to the Spanish territories generally (although items of success in individual territories affect Paramount International Corporation as a whole). Now, however, Gardel becomes a world figure of his being signed for an important role in "The Big Broadcast of 1935," which will shortly go into production in the Paramount Studio in Hollywood, California.

Gardel is at present in Europe, having recently completed for Paramount his second Spanish production, "El Tango En Broadway." He will return to New York about the 1st. of October and will immediately prepare for his work in "The Big Broadcast". For this purpose, he is preparing for the return by learning English at a remarkably rapid rate. When he arrived in New York at the beginning of the year he could hardly speak any English; but when he sailed away a week ago he was able to converse in that language with comparative ease.

In the meantime we have a bunch of highly enthusiastic cables and letters from the various territories which have already received prints of "Cuesta Abajo." Managing Director John Nathan of Argentina confirmed his 'rave' cable with orders for many additional prints. Other cabled enthusiasm came from Messrs Pratchet of Cuba and Donohue of Porto Rico. Letters in similar vein came from Mr. Beutler del Villar of Chile and Mr. Osvaldo Urrutia of Peru.

A NEW INTERNATIONAL PHASE

"Mrs. Wiggs of the Cabbage Patch," in addition to being one of the finest, most heart-gladdening and refreshing pictures ever made by Paramount for world appeal, has another phase to it which interests us immensely. You who know the story can guess it from the picture above, but those of you

who don't will be interested in learning that three of the juvenile characters have real international names. One of them is actually called "Asia Wiggs" throughout the picture, another is "Europea Wiggs" and a third is "Australia Wiggs." We shall expect augmented returns from these continents.

Florence Desmond and a wax figure of her at Wax Museum in London. Both are impersonating Marlene Dietrich, the wax figure for posterity. This was another John Armstrong exploitation stunt on behalf of the Carlton Theatre's season of "The Scarlet Empress."
THE BULLDOG DIVISION

With a masterly stroke, through the distribution facilities of their celebrated magazine, "Paramount Service, the Paramount organization of Great Britain and Ireland recently sold themselves to the entire British film industry. The broadside of which this is a reissued reproduction, was received with great acclaim by all branches of the British film business and must be classed as a fine, forthright and sincere stroke of institutional publicity.

"BLUE RIBBON" NOTES

General Theatres Corporation, the major circuit of Australia, has bought Paramount's 1934 Product, where available, for Sydney, Melbourne, Adelaide, and Hobart. The deal was completed by Smart F. Doyle, acting on behalf of General Theatres, and John E. Kennebeck, Managing Director of the Blue Ribbon Branch with General Sales Manager William Huxworth. The contract covers first release in Sydney, Melbourne, Adelaide and Hobart, and will not affect our present contracts existing with the Sydney Prince Edward Theatre, the Melbourne Capitol Theatre, and agreements previously signed with independent theatres in Launceston, Perth and Newcastle. This agreement with General Theatres assures Paramount Pictures of regular consistent release and service to all of its accounts following the release of its Product throughout Australia's finest city theatres.

A separate deal for the city release of Paramount Pictures in Brisbane is now nearing completion. This deal follows upon the sale of Paramount's 1934 Product to the Birch, Carroll and Coyle Circuit of Queensland.

BALLANCE WAS IN NEW YORK

August saw Home Office cheerily greeting that master raconteur, sales man and gentleman of the Orient, Charles B. Ballance, general manager of our India organization. He remained for all too short a while, departing again for India by way of Los Angeles. He had, however, met Mr. Hecks in London while en route to New York and had made his report accordingly.

Jean Fouque

It is with a sense of the profoundest regret that we record the passing, on July 23rd last, of Jean Fouque, who for the past ten years had occupied the post of Secretary Générale of our French Organization. He was a most able Paramounter, a director in our several French subsidiaries and an Officer of the Legion of Honor. His death took place at Gruffy in the French Alps.
Private Previews of New Productions

CRIME WITHOUT PASSION

Here is the first of the Hecht-McArthur productions made in that famous Astoria Studio where so many great Paramount pictures were created. And this one has the stamp of greatness on it, too, for it marks a new development in the art of screen-story telling — the art of telling in crisp, crackling action rather than with any reliance upon snare and subtle dialog. We feel that you have in this film a new angle of salesmanship approach and despite its lack of popular box-office names it has something equally as vital in replacement — action that is understandable to any nation of picturegoers.

YOU BELONG TO ME

We are going to have swell cause to remember this film because it is our introduction to David Holt — and young Holt is the greatest male child find in several years, even more important from our point of view than Baby LeRoy. See this film as soon as you can and see if you don't agree with us on this important point. You'll see at the same time a perfectly fine and honest comedy drama, with Lee Tracy, Helen Mack and Helen Morgan giving unforgettable performances.

MRS. WIGGS OF THE CABBAGE PATCH

We only partially agree with the preview on this picture printed on Page Seven. And that is for the simple reason that this preview, fine as it is, is only partially as good as we believe the picture to be. What is more, if you enjoy the business of star-making as some of the other Divisions do, get all prepared for the business of seeing Pauline Lord (under long-term contract to Paramount) emerge with this picture as one of filmdom's outstanding stars.

BRISSON HONORED BY CALIFORNIAN SCANDINAVIANS

Early last month in California, Carl Brisson, Paramount star, was guest of honor at a banquet of the Nordic Civic League given as a tribute to him. As will be speedily seen from this picture, the flags of all four Scandinavian countries — Sweden, Norway, Denmark and Finland — were prominently displayed around the banquet table in Los Angeles. In the picture are Otto K. Olsen, toastmaster; Victor R. Hansen, League President; Carl Brisson and Mrs. Brisson.

In addition to being a tribute to Brisson, this banquet indicated the remarkable film strides which this popular star has made in the comparatively short time he has been in America, under contract to u-

GUATEMALA CITY'S FAVORITE "PALACE" SPARKLES

Principally because we are so keenly delighted at seeing so consistent a display of energetic exploitation do we again reveal a picture of Guatemala City's renowned Palm Theatre, this time by night. You will recall that last month we showed this house exploiting by day the George Raft picture, "The Trumpet Blows." Now the scene is by night, and the picture is "The Good Dame."

Saul Jacobs, manager of Guatemala, who brought this picture to New York with him on the occasion of his recent visit, paid a great tribute to the energy and initiative of the Palace Theatre's manager. whose activities place him in the very front rank of Central American exhibitors.

CARLOS GARDEL, VIA RADIO BROADCAST FROM NEW YORK, LAUNCHES "CUESTA ABajo" IN BUENOS AIRES

A direct-by-wire piece of exploitation which thrilled not only the country for which it was intended, but all of the Latin-American countries north and south of the Equator, was sprung by Paramount on the evening of August 17th with Carlos Gardel as its chief protagonist. The stunt was none other than a long-and-short-wave radio programme featuring chiefly the Gardel songs from "Cuesta Abajo." The purpose was for advance exploitation of this Paramount-Gardel picture which had its Buenos Aires premiere twelve days later.

The programme went out from New York not only by short-wave to Argentina and all other Spanish-speaking countries, but also on regular programme wave over the WIZ Blue Network in the United States. It consisted of brief speeches by Gardel, Alfredo Lepera (author of the picture) and M. Garcia Pena, New York representative of "Critica," famous Argentine newspaper; and then three songs by Gardel, taken from "Cuesta Abajo."

All of the speeches carried such fine sympathy towards Paramount that we are printing next month English translations of them so that you may all know in what high esteem these people without our organization hold us.

Anna May Wong, who has a glamorous role with George Raft and Jean Parker in Paramount's "Lighthouse Nights."

NATHAN SAYS "THANKS"

Right after the Gardel broadcast to Buenos Aires on August 17th, Managing Director John B. Nathan shot the following cable of appreciation to those in Home Office responsible for the event:

GARDEL BROADCAST GREAT SUCCESS, THANKS.

JUNIOR PRATCHETTS

On many pleasant occasions have these columns carried mentions of Arthur L. Pratchett, whose tireless activities on Paramount's behalf in Cuba have left our organization with a name matchless in the film realm of the Caribbean. Now it is our equally sincere pleasure to picture in this column Mr. Pratchett's young sons, the Masters Bobby and George Pratchett. Whether or not they are going to turn out to be film men is something on which we currently have no advice. Maybe we'll ask Arthur.
Theatres Married to Exploitation Are Happily Wed!

THORNEY APPOINTS NEW CAPITOL MANAGER

Mr. James L. Thornley, General Manager of our Capitol Theatre, Melbourne, Australia, announces the appointment of Mr. H. G. Hastie as House Manager.

JOLLY BOX-OFFICE JINGLE

The following snappy story, created of snappy Paramount titles, is a conception of Herman E. Flynn, advertising manager of that Blue Ribbon Bunch of Australia:

In THE SEARCH FOR BEAUTY for the GOLDEN DAME danced the BOLERO. As NO MORE WOMEN followed her example SHE MADE HER GILD with the WAFER ANGEL and said COME ON MARINES DEATH TAKES A HOLIDAY. YOU'RE TELLING ME they said when THE TRUMPET BLOWS MELODY IN SPRING WERE NOT DRESSING for the WITCHING HOUR. Through the DOUBLE DOOR no PRIVATE SCANDAL leaked when the THIRTY DAY PRINCESS wished MANY HAPPY RETURNS to LITTLE MISS MARKER. After the GREAT FLIRTATION it was said HERE COMES THE GROOM. But he said IT'S NO SIN THE OLD FASHIONED WAY so let's KISS AND MAKE UP. But the NOTORIOUS SOPHIE LANG said why don't you BELONG TO ME?

ENGLAND LOVES "SHE LOVES ME NOT"

The London papers raved about Bing Crosby's picture when it had its pre-release run at the Carlton Theatre. The Sunday Express said that it is "The Film of the week, alike for its acting, production, wit, and all-round sparkle...What counts most is the direction, the excellent vocal stuff handed out by Bing Crosby, and the pace and good humor of the thing. Jitter Carlisle makes a big hit and can sing well." The Sunday Despatch, which gave it top billing among the critics of the week, said among other things: "She Loves Me Not" is surefire film entertainment, tuneful, full of vim, pace and sparkle, and artfully building up to that atmosphere of romance-and-roses which makes the average film fan feel that the world is worth while.

SPECIAL CONVENTION ISSUE OF "EL MATADOR"

When Chief Matador M. J. Messeri returned to Sunny Spain and Portugal after the wonderful Los Angeles Convention he lost no time in holding his own convention locally in order to tell his Matadorian forces about the new and more forceful greatness of Paramount. The issue of "El Matador" was devoted exclusively to this convention, held far from the madness through the Terraza del Niremar, Barcelona. Administrator Delegue Fred W. Lange was guest of honor, and featured with Mr. Messeri in many of the graphic pictures spread throughout the issue.

We call your attention to the fact that the cover of this issue gives a splendid Spanish boost to all other

MEXICO'S MARVELOUS CAMPAIGN FOR "ALICE"

Illustrated above are but two of the many wonderful chapters of Mexico City's astoundingly fine campaign for "Alice In Wonderland." The inset picture is of the Cine-Olimpia's highly attractive street float, while the main scene is that of the lobby of the Olimpia Theatre. In addition we received scores of compelling advertisements, samples of exploitation tie-ups as well as much other printed matter which left no doubt in our minds that the exploitation staff of the Olimpia, plus the inspiration from Paramount's Mexico City personnel, had given the Mexican capital a long-rememberable sensation for a great picture.

FINE BRUSSELS WORK

From our office in Brussels, Belgium, by way of Paris, comes this splendid evidence of the exploitation work performed by Manager Lette of the Marivaux Theatre in behalf of Cecil B. De Mille's "Sign of the Cross."

A 'PARAMULE' IN SOMALILAND

From Rome comes this amusing and thoroughly interesting picture showing transportation of Paramount films in Somaliland, an Italian territory in East Africa. Managing America Aboaf points out to us that even though our name is slightly misspelled, the films reach the Cinema Imperiale in Mogadishu okay because after all, "There is nothing quite like Paramount."

GARDEL PICTURE PROVOKES RIOT (OF ENTHUSIASM)

These are scenes outside the Campionor Theatre in upper Fifth Avenue, New York City, on the occasion of the American premiere of Carlos Gardel's "Cuesta Abajo," Friday, August 10th. These scenes of the conservatively estimated crowd of 10,000 speak for themselves, but as an individualized indication of the temper of the crowd we commend the scene in the top right hand corner showing an officer of the law compelled to use a show of force in order to convince a prospective customer that there was not even standing room left in the theatre. Carlos Gardel himself made a personal appearance at the theatre and was super-enthusiastically received.

Division Leaders throughout the world. What is not visible in this reproduction, however, is that the inside of this cover is devoted to a couple of exclusive poses of Mae West and El Senor Messeri, taken in Miss West's apartment in Hollywood. These photos were mentioned by us last month. (Pressure on space compels us to hold the reproduction of this cover until next month).
CECIL DE MILLE IS A DARNED GOOD ACTOR

Here is a scene showing the making of that special "Cleopatra" trailer reported on elsewhere in this issue. The great director proves his versatility by being a working good actor also. With De Mille in studio, in fact, we found that he is Assistant Director, Emily Barry, script girl-secretary, and Anne Raueneus, who has cut every De Mille picture for the past 20 years, Herbert Montou, studio publicist who created, wrote and directed this story, is seated at lower right.

EN MANAD AV VIKTIGA PARAMOUNTNYHETER

Till följd av en mengd viktiga Paramountnyheter denna månad är de flesta på engelska, men tveck tare de många illustrationerna blir det siktet ej vad väl att förstå, vad de handlar om.

Kanske den största av alla nyheterna är den glänsande framgården, som Cecil B. DeMilles "Kleopatra" haft inte bara i ett flertal amerikanska stationer, utan också i London.

Och när ni läser dessa rader har vår Mr. Hicks sändt ett nytt till New York från en oerhört intressant Europases.

Och detta bättre går i (press), seglar Mr. Hicks på höljden blå på hemväg och har vore en deltagare i en nyckelakt av skräpning på hans Europavisit på några nummer.

Prisättingen är i full gång och vi ha anledning att tro att tävlandet för priser kommer att (bl) merhet samma än någon annan. Vi få ej glömma att erinra och om att en tidig start är oerhört viktig.

Trots att den är en enkel och varfarlig liten historia och en ej så kallad praktik, är "Mrs. Wiggs of the Cabbage Patch" en av de mest strålande märkliga dokument, som Paramount någonsin har lagt i och med den vakkant aktris, Pauline Lord, (som under ett flertal Paramountkontrakt framträdde som Venna's största karaktärälskarende.)

Vi intruderade Mr. DeMille under hans New Yorkvisit och funno till vår förvåning att samtalet från hans istället blev ett stortare livet för både vår Internationella Legion och med ett världskart till och allas till allt jag gjort för hans filmer under de gångna åren. Han avslutade sin löppvag med några löften om sin nya film, "The Crusades", och vad han annat säga uppvisade detta biljande verk — men mera därom i ett senare nummer.

GROOT PARAMOUNT NUJIEUW

In verband met het groote aantal in Engelsch geschreven nieuwsberichten, kunnen wij in deze rubriek slechts de allerbelangrijkste gebeurtenissen van de afgebroken maand aanspelen. Over dit nummer zooveel nieuws illustraties, dat verder commentaar vrijwel overbodig is.

De belangrijkste gebeurtenissen, die zich in de Paramount wereld afspelen, was het succesvolle uitbreken van de Cecil B. DeMille's nieuwe film CLEOPATRA, die tegelijkertijd in een Amerikaansche hoofdsteden en in Londen begon te draaien. Wij verwachten zeer veel van deze rolprent, en wenden met de meest-gevoelig aan alle kantoren toegezonden.

Wanneer U dit leest, is de Heer Hicks terug in New York van een bijzonder interessante Europese rondreis. Een volledig verslag van zijn inspectieën zal verschijnen in ons volgende nummer.

Het concours is nu volgen gegaan. De strijd om de prijzen en den voorrang schijnt gevoerd te worden met alle middelen die den verschillende kandidaten ten dienste staan. Als onafscheidelijke toeschouwers kunnen wij U alleen zeggen dat een goede voorsprong van de huidige prijzen is.

Oorspronkelijke verre en overweldigend succes was de komende produkten "Mrs. Wiggs of the Cabbage Patch" een der bovenstaande voorbeelden, die Paramount ooit heeft veraanmeld. In dit rolprent zien wij Pauline Lord in een van de talrijke rolprenten van de meeste karakteractrice van onze tijd.

Toen de Heer DeMille in New York was, bezocht hij ons en vroeg naar de Paramount. Zijn vergadering met MR. DE MILLE, Haar hoofdredacteur van THE CRUSADES, was een van de vele aanvullende delen in ons uitgebreid bericht.

UN MOIS DE GRANDES NOUVELLES A PARAMOUNT

A cause du grand nombre de nouvelles, la plupart de nos informations sont dérivées des journaux ou magazines, comme elles sont accompagnées d'un très grand nombre d'illustrations vous devriez pouvoir saisir tout cela par le texte de l'image et réciproquement.

Peut-être la plus grande nouvelle de toutes — celle relative au merveilleux succès de "Cleopatra" de Cecil B. DeMille, qui a eu des premières sensations dans plusieurs villes américaines et en Angleterre. On se sent devoir envoyer des copies de cette grande production dans tous les pays du monde, et nous vous atten-

Au moment où vous lisez ces lignes, M. Hicks sera revenu d'une randonnee en Europe des plus intéressantes, où nous avons rencontré beaucoup de choses qui nous ont surpris, et nous vous promettons un compte rendu de son voyage dans notre prochain numéro.

La "bataille" du concours se poursuit avec un terrible arènement et tout indique déjà que la ruée pour les prix va en chercher de nouvelles sources. Les films de M. DeMille, en particulier, ont fait un incroyable succès dans toute l'Europe, où ils ont eu une énorme reponse, et le public européen a été enthousiaste devant les nouvelles et merveilleuses illustrations des acteurs qui ont joué dans le film. Ce film, en particulier, est probablement la plus grande production de génie sur l'écran contemporain.

Nous avons interviewé M. DeMille pendant qu'il était à New York, et il nous a assuré qu'il n'y a pas de surprise que tout le monde connaisse. Nous avons également entendu parler de plusieurs films de M. DeMille qui seront bientôt sortis, et nous avons promis de vous en parler dans notre prochain numéro.

AS GRANDES NOTICIAS DO MES

Como verão das nossas seções em inglês, publicamos neste número uma copiosa soma de notícias importantes, referentes a todas as atividades da Paramount, mas como esses textos são todos em inglês, mesmo os que não leem inglês podem compreender os mais recentes.
SCHAEFER; NATHAN'S URUGUAY, LEAD!

CENTRAL AMERICAN PARAMOUNTERS GET MERITED ADVANCEMENT

Another sterling, several-sided example of advancement from within the Paramount ranks is exhibited to Paramounters everywhere in the announcement by Mr. Hicks concerning promotions in the Central American territory.

Due to the resignation of Mr. Sussman, who is compelled to return to Spain because of urgent personal business, Mr. Arthur L. Pratchett, who for many years has kept the Paramount flag flying in Cuba receives the appointment of Paramount manager for Mexico. He is presently proceeding to that post by way of Home office, and meanwhile the territory will be administered by Mr. Sussman.

(Continued on Page 2)

LAUGH, LITTLE CLOWN

Bear well in mind this title, for it belongs to a picture, made for Paramount release, which we believe will be among the most historic in years to come. It is a Hecht-MacArthur production and its star, shown above, is Jimmie Savo, who, with one possible exception, the greatest pantomimist in films today.

MR. HICKS AND EUROPE MEET AGAIN:
SOME REFLECTIONS ON A MEMORABLE PARAMOUNT JOURNEY

There are two distinct avenues of approach to the story of the European survey, which Mr. Hicks concluded in the early part of last month, either of which would be entirely satisfactory. If done with full justice to the subject. One would be to treat the event in the chronological order of its events and highlights, saying "Mr. Hicks left here and arrived there on such and such a date and found everything fine." The other, and to our mind more preferable, would be to try and express in a clear and concise statement the "Paramount mood" he encountered abroad. This it shall be.

It was a sun-tanned and super-optimistic Mr. Hicks that greeted New York again on September 6th as the good ship "Manhattan" swung into her North River pier. His smile had been visible literally for miles down the bay, and it was a smile with a mighty good reason back of it, for the Legion Leader had everywhere on his travels met with such boundless optimism, such unquenchable cheeriness and such irresistible high spirits that practically his first words of greeting told those meeting him that Paramount's many-chambered organization in Europe is without a peer, matchless and, although it is a word that we have rather become accustomed to during the past two decades—"Paramount" in every respect.

This time he had covered more ground, gone into some territories that he had never been able to reach before, and spent more time with the Paramounters he had met briefly on previous occasions, so that with this summation of the European situation this time he feels that he knows the Legionnaires there as he has never known them before. Another powerful aspect to his trip is the fact that this time he was enabled to hear more persons outside of our organization—agents and everyone of our industry—speak of the local Paramount representatives, and the praises that he heard heaped on the heads of our Legionnaires were such that even apart from his own appraisal he knows that we have the finest organization in the film business abroad, and one of the finest commercial organizations of any business.

Of course in telling of this survey we have to somersault or later drop into some form of chronological reporting, so we might as well begin now.

The initial chapter of the trip was concerned with England, where in reviewing the situation Mr. Hicks asks merely that you all turn again (Continued on Page 7)

SAME LEADERS AS LAST MONTH, BUT OTHER IMPORTANT CHANGES

Poland and Peru Make Marvelous Advances

The theory of Leadership Momentum, expounded last month, continues to be just as important this month. This is evidenced by the continued leads enjoyed by Gus J. Schaefer, so far as the Divisions are concerned, and by Uruguay in the column of Countries. We find additional support for this theory in the titanic battles being waged by other Division Leaders and other Countries in the struggle to unseat these leaders.

Look, for example, at the glorious advance of Benito del Villar in sweeping his Division upward from its Sixth of last month to Second this month. How long do you imagine Gas Schaefer can hold out against such a pounding barrage? Look at John B. Nathan's advance, too, from Fifth last month to Fourth this month. And J. C. Graham's sweep upward from Eighth to Sixth. Bulldogs, you know, just won't be held back once their minds are made up! The terrific

(Continued on Page 2)

IMPORTANT NEWS ABOUT "THE PURSUIT OF HAPPINESS"

Bearing out our prophecy concerning the importance of this very interesting picture is the fact that it has been booked into the Radio City Music Hall in New York City, for a run commencing October 25th.

(Continued on Page 2)
We are sanguine that the remainder of the International Legion will all have the job of looking to the peak of the Paramount trade mark for Germany's name. Moreover, with 'Scarlet Empress' and 'Cleopatra' already in our hands for release we are confident of leading not only in the Legion, but in Germany well. The enthusiasm of the German exhibitors for these particular pictures convinces us of this claim, and proves to us that we have every right to our boundless enthusiasm.

ARRESTING ANNOUNCEMENT FROM ROUMANIA

We have received from Manager, N. G. Palugay, of Bucarest, copy of his splendid announcement in four colors issued recently to the exhibitors of Roumania, and containing particulars of the new season's Paramount pictures. We commend those responsible for this most effective piece of work.

It is also pleasing to note that Mr. Palugay was afforded the opportunity of meeting Mr. Hicks at the Budapest convention where he heard from the Legion's Leader some highly complimentary references to the fine work being done all of the time by the Roumanian Paramounters.

BLUE RIBBON BUNCH UNDER JOHN E. KENNEBECK'S GUIDANCE, STAGE A POWERFUL CONVENTION

September 11th and 12th were rainbow days for the Blue Ribbon Bunch of Australia, New Zealand and the Far East, for on those days there forearm gathered in Sydney an aggregation of Paramounters who, if threats, claims and allegations mean anything (and they very often do with that bunch), are going to romp off with one, or maybe three of the Contest's cash compensations. In other words, these two days witnessed the staging of John E. Kennebeck's first convention since assuming the Managing Directorship of the Australian organization, and with delegates in from all six of the Australian states, as well as from New Zealand, plus the announcement of the finest line-up of product Paramount has ever given to the world in one year, there was absolutely nothing holding the bunch.

In true sentimental fashion, the Convention was dedicated to Mr. Hicks, and was started off auspiciously by the receipt of cables from the Foreign Legion's Leader, and from Mr. Adolph Zukor, Mr. George Schaefer and Mr. Emanuel Cohen.

Our first word on the event comes in the form of a cable jointly signed by Messrs Kennebeck, Hurworth and Sixsmith, and says:

TO MR. HICKS. FOURTEENTH CONVENTION, WHICH WAS DEDICATED TO YOU, OPENED IN TENSE ATMOSPHERE CREATED BY RECEIPT OF CABLES FROM MESSRS ZUKOR COHEN SCHAEFER AND YOUR GOODSELF. ANNOUNCEMENT OF NEXT YEAR'S MARVELOUS LINE-UP RECEIVED WITH GREAT ENTHUSIASM. ALL DELEGATES PLEDGE BUMPER YEAR. PLEASE THANK ALL CONCERNED FOR KINDLY INTEREST.

Just about the time that issue of International News is rolling out to the world we will have visual evidence of the Australians' enthusiasm, so look for pictorial evidence of the strength of potential prize winners among the Blue Ribbon Bunch in next month's issue.

Meanwhile we offer our sincerest congratulations to Mr. Kennebeck and his grand gang for a wonderful convention.

PARAMOUNT LEADER SUPERVISES PRODUCTION

During the past several months, ever since the memorable Convention, Mr. Zukor has been on the spot in Hollywood’s Paramount Studio, giving to every picture made, in the making and planned to be made, that famous supervisory touch which played so major a part over many years in making Paramount’s product the world’s greatest and most consistent. Here he is watching Director Eddie Nugent shoot a scene of the Elissa Landi opera-romance, “Enter Madame.”

(Continued from next column)

The Cuban post is assumed by Mr. Jacob Rapoport, who more than a year ago proceeded to Panama as assistant manager, and who was very recently transferred to Guatemala in a relief capacity when Mr. Saul Jacobs was called to New York. He is in Guatemala a few days before being called to Cuba, where he conferred with Mr. Fracheet for two weeks before the latter Paramounter departed for Mexico.

As a result of these advancements there are several posts to be filled and announcements concerning these will be made in the near future. Meanwhile, it is with pride and gratification that we extend the heartiest congratulations to Messrs Fracheet and Rapoport on their advancements.

(Continued from Page 1)

PARAMOUNTERS ADVANCED (Continued from Page 1)

This gives us a taste of the zest of Gus Schaefer’s advance is not limited to his German Division alone; it has extended his Central Europe Division onward and upward from its Thirteenth of last month to Eleventh this month.

Look, too, at the Countries! Germany has gone from Fourth to Third this month, Peru (Holy Smoke!) from Fifteenth to Fifth (What Speed and Pep!), and Great Britain up one point from Tenth to Ninth. Denmark, on behalf of the Viking Division, advanced from Sixteenth to Fourteenth; Poland (another Power-filled Speedster), up from Thirtieth to Sixteenth.

The balance are as you find them on the opposite page. But already the lead in the limelights is bubbling hot for the news of next month. This contest is boiling up in a manner which we cannot help recognizing as enthusiasm-filled in more ways than we have ever known before, in all of the contests we have recorded for posterity.

Have your aspirin ready for next month’s changes!
It was at the end of August, Ending just two months of 'play,' Came the Statistician's figures, And those figures, they did say—

1. Schaefer (Germany)  
2. del Villar  
3. Ballance  
4. Nathan  
5. Pratchett  
6. Graham  
7. Day  
8. Sussman  
9. Kennebeck  
10. Cochrane  
11. Schaefer (Cent. Europe)  
12. Peereboom  
13. Klarsfeld  
14. Messeri  
15. Aboaf  
16. York  

By  

1. Uruguay  
2. Philippines  
3. Germany  
4. Panama  
5. Peru  
6. India  
7. Chile  
8. Cuba  
9. Great Britain  
10. Argentina  
11. Brazil  
12. Colombia  
13. Australasia  
14. Denmark  
15. Mexico  
16. Poland  
17. Porto Rico  
18. Guatemala  
19. China  
20. Austria  
21. Roumania  
22. Holland  
23. Hungary  
24. Jugo-Slavia  
25. France  
26. Japan  
27. Spain  
28. Norway  
29. Italy  
30. Latvia  
31. Finland  
32. Sweden  

By  

Countries

"The Paramount world is supported by loyal Paramounters using every possible means at their command; and solidly supporting every one of these Paramounters is Quota."
ABOAF VISITS U. S. A.

When the call to the Cinerama exhibition of last June coincided with a six-month assignment to Rome, American Aboaf took advantage of the right place and right time in order to go to Italy’s Managing Director to be right on the spot in Italy. He stayed right there and missed a number of express trains.

However, there is a destiny that takes care of such matters, and destiny in this particular instance happened to be an advice from Mr. Hickey, plus a huge steamer named the “Leviathan,” and a welcoming committee in New York. All of which means that Mr. Aboaf is at present in the United States of America, and as far as his exact location is concerned, he is now on his way back from a brief but effective glimpse of the Hollywood Studios (his first visit), where he has seen several of the mightiest productions in Paramount's history in work.

We will have further distribution news to report, but will have to follow up with Mr. Hickey before proceeding back to Italy to carry to his Paramount colleagues the glowing results of his first Paramount visit to America.

PARAMOUNT NEWS VISITOR

Travelling to America from Rome as a fellow passenger of American Aboaf was B. Bixio Alberini, Paramount New cameraman stationed in Rome, and the American one of the most important news centres of the world. Mr. Alberini, after a stay of a few days in New York, departed for Hollywood, where he has seen a number of the mightiest productions in Paramount's history in work.

We will have further distribution news to report, but will have to follow up with Mr. Hickey before proceeding back to Italy to carry to his Paramount colleagues the glowing results of his first Paramount visit to America.

JOINVILLE MANAGER IN N. Y.

Steve Fitzgibbon, who has been manager of Paramount's Joinville Studio ever since its opening for Paramount production more than four years ago, is returning to New York on his first business trip since that event. The city a mighty changed place, but the Paramount spirit of giving and giving and a love for the splendid product that the Joinville plant has been creating

A STOP PRESS CABLE

(And how the presses loved stopping for this one)

HICKS, NEW YORK

PARAMOUNT'S SCARLET EMPRESS OPENED IN BERLIN TODAY (SEP. 24) AND THIRTYFOUR (34) OTHER GERMAN CITIES SIMULTANEOUSLY TO BIGGEST BUSINESS DIETRICH EVER HAD VALLAR

PREVIEWS OF NEW PARAMOUNT PICTURES

THE PURSUIT OF HAPPINESS

This one has to score heavily first of all on the grounds of sheer, delightful, whimsical and laughable novelty and originality. It’s a picture the like of which you have never seen before, no matter how long you have been in this picturesque business. It goes back one hundred and fifty years, that if you tell us that human nature wasn’t the same then as it is today, our answer will tell you to look at the slight differences of “Cleopatra.” At all events, we’re hot and strong for “The Pursuit of Happiness” — and it’s such a nice and wholesome sort of happiness that’s pursued and we’re strong for the sterling quality of such a cast that is headed by Francis Lederer, Joan Bennett, Charlie Ruggles and Mary Boland. Here’s a picture that, given spirited and intelligent exploitation, can rapidly be resolved into one of the most popular pictures of the year.

THE LEMON DROP KID

One of the greatest heart-pulsing, human interest dramas that Paramount has produced in recent years. It’s a picture that will prove more popular than anything else for one of the most genuine directors in the business, Marshall Neilan. Lee Tracy forges his glib, wisecracking roles of the past and assumes a mantle of warm, lovable sympathy. Not in many a long moon will you forget that Tracy is a most effective master of the human story. It’s a story that nothing he can do on this earth can save her. It is a page flashed from life and will live in memory as long as memory itself lives. Three of them could be produced by one local distribution machine which permits of your taking a picture with a setting of the open spaces, and treating it as something apart from the average Western, then by all means put that machinery into operation on this one.

PARAMOUNTNHYETER

Vi publicera denna märd om de senaste nytternas om vår världsliga filmproduktion som behöver att bli avseende i hela världen.


I detta nyhetsmeddelande presenterar vi ett av de första rapporterna från Australien. Vi berättar hur de arbetar med att skapa nya filmer och hur de kontakterar med andra städer i världen för att dela sina erfarenheter. De bedömer att det finns ett stort intresse bland allmänheten för det som händer i Hollywood.

Vi berättar också om de stora framgångarna som Paramount har haft i Australien. De har nått höga siffror av säljande i olika delar av världen och de beräknar att de kommer att vidare utveckla sin produktion i framtiden.

Vi har även tradition att berätta om de nya filmerna som Paramount har producerat och kommer att släppa till stora kinomarknader. Vi berättar hur de har valt att Länderna och hur de har anpassat sina film till olika länder.

Vi berättar också om de nya filmstudior som Paramount har tillkännagivit. De berättar om hur de har påbörjat att bygga nya studior och hur de kommer att använda dessa för att producera nya filmer.

Vi har också tradition att berätta om de nya stars som Paramount har köpt upp och hur de kommer att använda dessa i sina nya filmprojekt.

Vi berättar också om de nya distributionssystem som Paramount har tillkännagivit. De berättar om hur de kommer att använda dessa för att nå till stora delar av världen och hur de kommer att skapa nya marknader för sina nya filmerna.
“NOW AND FOREVER” HAS A HAPPY ENDING

When press-books on the Cooper-Lombard-Shirley Temple picture, “Now and Forever” were prepared, the picture, still in the editing stage, had an unhappy ending. In this ending both Cooper and Lombard were killed. Preview reaction was so overwhelmingly against this finale that a new ending was shot, and is the one which you will now find in the picture.

In order to remedy the synopsis in the press-book special slips have been sent to all offices and you are requested to see that no copy of the book leaves your office without the slip attached.

PRODUCTION BRIEFS

Paramount’s production of “Code of the West,” Zane Grey story, will be cast-headed by Jackie Coogan, Randolph Scott and Evelyn Brent.

Katherine De Mille will be Claudette Colbert’s love rival in “The Gilded Lily.” The man they’ll fight for hasn’t been selected yet.

Paramount has bought screen rights to the current best-seller in America, “So Red the Rose,” by Stark Young.

Rights have also been acquired to “There’s Always Juliet,” by John Van Druten. This play was staged with great success in London and New York, with Herbert Marshall and his wife, Edna Best, playing the chief roles in both cities.

(Continued in Column Four)

LANCES ON HIGH. Glimpsed below is another powerful hint of the grand scale excitement which you can positively expect in “Lives of a Bengal Lancer” which is now practically through filming and which all of you will be seeing long before the end of the year.

WALTER WANGER MAKING SIX FOR PAR. RELEASE

Walter Wanger, a production executive of Paramount for many years, and until quite recently in charge of Paramount production in Astoria, has signed an agreement to make six pictures independently for release by Paramount.

The first picture is already in work and bears the title of “The President Vanishes.” Second to be made will be “Peacock Feathers,” starring Ann Harding, and will be made entirely in Technicolor. There will also be a complete black and white version. In addition to Miss Harding, the cast will include Charles Boyer, one of the most popular stars in Europe, and Sir Cedric Hardwicke, pre-eminent among England’s character players.

PRODUCTION BRIEFS (Con.)

Albert Valentin, brother of the famous star of the same name, has the role of an Italian opera singer in Elissa Landi’s picture, “Enter Madame.”

Joel McCrea has one of the two male leads opposite Marlene Dietrich in “Caprice Espagnole.”

Baby LeRoy has broken into another picture. He has one of the leads in “Ruggles of Red Gap,” which stars Charles Laughton.

Queenie Smith’s first role for Paramount will be opposite Lanny Ross in “Mississippi.” Miss Smith is a famous New York musical comedy star, which means that she, too, will sing in “Mississippi.”

Marshall Neilan, who did such a magnificent piece of directing in “The Lemon Drop Kid,” will have the direction of Miss Ross’s first Paramount picture, tentatively titled “Kids on the Cuff.” Other leads in the picture will be taken by Gertrude Michael, Alison Skipworth and Paramount’s wonder boy, David Holt.
OUR ENTHUSIASM FOR "THE PURSUIT OF HAPPINESS" IS VERY REAL.

Some of our enthusiasm is to be found on another page. Here, too, is some more enthusiasm, reflected in excerpts from the American trade paper reviews:

From the Motion Picture Daily... Sept. 8th, 1934.

Hollywood, Sept. 7 — The old Puritan custom of "bundling," practiced during colonial days and consisting of the confinement of a man and a woman in bed under the covers, fully clothed, in order to save firewood, is here dramatized with robust humor and good taste. 

Francis Lederer, a Russian soldier imported by Britain to fight the colonists, has his moments of happiness with Miss Bennett and is caught "bundling" by the snooping Walter Kingsford, the town's blue-nose headman, but happiness triumphs.

Lederer, noted stage star, delivers a romantic performance. Elfin and tender, Miss Bennett resembles a cameo of the period. Kingsford is a standout as the Pilgrim father. Mary Holland and Charles Bingley team for a laugh, with Barbara Barondess excellent, as are the actors of the cast.

The production reflects care and discrimination in dialogue, period, atmosphere and lighting. Carl Strues' photography is good. Alexander Hall directed smartly and subtly with an eye on showmanship.

The first production for Paramount, Arthur Hornblow has produced an artistic, ticket-selling production to delight audiences with laughter and romance.

From "Variety," September 7 — "Pursuit of Happiness" is so refreshingly far off the beaten path of screen productions that the setting and atmosphere offer unusual inspiration to Francis Lederer and his capable supporting players in building up a sparkling, robust, adult comedy.

Performance, direction, adaptation from the original play, dialogue and technical contributions all are notable in the result.

Comedy of Revolutionary War period is built up and around a daring, yet sentimental love scene played by Lederer and John Bennett in bed. To illustrate the amusing old Puritan custom of courtship "bundling," that is, the lovers bundling up in bed blankets together to save firewood.

Lederer plays with his characteristic freedom from posture, and is effective alike in his gravelly tender love passages and his sly and infectious humor. The story fits him splendidly.

"ENTER MADAME" SCHEDULED TO BE A MUSICAL GEM

Looked at one way or another, there is a lot of news in this issue of Paramount International News about "Enter Madame." There should be! Our investigations convince us that the picture is going to be one of Paramount's most important assets during the current season. As a result of these beliefs we asked the studio just how important music figures in the film and have received the following information:

Reel One deals in its entirety with a portion of "La Tosca." The action takes place in an opera house so we both see the action and hear the singing. Much of another reel deals with the "Regina Coeli" sequence from "Cal- valleria Rusticana." Still another reel has almost its entire length devoted to a scene from "Aida," sung in London's Covent Garden Opera House. A further reel has many sequences from "Aida".

"In addition to all of this," our advance wire says, "there will be abundant underscoring throughout the picture of operatic arias."

It all sounds terribly important to us!

FILMING "LANCERS" AGAINST A MAGNIFICENT BACKGROUND

The purpose of these two scenes is to show you beyond all question of doubt the magnificence of the scene investment of "Lives of a Bengal Lancer." Here are scenes made expressly in India for the picture, and the entire tempo of the film will be in keeping with these expensive settings. You can therefore be positively sure that "Lives of a Bengal Lancer" will have greatness not only in story, action and cast — but also in settings and spectacle.

Gary and Ernst

The Great Lubitsch, sensing in "Lives of a Bengal Lancer" one of the mightiest pictures of all time, visits Gary Cooper, the film's star. You will recall that Ernst directed Gary magnificently in "Design for Living," and has since followed his career with profound interest. Note also that Gary is magnificently uniformed in this picture, even to the carrying of a mustache.

SOME-SING FOR A BEAUTIFUL SONG

"Enter Madame" started out as a comedy drama, but production perhaps swiftly changed it into Paramount's newest operatic romance, with Elissa Landi as the operatic star, Gary Grant as her lover, and Richard Bonelli, of the Metropolitan Grand Opera Company as the other man. Here are Gary Grant and Paul Poreski, who has the important role of the opera diva's cook in the picture, pouring out the "Anvil Chorus" from "Lucia di Lammermoor." (Title Copyright)
FRAGMENTED AND INCOMPLETE INFORMATION

GATHERED OVER THE STOCKHOLM SMORGASBORD

At left are Messrs. Hicks, Harry Hammar (Helsingfors), Andre Olsen (branch manager in Batavia, Java, vacationing in Sweden), T. X. Jones (Paramount London), Carl Eriksen (Oslo) and Sven Lindquist (Stockholm). At right are Messrs. Fred Lange (Administrateur Delegue), Carl P. York, Paul Sandberg, Pal Flodin, David Nilson, Alfred Bjorek, (all of Stockholm).

IN BUDAPEST: This was one of the culminating points in Mr. Hicks' Central European Convention, held in Budapest, August 8th. Mr. Hicks is in the left foreground, next to him is Mr. Fred Lange, and then in succession: Messrs. N. G. Palugyay, Bucharest; Louis Folds, Budapest; Gus J. Schaefer, general manager in charge of Central Europe; Rudolf Jellinek, Prague; M. F. Jordan, Zagreb; and A. Lichtscheidnld, Vienna.

WHEN MR. HICKS HELD HIS PARIS CONVENTION

Here are the assembled delegates at the Restaurant Ledoyen on the Champs-Elysees, with Mr. Hicks third from the right. Reading from the customary left to right the Paramounters are: Jack Plunkett, French organization's director of publicity; Andre Ullman, director of Paramount's French Theatres; Albert Drion, assistant to Directeur General Henri Klaarsfeld; Frank Farley, Continental representative of the American production department; Rene Lefreton, manager of the Paramount Theatre, Paris; William Horner, director of the French organization's purchasing department; Steve Fitzgibbon, Jointville Studio manager; Ike Blumenthal, in charge of the Jointville Studio, Henri Klarsfeld; Mr. Hicks; Fred. W. Lange, Administrateur Delegue; an Gus J. Schaefer, general manager of Germany and Central Europe.

Mr. Hicks, Paramount's magnificent short, calls himself 'real great.' In fact, Paramount is a bulwark of towering strength. In Scandanavia, wherever he went, Mr. Hicks found such a profoundly stirring enthusiasm for Paramount, both in their own organization and in commercial circles generally, that he wishes every Paramounter everywhere could become personally acquainted with it.

While in Stockholm he had one of his greatest wishes fulfilled by visiting the China Theatre, which he found to be a magnificent house, run with a capability leaving nothing to be desired. From Copenhagen he met Manager Harald Frost, who had been present only in spirit at the Stockholm booking, but in the 'Paris of the North' he found the same magnificent Paramount spirit, with the boys asking for only one thing — a succession of good pictures.

On then to Berlin, where another convention produced a certain se- cretic spark of Paramount enthusiasm. Present with Mr. Hicks, Mr. Lange, and Mr. T. X. Jones (both paramountees accompanying them throughout Europe), were German Manager G. P. Vallar, Dr. H. Gorster, Berlin, chief; and Managers W. Tillmans of Dusseldorf and H. Freygang of Frankfurt. Enthusiasms for Paramount reached its peak here with promises of the terrific business which may be expected from Germany with 'The Scarlet Empress' and 'Cleopatra,' both of which are expected to be among the greatest attractions in the Paramount history of Germany.

Vienna brought the travellers again into touch with Manager A. Lichtscheidnld who then accompanied them to the Central European Convention in Budapest. One of the several highspots of this meeting is pictured on this page, wherein you will see borne out the great Continental truth that more real business is transacted around the festove board in Europe, for that is where men are really them- selves and communicating with each other in a real mood to absorb real news. As he does of all of his other meetings, Mr. Hicks speaks with great feel- ings of pride for the manpower assembled at this gathering, knowing that Paramount's destiny in Central Europe is truly safe in the hands of the men pictured at this meeting.

Then to Venice and Rome, where the Roman Eagles greeted the Legion's Leader in true Italian fashion, and pronounced by their accomplishments in winning the contest of the first half of this year, as well as by their current plans, that they are a Paramount power truly to be reckoned with. Managing Director Amerio Aboaf and Roma Manager Cav. Arrigo Boeschi told Mr. Hicks some of their plans for the new big pictures, particularly 'Cleopatra,' and in his brief but highly effective story, in the Fascist Empire he was able to know once again that wherever the Paramount banner flies, there you will find an organization second to none.

From Italy to Paris for a brief stay, thence to Barcelona to see at first hand the highly-geared Mat-ador organization which had so magnificently soared to second place in the early contest of this year. Here he found, as he had in Scandinavia, that the Convention delegate had returned with such nerve-twinging news that the local Paramounters, hearing it, were so anxious for new accomplishments that something of the atmosphere of the arena was everywhere apparent. In short, Chief Matador Messer had returned with such powerful news concerning 'The Scarlet Empress' and the Gardel pictures and many others, that the Matadores not only knew that they could win the second contest, but were supremely anxious to get into the lead right off so that nobody else could unseat them. Mr. Hicks reported his pleasure at meeting the entire staff of Barcelona, including Manager En- rique Aguilar, as well as the other pleasure in meeting Madrid Manager L. H. Rubin and his fine staff.

Finally back to Paris, and to a Convention whose delegates are pictured right here at the left. In telling of this organization, controlling Paramount's destinies in France and at the same time making Paris the nerve center of our Continental organization, Mr. Hicks speaks with unmistakable pride. He knows beyond all question of doubt that the men charged with safeguarding Paramount's destiny in Paris have not only the complete faith of Paramount's chief executives in New York, but they also have the faith, goodwill and confidence of the local civic and business executives.

Since Mr. Hicks could not go to Holland on account of shortage of time, Manager Peerboom made the trip, and the man who is the Legion's Leader. Happily coinciding with this visit was the celebration of France's seventh anniversary with Paramount.

And so, after a Paris stay which marked quite easily his pleasantest visit to the French capital, Paramount's Chief International Personnel boarded once again the good old 'Camelot,' with the smile of satisfaction which would not wear out all the way across the Atlantic. It is a smile which will spread the more and more. For it was the smile born of the knowledge that the strength of Paramount's May 4th is not just the strength of Paramount, but the strength of Paramount in the eyes of every Paramounter in his own locality, and of the many reasons why Paramount, maintaining its present momentum and gaining greater power every day, cannot help but remain Paramount wherever the Trade Mark flies high.
FRANK FREEMAN HEADS U.S. PARAMOUNT THEATRE OPERATIONS

George Schaefer, vice-president and general manager of Paramount, announces that Frank Freeman has been appointed Vice President and General Manager of Famous Theatres Corporation and Vice President and General Manager of Paramount Theatre Service Corporation in charge of theatre operations.

HANDS ACROSS THE PACIFIC

When Dan Carroll, famed Australian exhibitor was in Hollywood early in September he was entertained at a Paramount studio lunch by Mr. Zukor. The guest and his host are shown above. Other prominent production executives at the luncheon were Messrs. Emanuel Cohen, Al Kaufman and Melville A. Shauer.

"Scarlet Empress" Pars.

ONE has to do with the fact that "The Scarlet Empress" had its New York City premiere during September at the Capitol Theatre. The are release house of Metro product, and owned by the same organization. The first Paramount picture ever to play that theatre.

ANOTHER paragraph announces that the French premiere of the picture took place at the Paramount Theatre, Biarritz on August 30th, with H.R.H. The Prince of Wales present. The Prince started the applause.

POLAND PAYS HOMAGE TO "CLEOPATRA"

One thing that will never lose its sparkle so far as Home Office is concerned is the receipt of cables, letters, or telegrams telling of glowing achievements. The following message from District Manager Rudolf Jellinek in Prag, to General Manager Gus J. Schaefer in Berlin, tells of "Cleopatra's" success in Warsaw.

WHERE "CLEOPATRA" CAPTIVATED LONDON

Last month we told the story of how "Cleopatra" was acclaimed by the London picturegoers. Here is an early Sunday morning picture of the theatre where the captivation was done, taken early on Sunday morning because of the density of the crowds at all other times of the day.

PARAMOUNT ENTERTAINED SEVENTY SPANISH PROFESSORS

While they were on a world cruise recently, seventy professors from the University of Barcelona were the guests of Paramount, attending the famous theatre at the Crossroads of the World for a screening of "Cleopatra."

When they returned to Spain, Managing Director Messeri wrote his thanks to Mr. Wettner, proclaiming the Home Office action in this matter a splendid piece of Paramount cooperation.

BARCELONA A FOREMOST EXPLOITATION CENTRE

No wonder the Coliseum Theatre in Barcelona is the motion picture pivot of the city, with such consistency of marvelous exploitation engineered by the staff of that theatre under the personal direction of Manager Director M. J. Messeri. From a large parcel of exploitation evidence recently sent us we select the above six scenes from the book on Marlene Dietrich's "Song of Songs." Both scenes at the left depict a spectacular float which paraded the streets; the remaining top scenes are day and night shots of the exterior of the theatre; below in centre is a window display and at the lower right is the lobby entrance into the auditorium of the theatre. A grand job of work; and the best of it is that this same tireless energy is applied to every picture presented at the Coliseum.

"MURDER AT THE VANITIES" REGISTERS A WARSAW RECORD

Mr. G. J. Schaefer reports from Paris having received the following telegram from Warsaw:

"NEUROFFNUNG KINO EUROPA MIT MURDER AT THE VANITIES EIN IN DIESEM THEATER NOCH NIE DAGEN, WESENER ERFOLG STOP GANS WARSCHAU SPIRITZ VON DIESEM FILM STOP HOFFE GROESSTE KASSENEINNÄHRENEM.

an exact translation of which is:

"REOPENING KINO EUROPA WARSAW WITH MURDER AT THE VANITIES A SUCCESS WITHOUT PRECEDENT IN THIS THEATRE STOP ALL WARSAW TALKING ABOUT THIS FILM STOP HOPE THE BIGGEST CASH RECEIPTS.

The signer of the telegram was Mr. Rudolf Jellinek, district manager of the European territory embracing Poland.

THAT PAGE ELEVEN CABLE COMES TO LIFE

Showing, as a result how the radiantly renovated Paramount Theatre in Paris reached forth to attract tens of thousands of picturegoers to the French dubbed version of Marlene Dietrich's "Scarlet Empress." Here, in these several colorful glimpses, is ample evidence of the fine showmanship atmosphere imparted to the theatre under the direction of Andre Ullmann, director general of Paramount's French Theatres, by Rene Lebreton, director of Le Paramount. The impressive stage show was produced by Jacques Charles.
**NOTIZIE DELLA PARAMOUNT**

Noi pubblichiamo questo mese i particolari della nuova visita compiuta in Europa dal nostro capo, Mr. Hicks. Come voi sapete, egli è successivamente recato in Inghilterra, Scandinavia, Germania, Austria, Ungheria, Italia, Spagna e Francia, visitando questi territori ha trovato la più impressionante dimostrazione di quello spirito che ha fatto le grandi fortune della Paramount. Egli afferma senza alcun dubbio che l'organizzazione della Paramount domina il commercio mondiale delle cinematografie.

Mrs. Hicks ha trovato pure che tra fra le più grandi pellicole della Paramount attualmente correnti sono "Cleopatra", l'"Imperatrice Rossa" e l'"Assassinio alle Vanities". Egli ha constatato che "The Scarlet Letter" ("La lettera rossa") è un film che ha appassionato l'interesse per "Lives of a Bengal Lancer" e "Le Crociate" di Cecil B. DeMille, pellicole che sono ora in produzione a Hollywood.

"Cleopatra" ha avuto una sensazionale stagione di tre settimane, durante le quali le proiezioni sono state ininterrotte, al Teatro Paramount di New York. Abbiamo già segnalato in una lettera diretta a tutti gli uffici che dal punto di vista distributivo la produzione è stata ugualmente di più di sedici settimane al Teatro Criterion.

Non facciamo questi commenti alla "Casa per la Quota", di cui parliamo in una pagina. E certo che tra di una gara assai disputata! Essa ha prodotto un così esotico e divertente che non c'è più possibile fare alcun previsione per la semplice ragione che ogni film proiettato può facilmente mutare dagli svolgimenti e che al successo o al flop si trova già in fondo all'elenco può gridare domani alla vit- toria e trovarsi. Questo gioco è stato indetto dai dirigenti di Hollywood, dove con la grande attenzione sorvolata sulla prodotta dalla Paramount, vedette le sue aventi e l'Arti- culo in altra pagina), garantisce che la Paramount avrà prospettive di miglior prodotto, garantite dalla sua qualità e conoscente dalla sua accuratezza cinematografica. Noi abbiamo già visto magnifici frutti della sua produzio- ne in un film quale è quella di "Cleopatra".

Avete sempre voluto che la Para- mount facesse una cinematografia melodrammatica. State ora a sentire e aprire gli occhi per "Enter Madame", che ha per interprete principale l'attrice Elizabeth Landi e Cary Grant con Richard Bonelli della Metropolitan Grand Opera Company.

L'Australia ha nuovamente celebrato la settimana della Paramount durante la prima quindicina di settembre e secondo i rapporti telegrafici ricevuti da New York l'evento è stato considerato dal più grande successo. Questa è la quattordicesima celebrazione ana- lizzata di tale celebrazione che si è svolta successivamente in Australia.

Betty Boop e Popeye, i caratteri dei quadrati cinematografici della Paramount, continuano a diventare sempre più popolari in tutto il mondo. Essi sono poi specialmente ammirati in Europa e nell'America Meridionale e Centrale. Noi rettifici che con una debita produzione essi diverseranno i caratteri più noti nel mondo intero.

Pubblichiamo questo mese un'inedita scena "Lives of a Bengal Lancer" per mostrare che questa cinematografia si delinea già come una delle più grandi e artistiche pellicole. E' un film che ha appassionato l'interesse di tutti i musicisti e che si è svolto successivamente in Australia.

**DIETRICH IN "CAPRICE ESPAGNOLE"**

**NOUVEAUX PARAMOUNT**

Nou publisces ce mois-ci le compte-rendu de la dernière visite que notre leader, M. Hicks, a faite en Europe. Comme vous le saviez il a visité tour à tour Angers, Scandinavie, l'Allemagne, l'Antonie, la Hongrie, l'Italie, l'Espagne et la France. Dans chacun de ces pays, il a recu du prix la plus magnifique floraison de l'esprit Paramount qu'il a jamais eu la bonne fortune de connaître. Il affirme que, sans le moindre doute, l'organisation Paramount tient la première place dans le commerce mondial.

M. Hicks a également constaté que les trois plus grands films Paramount des temps présents sont "Cleopatra", "Tombeau de la Reine de Saba" et "Murder at the Vanities". Il a trouvé aussi qu'il y a un énorme intérêt anticipé pour "Lives of a Bengal Lancer" et "The Scarlet Empress" — "La Croisière" — deux des films que l'on tourne actuellement à Hollywood.

J'ai également consacré un succès sensational pendant sa saison de trois semaines au Théâtre Paramount à New-York. Nous avons déjà fait remarquer dans une de ses numéros à tous les bureaux que c'est l'équivalent au point de vue "affaire" de cette année, de seize semaines au Théâtre Criterion.

Nous n'avons pas besoin de nous étendre ici sur le concours du continent, le "Quota Race", qui est exposé en détail de page. Voici un concours qui nous a surpris et qui est devenu une attraction pour nous et pour les concurrents pour la bonne raison qu'il est toujours des départs et des avions qui prendent le bas de la liste aujourd'hui peut crier victoire demain tout en tête de liste.

M. Zukor, qui, s'est bien passé de nous dire que Paramount, qui, au cours de cette année aura les meilleurs films de toute l'industrie cinématographique. Nous voyons déjà la prophétie se réaliser dans le fameux film de Paramount.

Vous avez toujours souhaité voir Paramount tourner un film d'opéra. Maintenant, retenez votre souffle et croyez nos oreilles pour "Enter Madame" qui a comme vedette Elizabeth Landi et Cary Grant, avec Richard Bonelli de la Compagnie de grand opéra du Metropolitain.

L'Australie a de nouveau célébré sa Semaine Paramount pendant les premiers jours de septembre, et d'après les avis des spectateurs à New-York, l'événement a remporté un plus grand succès que jamais. C'est la quatrième célébration annuelle de ce genre.


Nous publions ce mois-ci quelques scènes de "Lives of a Bengal Lancer" pour vous montrer que ce film apparaît déjà comme un de ces événements spectaculaires offerts par Paramount. Nous sommes persuadés que ce film est l'un des plus grands drames romantiques jamais tournés, et qu'il aura un attrait éternel dans toutes les parties du monde.

**EL MATADOR**

Starting last month's issue for the story of this top house organ. You will then recall that we told with much interest of how our quota contest design had been won by Mr. Messerri to emphasize the second position of the Matador Division.

**NOTICIAS DE LA PARAMOUNT**

—Publicamos en este número la re- lación del reciente viaje a Europa de nuestro jefe el señor Hicks, quien estuvo en Inglaterra, los países escandinavos, Alemania, Austria, Hungría, Italia, España y Francia. En todos y cada uno de los lugares visitados por él halló el señor Hicks pruebas notoriales del espíritu que anima a los para- monts. El señor Zukor dispuso que según los datos que nos proporciona, la Paramount ocupó lugar prominente en el comercio universal.

—Advierto el señor Hicks que la planta de las películas de la temporada son "Cleopatra", "Capricho Imperial" ("The Scarlet Empress") y "El Crimen de los Vanidades" ("Mur- der at the Vanities") y que ha aumentado la gama de los productos de la empresa. En un año de producción, los datos de la empresa, la Paramount ocupó lugar prominente en el comercio universal.

—"Cleopatra" estuvo durante tres semanas seguidas y de la que nos dicen que ha sido el mejor producto de la Paramount de esta semana. Ya hemos hecho presente, en otra de nuestras secciones, que hay un número de empleados que tienen la posibilidad de trabajar en una filmación que ha sido el mejor producto de la Paramount de esta semana.

—Desde Hollywood, donde se ocupa a entender el mercado general de la producción de películas de la Para- mount, el señor Zukor nos dice que los ingresos del año serán el mejor de toda la industria. Prueba magnífica de tal halagador predic- (Continued on Page 12)
INDIA HAS ITS OWN "PARAMOUNT SERVICE"

We have received from Mr. J. A. Gawo, who is in India as special representative during the absence of Mr. Charles B. Ballance, copies of the first two issues of "Paramount Service," which is designed to fulfill the same function with the exhibitors of India that the publication of the same name does in Great Britain.

The Indian publication is a fine book of 20 pages, dealing extensively with announcements of forthcoming Paramount pictures, and also contains much information in connection with exploitation which must be of marked value.

We welcome its appearance and trust that it will have a long and fruitful life.

HERE'S OUR IDEA OF AN EXCELLENT EXPLOITATION CAMPAIGN

On behalf of the Wintergarden Theatre in Brisbane, Australia, the following exploitation campaign staged by Manager Ernest Pelling, sold Mae West's "I'm No Angel" completely and successfully to Brisbane picturegoers:

STERLING EXAMPLES OF MASTER EXPLOITATION BY MASTER FRENCH SHOWMEN

These photos should convince you just how much the theatre management in France used its exploitation as a sales aid in attracting patrons to the theatre.

2. Reconstruction of a typical Japanese street scene caused quite a stir in Algiers which, of course, added patronage to the Nouvel Olympia Theatre's showing of "Madame Butterfly.
3. Capitol Theatre in Marseille added its patrons with this lobby stunt for "Sign of the Cross": The lion, we might add, was watching the pearly gates.
4. Rome burns again — but this time as an electrical display atop the Majestic Theatre marquees in Nancy.
5. Min. Ferber and Hart of L'Eden Theatre in Puteaux paraded this truck through the streets with two 24 sheets mounted on it.
6. Another unique street stunt was used by the Cinema Theatre Caton in Tarbes.
7. A huge butterfly attracted attention to "Madame Butterfly" at Cirque Municipal in Troyes.
8. Street truck used for showing of "Topaze" (French Paramount production) at Royal Theatre in Toulon.
9. The foyer of the Family Theatre in Nort was a work of art for the showing of "Sign of the Cross". Needless to say it attracted plenty of attention.

GIGANTIC BROADSIDE

Surely in your hands by now is a tremendous effective publicity and exploitation broadside which has been prepared by the New York domestic advertising department in behalf of "Cleopatra". Scan it thoroughly for you will find in it at least a hundred marvelous hints that you can utilize locally.

NEW PUBLICITY DIRECTOR IN ITALY

We want to take this opportunity of welcoming to the post of Publicity Director of our Italian organization, Mr. Dario Sabatello. We hope to learn more about him as time goes on, but one thing we do know right now is that he has the best pictures in the world for which to direct the publicity.

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<th>&quot;BLUE RIBBON&quot; ACHIEVEMENT</th>
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</table>

So notable a piece of salesmanship was the selling of Paramount pictures to every suburban exhibitor in Perth, Western Australia — a real 100% sales strike — that the accomplishment was reduced to words on paper and mailed to every exhibitor in the entire state as evidence of the importance of the Paramount product. C. M. Nacard, branch manager in Perth, achieved this accomplishment.

MEXICO'S PLUG FOR "SIGN OF THE CROSS"

Here is a reproduction in miniature of the overprint used by Mexican on the reverse side of all Paramount envelopes for "The Sign of the Cross," with red and gold and the imprint was in one spot on an envelope where the exhibitor could not possibly miss it.

ATTENTION! For the particular attention of Spanish Legionnaires, please note that we have available a few thousands of that special American lithograph one-sheet, in several colors of "The Scarlet Empress." You can have all you want at 7 cents each.

FINE SWEDISH ADVERTISEMENT

Here's an excellent use of the formation of the Paramount trade mark as used by our Swedish organization for an advertisement in the "Biografbladet." The stars shown are, from left to right, Cary Grant, Mae West, Gary Cooper, Claudette Colbert, Marlene Dietrich, Carl Brisson, Sylvia Sydney, George Raft, Shirley Temple, and Miriam Hopkins.
ARGENTINE SPIRIT

Taking a tip from a Paramount news cartoon, John B. Nathan's Gauchito, has fashioned this cartoon which in true Paramount fashion illustrates the terrific upsurge that the Gauchito Division expects to receive from the new Big Pictures. We rather fancy that this same upsurge is being experienced by other divisions of the Paramount world, for none can deny that that Paramount product is now coming through from the studio in magnificent fashion. The cartoon is reproduced from the July-August issue of "Los Gauchos," that ever-roping house organ of the Argentina territory.

IF WE EVER HAD A HOBBIES COLUMN-

—We would, of this is inclined to call your attention to the following items concerning hobbies of Paramounters:

George Welton is vitally interested in every phase of film making and has a growing library of literature on the subject.

The editor is assembling a postcard size collection of ship photos from all parts of the world. Who travels by steamer?

We'll list your hobby if you want us to.

JELLINEK IS PROUD TO DISTRIBUTE "CLEOPATRA"

Relected in the story of Mr. Hics' European survey is the pledge of Paramounters everywhere throughout the world that they will do the rest — and in no uncertain fashion. Now, in substantiation of that good pledge, comes a story relayed to us by Mr. Schaefer from Berlin, and it concerns District Manager Rudolf Jellinek's reaction to Cecil B. De Mille's "Cleopatra." Said Mr. Jellinek:

HABE HEUTE CLEOPATRA BESEHEN, WENN DIE DIESER MEISTERWERK VERMITZEN KÖNNEN STOP MEINER EINZIGEN EMOTION TROTZ CLEOPATRA DER GRÖßTE FILM DER LETZTEN JAHRE STO VERSPRECHE BESERE BEENDIGUNG DES "SIGN OF CROSS" ZU LIEFERN.

Of course there are some of the Lemontines are, and so, is it perhaps not all that it would be if they spoke the language perfectly, hence, Mr. Schaefer's translation of same, which says:

HABE HEUTE CLEOPATRA BESEHEN, WENN DIE DIESER MEISTERWERK VERMITZEN KÖNNEN STOP MEINER EINZIGEN EMOTION TROTZ CLEOPATRA DER GRÖßTE FILM DER LETZTEN JAHRE STO VERSPRECHE BESERE BEENDIGUNG DES "SIGN OF CROSS" ZU LIEFERN.

GREAT NEWS IN THREE-CHAPTERED CABLE

On September Seventh Mr. Hicks received the following cable from Mr. Lange in Paris:

OPENING "SCARLET EMPRESS" UNDER NEW POLICY BIG SUCCESS IN SPITE OF HEAT AT PRESENT. BRUSSELS REOPENING A REVELATION. CHANGES MADE IN THEATRE WILL PROVE TO BE BIG PAYING PROPOSITION. TENTH ANNIVERSARY AMSTERDAM SPLENDID TRIBUTE TO BOTH PEEBO AND PARAMOUNT ORGANIZATION.

That cable told three important things. First it told us that the Paramount Theatre in Paris had reopened after a three-week shutdown during which time the house had its first complete redecoring operation since the initial opening six years ago. The reopening had been dubbed a "Scarlet Empress," and the radical change of policy was brought about by the release of the French version before any public showings had been held of the English version either with or without superimposed titles. This is to be the policy for the future.

Second chapter of the cable dealt with the reopening of the Coliseum Theatre in Brussels, which also had been shutdown for material structural changes.

And of course the third chapter tells its own splendid story of Dutch national appreciation not only of Mr. Charles Peerceboom's work over a period of ten Paramount years, but also of the marvelously fine Paramount organization which he heads.

Over the concours willieren we hier niet uitwijken. We verwijzen U naar een gedetailleerd overzicht op bladzijde 3. En wat een wedloop om de ereplaats! Het enthousiasme is te beginnen. We bevorderen onze doodstrijd per midden van de gehele filmwereld. Wij hebben daarvan reeds een voorbeeld in de filmpresse. We verdere berichten dienende, zie ons speciaal artikel en foto's elders in dit nummer.

U hebt al eens meer gewezen een door Paramount vervaardigde romantische operette te zien. Die wensch wordt vervuld. Het is een schager dan de eerste was. Elisa Landi, Cary Grant en Richard Bonelli van de Metropolitan Opera."enige besten.

Zoals gewoonlijk vieren de Australische Divisie haar 'Paramount Week' in het begin van September. Over de ingekomen telegrammen bleken die waren berichten was het succes van deze 14e Paramount Week ongeëvenaard.


Wij brengen U in dit nummer enige foto's van scenes uit 'Lives of a Bengal Lancer' om U te laten zien, dat dit een van onze meest imposante films van het seizoen bevatte te worben.

CARIBBEAN VISITORS

Home Office had the pleasure during September of visits from a couple of well-known personalitie, who ever carried the Paramount trade mark through the Caribbean tropics.

S. E. (Ted) Pierpoint, currently manager of the Panama office, and wearer of Paramount service stripes for duty in Guatemala and several other Central American countries, paid his first visit to the Crossroads of the World and was mightily thrilled thereby. The pleasure was a reciprocated one, since everyone in the Paramount Building was extremely glad to meet Ted and to get from him at first hand a picture of conditions on which he constantly encounters.

Second of the Caribbean Paramounters to drop in on New York City for a few days' personal visit was Mr. Hicks and other executives was Manager J. P. Donohue of Porto Rico. He told with marked enthusiasm of the visit of the Cinemacartel, the Central Manager J. P. Sussman's visit to his territory recently, when he had the pleasure of thrilling an audience with a screening of Carlos Gardel's "Cuna Abajo," New York's pleasure came in thrilling Mr. Donohue with a screening of Gardel's second film, "El Tango en Broadway.

Mr. Pierpoint also saw this film, and it to faithfully record his enthusiasm entailed turning this entire issue of Paramount International News over to him.

SPANISH BOOST FOR POPEYE AND BETTY BOOP

September issue of Paramount's Spanish publication, "Nuestra Mensajero Paramount," September, was dedicated to our short feature personalities, Betty Boop and Popeye the Sailor. The growing importance of these two figures throughout the world is such that they were treated editorially in this particular issue. We want to make these two figures the best known cartoon characters in the world and will welcome news from you concerning your activities with their films. STOP PRESS. By an amazing coincidence, we have just received a sheaf of evidence concerning Betty Boop in Argentina. Watch us play it up next month, Mr. Nathan.
NOTICIA DE PARAMOUNT

Publicamos en otra parte, como prometimos, las noticias sobre la vieja Paramount, la que suele ser a menudo objeto de críticas por su forma de hacer cine. En este caso, nos gustaría destacar la noticia de que Paramount, la empresa que produce películas para el mercado europeo, ha recibido un premio importante en los Premios de la Crítica de Europa. Es una noticia que nos gustaría compartir con nuestro lector.

El premio se le ha dado a la compañía Paramount por su trabajo en el campo de la cinematografía. La empresa ha sido reconocida por su capacidad para producir películas de alta calidad y su dedicación al desarrollo de nuevas tecnologías. El premio se otorga a la compañía por su constante innovación y sus contribuciones al cine.

En resumen, es un gran honor para Paramount recibir este premio. Nos gusta recordar a nuestros lectores que Paramount ha sido una de las empresas pioneras en el cine y que ha sido siempre un referente en la industria del entretenimiento. Por este motivo, nos gustaría compartir esta noticia con todos nuestros lectores.
PEEREBOOM’S PARAMOUNTEERS ADVANCE SENSATIONALLY: HUNGARY ANOTHER MOVING FORCE. FINLAND ALSO SURGES.

Thunderation! Have there been advances this past month! We feel safe in assuring the entire International Legion that never in any contest ever conducted have there been such terrific surges forward as those which have been registered by Holland, Hungary and Finland in this issue.

Holland—from Twenty-second to Fourth!
Hungary from Twenty-third to Sixteenth!
Finland from Thirty-first to Twenty-first!

There’s nothing in the world can stop such irresistibility, unless it be some new force already in the process of being unleashed as this issue of our magazine roars through the presses.

As a matter of fact, we kind of feel that there is, seeing that India has swept upwards from Sixth to Third, and Argentina has gone onward from Tenth to Seventh.

Of course the fact that Germany is First among the countries this month after being Third last month speaks for itself up there on the column’s pinnacle, but even that should not be protection against the other lands, such as Yugo-Slavia, which has advanced from Twenty-fourth to Nineteenth.

The Divisions

This month we devoted the first part of our report to the Countries for, being more of them, advances such as those made by the territories we gave headline space to are all the more spectacular. But, be that as it may, we find that just as much pyrotechnics can be gen-

(Continued on Page 2)
Published on the first of every month from the Paramount Building at the Crossroads of the World in New York City, U.S.A. Published, moreover, in the interests of Paramount Legionnaires, the word ever, for the express purpose of perpetuating in tangible form that magnificent spirit of unselfishness and devotion which is the pride of our organization and the envy of the industry.

Edited by Albert Dena

Vol. 1 November, 1934 No. 17

MR. HICKS AND MR. LUBITSCH

One of the more important interviews of the month took place on October 17th in the New York office of Mr. Hicks. The other side of the interview was Mr. Ernst Lubitsch and the duration of the talk was on the sunny side of an hour and a half.

You all know that Mr. Lubitsch has at least two more pictures to make for Paramount, but even more significant than this was the personal assertion of the great Continental star that he definitely considers himself a member of the Paramount family.

IN MEMORIAM

E. E. Shauer.......Nov. 16, 1933

What you probably do not all know at the moment is that it is reasonably sure that Mr. Lubitsch will direct the Marlene Dietrich picture to follow the production which is now labelled to Mr. von Stenberg simply as "Production No. 1926."

Good news, eh what?

HOLLAND! (Cont from Page 1) created by the moves and counter-moves which the month's results have produced for the divisions.

The Peereboom achievement is still a headline, since this Division has sealed upwards from 12th to 3rd. The great forward movement of Finland has helped advance York's Vikings from 16th to 14th. However, the Hungary boost has not budged the (Central Europe) Schaefer Division from its 11th of last month, but the Ballance 3rd of last month has placed India in the 2nd bracket this month.

And so there you are! But not for long, because every instant sees changes, every minute sees advances, every hour sees greater progress, and every day is just one day nearer to that great goal which we know every last one of you has set himself.

HOUSE ORGANS THAT POSITIVELY SIZZLE

Here are two of them. (Our compliments to the continued excellence of 'La Paramount Francaise' is on another page.) That at the left is one issue of a publication which is writing in indelible ink the graphic story of the unceasing enthusiasm of Mr. Messers' Matador Division, with particular emphasis in this instance on the convention which Mr. Hicks attended in Barcelona. Two pictures of it are shown on the magazine's cover. Then there is Paramount Sales Punch, the house organ of Australia's redoubtable Blue Ribbon Bunch, in this case narrating the great convention which is reported with enthusiasm elsewhere. Those numbered on the cover are:


We are extremely proud of our several pep-filled house organs.

Spectacle, Thrills, Glorious Adventure in "Lives of a Bengal Lancer"

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[Image showing a page of the magazine with various articles and images related to Paramount's activities and productions.]
NEUER VON DER PARAMOUNT


Wir befinden uns in einer Zeit grosser Paramount Konferenzen, die lauter als Worte für den Fortschritt und für die Zukunft unserer Firma sprechen. Im vorigen Monat beobachteten wir eingehend über die europäischen Affären, von denen Mr. Cohen teilhaben und, wie wir sehen können, wir ihnen von einem derartigen Erfolg der ausländischen und der spanischen Konferenz erzählen, welcher beweist, dass Paramount unermüdlich vorzugehen, neuen grossen Erfolgen entgegen.

An Hollywood wird uns berichtet, dass die Verfilmung von "Los Angeles" beendet ist, und dass dieses Films nicht nur alle Prophe- zien ereignete, sondern auch noch prächtiger ist. Es ist mit einem Worte ein Film, wie sich ihm die Aus- landsabteilung nicht besser wünschen kann.

Schon seit drei Wochen arbeitet Marlene Dietrich an ihrem neuen Paramount Film "Cape Espada." Wussten Sie, dass die char- mante deutsche Künstlerin in diesem Film dreieins Zeigen singt, deren eng- lischer Text auf einer anderen Seite dieser Ausgabe erscheint? Sicherlich erinnern Sie sich, dass sie Marlene mit ihren Liedern, "Marokko" viele neue Freundin eroberte. Von den neuen Schlager können wir nur er- warten, dass sie noch viel einschmeichel- der sind. Es handelt sich also um eine vielvorschlagende Marlene Dietrich. Dieses ist, nebenbei bemerkt, der letzte Film, den Miss Dietrich unter der Regie von Josef von Sternberg inszeniert.

Die New Yorker Zentrale hatte in der vorigen Woche einen interessan- ten Gast. Es war niemand anderes als Ernst Lubitsch, der Mr. Hips einen Besuch abstattete, und sich mit ihm eingehend über seine nächsten beiden Paramount Films unterhielt.

Aus dem Atelier wird berichtet, dass der neue Carl Brisson Film "All the King's Horses," mit Kitty Car- rington ein neuer Erfolg der Fort- schritte macht. An derübrigen Melodien wird es in diesem Oper- tenfilm gewiss nicht fehlen.


Paramount's Filmromanze "The Pursuit of Happiness," die in der ver- gangenen Woche ihren New Yorker Premiere im prunkvollen Radio City erreicht hat. (Continued on Page 12)
DELEGATES TO PARAMOUNT'S AUSTRALIAN 1934 CONVENTION
SEPTEMBER 11, 1934:

AUSTRALIA'S CONVENTION GREATEST IN DIVISION'S HISTORY

The high spots of the early-September Australian Convention are mostly contained in that Division's report on the affair, printed elsewhere on this page. However, in addition to these details we have to report that there was a wealth of displayed material in the convention hall, an announcement book of product which was the finest book of its kind ever produced in the country, a special Paramount section in one of the country's two major film trade papers, a particularly fine and practical date book and diary for exhibitors, and many other features which contributed to an enthusiastic and
enthusiastic gathering.

For the second time the function goes to the inspiring leadership of Managing Director John E. Kennebeck, but knowing him as we do, we know that he will bring the proper amount of new credit to go his chief executive aides in the matter.—William Hurworth, James A. Sicsith, Fred Gayler, Claude E. Henderson and Stanley H. Craig—and to those indefatigable publicists, Hermann E. Flynn, Reg. Kelly and Bob White, one of the most appreciative aspects of the preparation of a type-set newspaper story of Paramount's policy and product for simultaneous release to all of the nation's newspapers.

(Special Correspondence from Sydney)

Paramount enthusiasm ran riot at the 14th Annual Sales Convention of the Blue Ribbon Bunch held in the Head Office, Sydney on September 11, 12 and 13 and dedicated to Mr. Zukor and Mr. Hicks. It was unquestionably the greatest Convention in the history of the company. It was indeed a tribute to the new leadership of Mr. John E. Kennebeck, who was presiding at his first Convention, and a mark of respect was paid to our old leader, Mr. Hicks, when Mr. Kennebeck formally announced that the gathering was dedicated in Mr. Hicks' honour.

After three days of serious business, through which ran a spirit of optimism and enthusiasm never before experienced, the twenty-five inter-estate delegates returned to their respective territories overpowered by the consciousness of one thing—the pride of being a Paramount man.

Mr. Kennebeck's message was one of inspiration and his announcement of our 1935 Product a dramatic thrill. Most of the visitors arrived in Sydney on Monday, September 10. The Convention was opened promptly at 9:35 the next morning at the Little Mount Paramount Theatre which was specially decorated for the occasion.

After addresses by General Manager W. Hurworth and Secretary-Treasurer James A. Sicsith, the gathering was entertained by a presentation of the coming Product. He gave the delegates assembled, a clean-cut story which was greeted with cheers and applause. Mr. Kennebeck's announcement that all had been anxiously waiting.

The second day was occupied by an address by Mr. Hurworth on a general review of the Product, whilst Mr. Kennebeck spoke on organization. In the afternoon, several speakers took the stand among whom were: H. Craig, General Manager for New Zealand; Hermann E. Flynn, Advertising Manager; Reg. Kelly, Publicity Manager; R. S. White, Exploitation Manager; L. V. Jones, Ad Sales Manager; Frank V. Kennebeck, Capitol Theatre; S. O. Herbert, Film Service Dept., and Charles Galward, Manager of Traffic and Customs.

The Convention Banquet was held that evening at the Australia Hotel and it was voted by all as the best on record. Toasts were tendered to Tom, in absentia, and to Bob White, whilst Reg. Kelly, as Master of Ceremonies, put over a grand floor show. Thursday was occupied with individual exhibitions. Miss Sydney and Hurworth outlined the Sales Policy to the Branch Managers and Salesmen, whilst Len Jones conducted a separate meeting with the Ad Sales Managers.

On Thursday evening when most of the boys returned to their offices, they left carrying with them enthusiasm for our new Product and Paramount in general that knew no bounds.

It certainly was a great Convention.

AUSTRALIAN NOTES

George Nacedar, Branch Manager at Perth for the past four years has been promoted to the position of Sydney Branch Manager, under the Directorship of Mr. M. C. Bunch, according to an announcement made recently. salesman Morris Foster, attached to the Melbourne Branch, has been appointed to the position of Manager at Perth. Nacedar has a long record with the company, joining the Head Office Despatch Department over twelve years ago. From there, outstanding sales ability, loyalty and hard work saw him advance to the positions of Salesman, to Branch Manager first at Launceston, then to Perth and now to his present position. Foster, too, has a great record as salesman in Queensland and Sydney, writes that he has sold the popular with both Paramounters and exhibitors alike.

James J. Thornley, General Manager of Paramount's Capitol Theatre in Melbourne was in Sydney for the Synd. Convention last week and on the opening day was forced to return suffering from an attack of bronchitis. He was removed from his hotel to a private hospital but recovered sufficiently in a few days to enable him to return home.

General Sales Manager William Hurworth is at present in New Zealand on a general sales survey in conjunction with Mr. H. Craig, General Manager for New Zealand.

In reply to Mr. Hurworth's gen-
elogical request, there was a contribution on the Cecil B. DeMille production "The Sign of the Cross," Paul Verduyne, Manager of Singa-
apore, writes that he has sold the picture in this territory 100 percent. George Nacedar (from Perth) has also

(Continued on Page 12)
Entire Studio Pays Tribute To Emanuel Cohen At Banquet

(Reprinted from "Paramount Sales News," Oct. 17, 1934.)

In a spontaneous tribute of admiration, loyalty and appreciation, nearly 500 members of the Paramount Studio, ranging from the most illustrious stars and directors to the "gang from the back lot," gave a testimonial dinner at the Hollywood Ambassador Hotel last Friday evening to Mr. Emanuel Cohen to commemorate his third year as Vice President in Charge of Production.

From the early hours of the night until the early hours of the morning, producers, directors, writers, stars, cameramen, and Studio employees from all departments rose and paid homage to the man who, in three short years, has succeeded in building up in the Studio the same kind of a morale which has made men risk their lives in the Antipodes and daily face the horrors of wars, flames, earthquakes and disasters to get a scoop for Paramount News.

"I have a wife and home and I love both of them," said Director Alexander Hall in one of the typical tributes paid Mr. Cohen at the banquet, "I did the best/ I could because of this man. He made both possible. He's doing it for many others. He doesn't go on the outside looking for people but gets them from the inside and, if that isn't what you call loyalty, I'm just plain nuts.

"None of us are geniuses but this policy of Mr. Cohen's, of which Paramount is made up, is one which makes us go on and work for him body and soul because he has made opportuni-

**No Politics in Studio**

"I do hope it can be said by you all, from your own intimate knowledge and experience," said Mr. Cohen, "without your magnificent loyalty which made him feel that he had a great army behind him. And I feel that he has convinced all of you that he is a great leader. I know that he has convinced those of us who have access to the books."

In replying to the eulogies, Mr. Cohen expressed his great appreciation of the tribute paid to him by the personnel of the Studio. He de-
livered the fact that the general public could not know the actual craftsmen in Hollywood as he had found them - "a serious minded group, truly in-

**She Sure Does!**

"I have never, in my experience in show business, said "Ma" West at the Emanuel Cohen testimonial banquet, "met a man more understanding, more human, more sincere than Mr. Cohen. It takes these qualities to make a fine man, a real man, a great man—and I think I know a little about men."

..."that there exists today no internal politics in the Paramount Studio, and that its sole effort is to make the best possible pictures at the lowest possible cost."

Mr. Cohen traced some of the trying

"One of the greatest personal pleasures I have had," said Mr. Cohen, "Is watching the development of some men right from the ranks of the studio—Al Hall, Mitch Leisen and Henry Hathaway—Billy Kaplan, Charlie Barton, Artie Jacobson and others who are now being groomed in all departments. Not only are we trying to build up the so-called front office, but also are reaching down into the back lot to give these employees an opportunity to advance so that we can build within ourselves. One gets a real kick out of affording to men who have proved their loyalty and merit through many years of service, an opportunity for promotion.

"We can look back with satisfaction upon the past three years as the tremendous changes of reorganization were taking place, and while


(Continued on Page 12)
INVITATION DEFERRED
Mae West's famous invitation line doesn't stand good when she's as pictured above—because then, you know, she's busily engaged working on the script of her new picture. In this case the picture is "Now I'm a Lady." Sure she is: look again.

MARVELOUS TRIBUTE TO PARAMOUNT'S DUBBING
It has long been knowledge to our executives in New York that the quality of dubbing (voice synchronization in foreign languages) produced by our studio in Johnville, Paris, has been unmatched anywhere else in the world. But for an internationally-famed publication, not devoted to the picture business, to come forth and publicly proclaim this fact is a tribute of another radiance. Therefore it is our select pleasure to quote you herewith an excerpt from the Paris Letter in the Oct. 6th issue of "The New Yorker": "The Continental premiere of Marshall Dietrich's THE SCARLET EMPRESS has just been held here, in French and with impressive press pomp, at the Paramount. However, in the non-California part of the production there was one artistic triumph—the French dubbing of the German Dietrich's AMERICAN voice by a Mademoiselle Mary Franzy. To the last breath, slow, deep syllable, to the fractional accord between lip and ear, Mademoiselle Franzy gave a vocal-acoustic verismilitude that was mechanically magical. Outside of that, no one seems to know anything about her except that she also dubbed, for Dietrich's SONG OF SONGS, that she's an actress when she gets the chance, that she belongs to the Paramount St. Maurice sound-studio crew, so superior in their dubbing that they're hired by their rivals. With the number of foreign talks recently limited by trade-ratio restrictions to a few dozen imports a year for all of France, the skillful dubbing of American films (or all that most of the French declare they want to see) is apparently going to be, more than ever, a matter of Paramount importance here."

LA RESPUESTA ES: "NO NOS DESILUSION-" ASTEIS"
Requemos a los Matadores españoles que juzguen en las páginas 43 y 49 del último número de EL MATADOR y lean nuevo y más el articulo. "Los Exitos de EL MATADO-

CARL BRISSON'S HOME SCENE OF PARTY HONORING BRITISH ACTRESS
September 28th was celebrated in Carl Brisson's Hollywood home by way of a party honoring Miss Helen Gilliland, British stage and screen star who had played with Carl in a couple of his British films made prior to coming to Hollywood. One camera glimpse, which includes many celebrities known to Legionnaires, shows: Seated—Kitty Kelly, Gertrude Michael (Paramount's newest star), Miss Gilli-
lund, Gisela Moreo, Lillian Ellis (Danish actress) and Peggy Fears. Standing: Mel Shauer, Mrs. Ameriko Abouf, Cary Grant, William LeBaron, Randolph Scott, Carl Brisson (the host), Duke York, Ernst Lubitsch and Ameriko Abouf.

WHEN MAE WEST WENT SOUTH!
From The Star and Herald, Panama, R. P., Sept. 24, 1934.
Mae West, they say, to the South Pole sailed—Along the way, the folks all hailed Her as the brightest Star That ever came from realms afar! They heard her sing: "He Done Me Wrong" As only Mae can sing that song! They liked her breezy, airy verse Each saucy glance, voluptuous curve!

In the Southern realms of ice and snow She found the light Esquimaux; She found them dressed in furs and skins—To change all that Mae West begins! She flashed on them a sunny smile—And things grew hotter all the while! They looked at her—these huskies rough, And shouted loud: "Hooray! Hot stuff!"

And I would say, that as a whole, She changed the styles—at the South Pole!
PRATCHETT IN FULL REGALIA

This camera glimpse of Arthur L. Pratchett, recently appointed manager of Mexico following transfer from his long-held post in Cuba, shows him as Exalted Commander of the Havana Commandery, Knights Templar No. 1 (1932-3).

His transfer from Havana to Mexico City was marked by many fine tributes from Cuban officials and business men, since we are proud and happy to relate that Mr. Pratchett, in his long and respected residence in Havana, fulfilled the highest Paramount business and civic ideals.

HOME OFFICE TERMINAL

(Names devoted herein to International Standard Time)


SUSSMAN, J. P. . . . Arr. from Mexico for visit, Oct. 19, en route to Panama.


KLARSFELD, H. . . . Sailed from Paris for Home Office visit, October 21.††

PIERPOINT, S. E. . . . Returned to Panama Oct. 6, following cheerful initial visit to Home Office.


FITZGIBBON, S. E. . . . Johnville Studio head returned to Paris by steamer “Ile de France,” Oct. 19.‡

KEY
1—Arrived alone, but left happily with new wife. See news announcement on another page.
2—Newly appointed manager in Mexico, as per last month’s news story.
3—Visit is in place of one he was unable to make at time of recent Convention.
4—Much American time spent in airplanes between New York City and his home city of Boston.

MEL MEETS THE ABOAFS

A friendship of long standing was renewed in Hollywood recently when Americo Aboaf again met Melville A. Shauer, ranking production executive, Americo has the Panama hat and his wife’s arm around his shoulder.

WANGER AND WELLMAN

Standing is Walter Wang-er, producer of “The President Vanishes,” which will be released by Paramount. With him is his director, William Wellman, long remembered by Legionnaires for “Wings” and other successes. “The President Vanishes” is completed, and Mr. Wanger is in New York at the present time.

 Paramount’s Quota Lancers  (Details on Page Three)
YOU CAN'T KNOW TOO MUCH ABOUT THE PARAMOUNT PRODUCT

PREVIEWS OF NEW PARAMOUNT PICTURES

ENTER MADAME

Here is the first of Paramount parade of operatic and semi-operatic films and what a delight it is to the eye and the ear. Elissa Landi has never been more magnificently cast than as the opera star who wanted love, but who didn't know whether she should give it more than her career, or not. That and down and proper puzzle, twissed with all over Europe and in America, brings forth not only a bunch of hilarious clarinets, but is also interspersed with some of the most magnificent singing you have ever heard on film. If this is the sort of film you are after...and we are sanguine that it is...then "Enter Madame" is a picture that you can go for, in a big way (as the humorous American press agent in the film would say). Richard Bonelli, Metropolitan Opera star is in the cast, and magnificent also is the voice of Nina Koschetz, also of the Metropolitan company.

MENACE

Here's a real, rip-snortin', bang-up mystery melodrama that will test your powers of deduction to the limit, and if you can guess the identity of the murderer without turning to the last reel, then you're better than we thought you were. Not in a long while have we felt such fine suspense, and never has the ominousness of sound been used to better advantage in a sound film. Gertrude Michael takes another important step along the pathway to stardom in this one, and note particularly the fine work of Raymond Milland in the opening reel only (the gets killed then).

MRS. WIGGS OF THE CABBAGE PATCH

Take everything we have said already about this marvelous human document, multiply it by ten, and you still fall short for that of our true appreciation of Pauline Lord's first starring picture for Paramount. We sure hope that you're busily building the name and stage fame of Miss Lord in the minds of your local picturegoers. We have a tremendous asset in Miss Lord, and it's your Paramount duty to make her known immediately. Get her name broadcast in the consciousness of your picturegoing public. The exquisiteness of "Mrs. Wiggs of the Cabbage Patch" will do the rest.

MUSIC

MUSIC

PLenty OF
GLORIOUS MUSIC

There is to be no end of wonderful music in the new Paramount pictures currently in the making.

You all remember the sweet voice of Claudette Colbert in "Torch Singer." Well, she's been having lessons and more lessons and will blossom forth in "The Gilded Lily" as one of the screen's most dazzling song performers. She will have at least three songs in the picture.

Then there's the case of Bing Crosby's new picture, "Here Is My Heart" wherein not only will Bing sing five songs, but the glorious Kitty Carlisle is there for three songs more, and to fill the cup of song to brimming, the new and sensational Marian Marsh will sing a duet with Bing as one of the film's musical numbers.

IMPORTANT ITEMS ON PRODUCTION

Bing Crosby, and not Lanny Ross, will have the lead in "Mississippi." Lanny will be assigned to other parts.

Henry Wilcoxon has been definitely cast by Cecil B. DeMille for the leading role of "Richard Coeur de Lion" in "The Crusades." The only other definite casting to date is that of Ian Keith in the role of "Saladin," leader of the Saracens.

CAPTIVATING URBANUS UDDELSEME LAUDETTE OLBER

For the benefit of our good Paramounters in Argentina—well as those in all countries from these beginning with A to those beginning with Z—we give you a glimpse of Miss Colbert as she stepped on the scale each morning in preparation for her glamorous role in "The Gilded Lily."

Joel McCrea and Lionel Atwill are the male leads in "Caprice Espagnole," Marlene Dietrich's new film.

(Continued on Page 12)
A MAGIC HAND WAVED OVER BRUSSELS COLISEUM

Built more than a decade ago, it became necessary for Paramount’s Coliseum Theatre in Brussels, Belgium, to undergo an architectural face-lifting, and for the major part of the current year the work has been going on. We are proud to present here some evidence of that work, pointing first of all to the centre picture at the bottom to show the interior of the theatre, as it was. Above it is the remodelled version. The opening attraction in the reconstructed house was the French version of Marlene Dietrich’s “Scarlet Empress,” which presentation was aided by some of the most sparkling exploitation Brussels has seen in a long while, and for which we heartily congratulate the staff of the Coliseum. There was also a marvelously effective stage show with the film’s presentation.

STOCKHOLM SENSATION. Portion of the tremendous crowd gathered outside the China Theatre on the occasion of the premiere of “The Scarlet Empress.” This is actually the section of the crowd that was unable to pack into the famous Paramount theatre.

EMANUEL COHEN STUDIO DINNER REVEALS TRUE PRODUCTION SPIRIT

If you would know the true, heartfelt emotions of the men and women who have in their hands the vital task of making the Paramount pictures which we distribute throughout the world, then you are asked to read fully the report on the Studio’s testimonial dinner to Mr. Cohen which is printed on another page. Where there exists such genuine sentiment as this dinner denoted there cannot help but be the sterling bulk in the production force on which we rely so vitally for a continuity of worth while pictures to keep our International Legion ever foremost.

GOOD STAGING

Reproduced here is portion of the colorful Russian prologue staged by Paramount’s China Theatre in Stockholm for the presentation of Marlene Dietrich’s “The Scarlet Empress.”

Walter Connolly has the title role in “Father Brown, Detective,” taken from G. K. Chesterton’s famous series of thrillers. Gertrude Michael and Paul Lukas have the other leads and Alfred Werker, who made “The House of Rothschild” is directing.

A Page of Paramount Theatre News

Only, of course, there is not a page of it. That, we suppose, is how things will sometimes happen, and it is our reason for broadcasting at this juncture an appeal for more theatre news. We suppose that by next month, however, we will have material on the opening of the new Paramount Theatre in Liverpool, England, which material had not reached us when we went to press.

NEW NORWEGIAN ADDRESS

Please note that the new address of our Norwegian office is:

FILM-AKTIESELSKAPET
PARAMOUNT
Stortingsgaten 12,
Oslo, Norway

AMBASSADOR ATTENDS

Shown here, in the left foreground, is United States Ambassador to France, Jesse I. Strauss, attending the premiere of the English version of “The Scarlet Empress” at the Gaucho’s Theatre in Paris.

This conservatively decorated exploitation car,Xing the streets of Paris, ably aided the seasons of the French and English versions of “The Scarlet Empress.” It is shown here with the Paramount Theatre in the background.

C. B. DeM. NEVER AWEARY

Not even illness keeps Director Cecil B. DeMille from his film production tasks. Even while in a Hollywood hospital, recuperating from an operation, he went ahead with his production plans on “The Crusades,” choosing costumes and sets while nurses hovered in the background.
What Would The World Know Without Exploitation!

A GOLD MEDAL FOR "MRS. WIGGS OF THE CABBAGE PATCH"

Parents' Magazine, the most famous authority on children in America, awarded its gold medal for the best picture of the month to Paramount for the production of October's best hit, "Mrs. Wiggs of the Cabbage Patch." Shown above is the presentation, with Mr. Zunker accepting the medal from Mr. G. H. Hecht, publisher of the magazine.

BRAZIL RAPTIOUS OVER "CRADLE SONG"

We are extremely pleased to have word from Branch Manager Jose Leon Fernandez, of Bello Horizonte, telling of the tremendous success of Paramount's "Cradle Song" there. We have just flowed the scene outside of the Cine-Theater Brasil with "Filha de Maria" ("Cradle Song") played to sensational business.

The letter of Mr. Fernandez which accompanied the photo said, in part: "This film had the most remarkable success in the capital of Minas where the local critics were unanimous in declaring Dorothea Wieck to be one of the greatest artists recently revealed on the screen."

EXPLOITATION BRIEFS

CHILE. A fine piece of stage exploitation was worked by Benito del Villar at the Real Theatre in Santiago in conjunction with "A Bedtime Story." A tremendous straw hat, outlined with neon lights was built on the stage, and a popular local orchestra placed therein. The stage curtain lifted on the hat in darkness, it fit up, the crown of the hat was raised and the orchestra came up on a stage platform.

AUSTRALIA. Baby-window tie-ups were the order of the day in Australia when "Cradle Song" played at the Prince Edward Theatre in Sydney. Exploitation Manager Bob White was responsible for two splendid tie-ups in windows which had hitherto been inaccessible to film companies and of course excellent additional business resulted.

OTHER SLENDID SPANISH PRESS BOOK

For the benefit of those Spanish territories which are all set to exploit their super-sensational business with the second Carlos Gardel picture, "El Tango en Broadway," we call their attention to the excellence of the press book which has been prepared herewith in connection with the exploitation of the film.

This book, even more comprehensive and effective than was the one prepared for "Cuesta Alas," was also produced by Charles Gartner's foreign publicity department, with the physical work of production being executed by Paul Ackerman.

ANOTHER DIVISION IS CHRISTENED

One by one the Divisions are giving into themselves names which characterize their efforts and their ambitions. The newest of them is "The Studio of Fine Productions," a division solely for fine productions.

We learn from the columns of what is undoubtedly the finest issue of a French house organ for all time—the October issue of La Paramount Francaise—that French Paramounts have designated themselves "The Division of Iron," or The Iron Division for short. We therefore offer a double congratulation to the French Division for its name, and to La Paramount Francaise for being the very splendid publication that it is.

Won't a few of you other divisions take the hint and give yourselves names?

ANNOUNCEMENT BOOKS MERITING PRAISE

MR. MESSERI — congratulations to you for more than one announcement this month to Mr. A. Perez Zamora for executing, your marvelous 1934-35 announcement book. We can well visualize the remarkably inspired effect this colored catalogue, and its essentially practical three-part advertising, publicity and exploitation supplement, has had on the entire Spanish film industry.

MR. KENNEBEC — congratulations to you for inspiring, and congratulations to Messrs. Herman E. Flynn and George Lawrence for executing, your scintillating 1934-35 announcement book, one of the finest and most forthright publications of product and policy ever to descend on an industry breathlessly awaiting news of great films.

GOOD BRITISH NEWS

Raymond Milland, who made a distinct impression at Paramount in a small part in "Menace," just completed, has been handed the romantic lead opposite Claudette Colbert in "The Gilded Lily," which starts work this week. Wesley Ruggles will direct.

Milland is a Welshman, one-time soldier in the British King's Household Cavalry, King George's personal bodyguard, and has been in motion pictures since 1930.

SPLENDID NETHERLANDS IMPersonATION CONTEST

Undoubtedly one of the reasons for the remarkable advance Holland has made in the current contest has been the splendid exploitation which Charles Peerceboom's Paramounts have inspired throughout the length and breadth of the country. One such example is here shown.

In Tuschinski's Casino at Zaandvoort a film costume ball was staged and three contestants impersonated Marlene Dietrich and one went as Mae West. We have selected the best of the Dietrich impersonations for illustration and also the lady who went as Miss West, principally because these two ladies each carried off a first prize. The other Dietrich impersonators won second and third prizes.

Mr. Peerceboom reports that the greater part of the guests impersonated Paramount stars and featured players. This form of contest, you know, is one which never fails to click, no matter in what part of the world.

YOU SHOULDN'T MIND GETTING CAUGHT "BUNDLING"

In the United States the Paramount exploiters are predicting that "Bundling" will become the "Great International Pastime." We're predicting here and now that it will become just as great an International Pastime.

For particulars see the great new supplementary press sheet issued for "The Pursuit of Happiness." For an exhibition see the picture itself as soon as you can.

For personal first-hand experience — do you have to be told?

PLUGGING PARAMOUNT SHORT FEATURES

Australia is another territory which has gone in heavily with the exploitation of Paramount's famous short feature characters especially Popeye the Sailor. Here is reproduction of a full page advertisement in The Film Weekly, top two important four space newspaper papers serving the exhibitors of that part of the world. This advertisement was prepared by Advising Manager Hermann E. Flynn.

The Popeye advertisement at the left is from Finland. Great work, Mr. Hammer!
NOUVELLES PARAMOUNT

A merveilleux festin de musique et d’opéra vous attend quand vous verrez la dernière des productions Paramount, “Enter Madame,” dans laquelle Elissa Landi tient le rôle d’une étoile d’opéra temporaire. Le film est pour ainsi dire entièrement en musique, du commencement à la fin, et l’étoile remporte un extraordinaire succès personnel, autant comme chanteuse que comme actrice.

Nous attirons votre attention sur la documentation photographique que vous trouverez sur une autre page, et qui témoigne de l’estime dont jouit M. Emmanuel Cohen parmi tout le personnel du Studio de Hollywood. Ces photographies vous dévoilent le banquet donné en l’honneur de M. Cohen le soir du 10 octobre à Los Angeles et donnant lieu à des médailles décernées pour les raisons pour lesquelles Paramount a pu présenter une si importante série de grands films.

L’époque actuelle est marquée par des événements étranges. Si les nouvelles créatrices qui proclament la place d’avant-garde qu’occupe notre organisation, le mois dernier, ont donné le redoutable coup de résolutions auxquelles M. Hicks a été présenté en Europe. Ce mois-ci nous vous parlons des conventions qui ont été faites avec le public en Europe et en Australie. Paramount, semble-t-il, tient plus que jamais l’avant-scène.

Plus que jamais, les informations de Hollywood, où l’on a terminé la prise de vues de “Lives of a Bengal Lancer,” nous apprennent que le film a plus que jamais été accueilli avec enthousiasme. Les jumelles font l’unanimité, car elles ne sont pas de simples films de passion, mais de l’histoire de notre publication. La plupart d’entre vous se souviennent sans doute des famoureuses chansons que Marlene a chantées dans “Morocco,” et bien, les nouvelles chansons sont aussi sublimes. Egalement intéressant et le fait que c’est le dernier film Dietrich et Bush a été mis en scène par Josef Von Sternberg.

Un visiteur des plus intéressants à cet après-midi de notre Séguer Social a été Ernst Lubitsch qui est venu voir M. Hicks et a discuté avec lui certains détails des nouveaux films Paramount. Lubitsch affirmé que le grand Ernst va mettre en scène l’année prochaine.

D’excellentes nouvelles nous parviennent du studio sur le charme de l’All the King’s Horses, de la promenade de son voisin de Carl Brisson avec Kitty Carlisle comme compagne. Ce film est une vraie opérette avec une musique abondante.

Le palmarès des théâtres Paramount dans le monde entier a reçu une nouvelle mention le soir du 15 octobre quand le nouveau Paramount Theatre de Liverpool, en Angleterre, a été inauguré. M. J. C. Graham et d’autres de nos experts et Américains à Londres ont assisté à la cérémonie dont nous donnons un compte complet rendu sur une autre page.

La plus récente des histoires romanesques de Paramount en ces dernières années, “The Pursuit of Happiness,” a remporté un énorme succès au Radio City Music Hall, où elle a

CONTINUED ON PAGE 12

THREE PARAMOUNT PLAYERS THRILL MEXICO

Early in October, on the occasion of the national dedication of the Palace of Fine Arts in Mexico City, three foremost Paramount players in Hollywood became the guests of the Mexican government and were flown from the studio to Mexico City to become the cynosure of Mexican eyes for six thrill-filled days. These players were Frances Drake, Katherine DeMille and Mary Boland. They were accompanied by Luigi Luraschi, Paramount International Corporation’s studio liaison, who was also publicity contact.

To say that these Paramounters were given a thrilling time is to put the matter mildly. We have received from Mr. Luraschi a report on the daily doings of the guests, which constituted a remarkable unfolding of events, and we have attended that we cannot comprehend how human beings managed to do so many things in just six days. Suffices it to say that they were royally received by the highest Mexican officials, were feted and publicized as no other film players ever have been in Mexico, and generally created so fine and favorable impression that their visit can be well designated a splendid gesture of friendliness between two neighboring nations.

TAKING-OFF. Here is Paramount’s delegation from Hollywood to Mexico City, just before the taking-off from the Film Capital. Left to right they are: Luigi Luraschi, representative of Paramount International Corporation in the Studio; Katherine DeMille, Frances Drake, Mary Boland, Clinton Herberger (pilot), and Paul Mantz, owner of the plane.

The three Hollywood stars with a couple of beautiful young Mexican ladies. Left to right the group includes: Roberto Turnbull (Paramount News representative), Frances Drake, a Mexican senorita, Miss DeMille, second Mexican senorita, Miss Boland, and Luigi Luraschi. The scene is in Chapultepec Park, Mexico City.

Publicity clips sent us reveal the spontaneity with which Mexico welcomed these film artists, for no other device could have produced such a wealth of space, such主管部门 comments and such genuine sincerity of expressed sentiment. Moreover, one of the finest outcomes of the undertaking was the fact that it enabled the personnel of our Mexican City office to meet at first hand three of the players whose work they have for so long admired on the screen.

PARAMOUNT NEWS

From Paramount, Charles Ruggles tells the story of the great man who has made himself known in Hollywood.

The dinner at Mexico City’s Foreign Club. In the left foreground is Jerome P. Susman, general manager of the Mexico office; Miss Boland, major F. L. Hernon, head of the U.S. Foreign Department; and Miss DeMille.

Ni kommer att bli behagligt överraskade när ni ser Elissa Landi som en temperamentlig operasångerska i filmen “Enter Madame.” Det är en musikfilm från början till slut och stimulera en yngre lag, både som skilderspelerska och som sångerska.

Vi bedva eder att noggrant studera bilderna på en föregående sida. Den där eder ett tydligt bevis på den populärhet, som Emanuel Cohen angjuter i vår afdelning. Denna bild, eller bildar, var tiden vän lidet av en bankett som Mr. Cohen och en del av denna grupp i Los Angeles och visar tydligt orsaken, varför Paramounts filmer alltid åro så bra.

Just nu åro vi midt i en rad av sammanställningar, som alla visa, hur stark vår organisation i själva verket år. I förra numret berättade vi om alls de mörten Mr. Hicks förväntade under den Europeiska resan. Denna månad måste vi berätta om sammanställen, som gått av stapeln i Spanien och Australien. Denna månad åro hela Paramounts dans i någon världen.

De senaste nyheterna från Hollywood, och ”All the King’s Horses,” som just nu är färdig, är en av de mest storartade filmer vi gjort. Den överträffar våra stora produktionella.

Marlene Dietrichs nya film, ”Caprice Espagnol,” har varit under inspelning för över tre veckor. En av de största nyheterna i denna film är att Marlene sjunger i Mexico, och vilka ord åro tryckta på ett annat ställe i detta nummer. De flesta av Marlene sjunga i ”All the King’s Horses,” och sång Marlene sjong i ”Morocco.” Denna nya sång åro åndlöst.

Det är också sant, att denna är den sista film av Paramount insatt med Marlene Dietrich.

Ernst Lubitsch besökte vårt huvudkontor för några dagar sedan och att diskutera med Mr. Hicks de viktigaste detaljerna i de två stora filmerna, som han skall insättas för Paramount denna säsongs.

Finna nyheterna från ateljen berätta om den nya film, vilken Carl Brisson spelar huvudrollen med Kitty Carlisle som motspelerska. Det hette ”All the King’s Horses,” ovanligt elbarmfullt både av spel och musikens vägnar. Den är månlig en operett från början till slut.

Listan på Paramountsnattrarna tillkördes av en ny och praktfull teater den femtonde oktober, när den väckta Paramount Theatre i Liverpool, England, opnerades och i den med ett flertal andra Paramountteatrar från vår Londonkontor voro närvarande under en enkel ceremoni, vilken sedan kan rapporteras på en annan sida.


Vi kan ej undvika att nämnas uppmärksamhet på det växlande kapital som Paramount har innehållit. Det är ett omtyckligt faktum att de, som kommer att bli vinnande, är en del som holländska att allsvenska förmågor hoppade glänsande från Zöra och andra pittoreska affärer under september månad.
**HUGE LOCATION UNDERTAKING**

This picture has just one purpose—to add its convincing testimony to our contention that "Lives of a Bengal Lancer" is one of the mightiest pictures ever made. The scene shows the extent of the location unit which, choosing a spot on the slopes of California's Mount Whitney because of its uncanny resemblance to the Indian frontier territory, took a group of 400 players and studio workers there for a period of several weeks. The various tents shown are the sleeping and dining quarters of this mighty crew, as well as the sound equipment and film developing plant.

And all of this was but a small part of the Pellerico section. Yet, withal, it constituted a unit in itself of almost the same proportions as that needed to make an average feature. Viewed on this basis it would be easy for you to estimate the size and importance of "Lives of a Bengal Lancer" as a major film.

**NOUVELLES PARAMOUNT**

(Continued from Page 1)

Newly enrolled in the Paramount family is "Caprice Espagnol," a serial of three d caregivers, which is now being given a second chance, and will be rebroadcast during the coming weeks.

Our story is of a young girl who is compelled to leave her home in Spain to find work in England. She goes to London, where she becomes a nurse, and later finds employment as a maid in a wealthy household. Her life is full of difficulties, but she perseveres and eventually finds happiness and love in the arms of a kind-hearted man.

**EMANUEL COHEN DINNER**

(Continued from Page 5)

people were becoming welded together in better understanding, but all of us had the courage and vision to fight through these trying times in the knowledge that progress was being made in every direction, as is evidenced by the great pictures we have seen today.

"Whatever little I have done in guiding you is but a small part in comparison with what you have done, and I hope you will forgive me if I make this occasion a tribute to you."

During the course of the evening, William Rudolph, president of the Paramount Studio Club, made a speech and presented Mr. Cohen with a scroll signed by every member of the club. A program of entertainment was offered which included skits, songs, and specialties by a number of Paramount players, a "preview" of the new film made for the occasion and a "Newspaper" which consisted of back lot introductions. J.P.

**AUSTRALIAN NOTES**

(Continued from Page 4)

sold the picture 100 percent, while several other Branches have only a few theatres outstanding.

It was announced at the Sales Convention that 1934 Paramount War was the best on record excepting for the two years of the peak period. Four of the six Branches exceeded the 70 percent mark in Ad Sales position was almost the same, and the Head Office Statistics were in complete agreement with quite a few in arriving at the individual winners. In the contest for the Paramount War, Mr. Charles Ruggles who kept the room, as we have seen but a few vestiges on the verandah, was the leading exponent.

The 1935 parament was the most of the War, and a few of the special ones: Mr. Emanuel Cohen, his passing is a severe blow to the organization, but leaves as his memorial a news-gathering machine of which any man can well be proud.

McEvoy was the Master of Ceremonies. One of the outstanding bits of the evening was Toastmaster A.M. McEvoy, who kept the 记忆机's in motion and won a rave review from Variety, which headed its story of the banquet: "Par Cohen Dinner a Triumph for Cohen and Al Band-"
VIVA, NATHAN AND ARGENTINA!

PARAMOUNT ACQUIRES INTERNATIONAL DISTRIBUTION OF "LENGONG" (TECHNICOLOR)

A production which we confidently believe will achieve new distribution records for 1935 has been acquired by Paramount International Corporation for all of the territories under our supervision. The film is the all-Technicolor production "Lengong," created on the enchanted Isle of Bali under the direction of the Marquis Henri de la Fa ilaise. Paramount has acquired the distribution rights from the Bennett Pictures Corporation.

The head of which is none other than Miss Constance Bennett, wife of the Marquis. "Lengong" has already been seen by many of the Legionnaires and we are violating no confidences when we say that they believe it to be not only one of the most beautiful films ever recorded on emulsion, but a picture of unending poignancy. It is entirely native and it tells a real and moving story of the world's greatest passion that did the celebrated "Talas" and the equally celebrated "Moana." There is no need to explain the terrific enthusiasm of the Spanish-speaking Legionnaires who, appraised of the fact that these two new pictures by cable, have already flooded Mr. Hicks with cables of joy and promises for new heights of accomplishment in the distribution of the new Gavel films.

The first of the new pictures will be in work within a month, and will be followed by the second film a month later. The pictures are being made in the Long Island Studio.

(Continued on Page 4)

PARAMOUNT LONG TERM CONTRACT FOR METROPOLITAN OPERA STAR

Gladys Swarthout, mezzo-soprano of the Metropolitan Grand Opera Company and prima donna of two American national radio hours, has signed a long-term contract with Paramount.

Miss Swarthout, one of the few American-born and American-trained stars of the Metropolitan, is a native of Deepwater, Missouri, and began her musical career as a choir singer in Kansas City. She made her first important operatic appearance with the Chicago Opera Company, later joining the Metropolitan.

In the radio field Miss Swarthout has held the unique distinction of being the only celebrity to head two five-star programs simultaneously.

THE PRINCE OF WALES AND JOHN CECEL GRAHAM

(Story on Page 8)
SUPERB PARAMOUNT PRODUCT FOR 1935

By JOHN W. HICKS, Jr.
(Vice-President, Paramount International Corporation)

With this the final issue of Paramount International News before we step forth into Nineteen Thirty-five, it seems right and fitting that there should be given to you, in condensed and sincere form, some idea of the wealth of great Paramount product which will come to you as the old year fades out and the New Year rises in.

Perhaps the outstanding phase of such information is the news that a great proportion of the new pictures—a greater proportion than ever before—will be musically endowed. And when we say "musicals" these days we mean real musicals, of the type to make the whole world roll their crotchet and quaver with delight. Some of you, as you read these lines, will have seen already the delightful "Enter Madame." Here is a film to definitely get enthuised over, and having done that you can know that it is but an appetizer for the other great musical films to come. In quick succession there will follow "All the King's Horses," with Carl Brisson and Mary Ellis (five songs, ballets, and symphonic incidental music throughout); "Here Is My Heart" (Bing Crosby 4 songs, Kitty Carlisle 3 songs, Martha Mansfield 1 song); "Two On a Tower," with Mary Ellis and an operetta cast; and many others which are being prepared as surprises.

But music isn't all that the New Year offers. "Lives of a Bengal Lancer" and "Two to Better Canvas" is Published, Bengal and which ing mount month, American our Moon," will be released. This is called Home Office. We have been in Home Office seven and a half years, yet not once in that long time have we ever illustrated through the pages of Paramount International News, or its predecessors, the office and personnel details of Home Office. So as soon as the matter was brought to our attention we had Paramount's official photographer, Lew Nathan, go the rounds of the Ten Foot building with his trusty camera and lights, and the result will be shown in a two-page spread in next month's issue.

And then of course there is Cecil B. DeMille's mightiest of all undertakings, "The Crusades." Here he is working on a canvas far mightier than his one for "Cleopatra," and we have for it a story of the world this will be the greatest film enterprise of his life. The picture is going to be many months in the making, will have its high spiritual note sounded by music as well as by drama, and will have one of the mightiest casts in all film history.

While still on our canvass of mighty films let us not forget "The Big Broadcast of 1935," with its array of international talent including many picked stars of Europe, South America and other parts of the world. Nor "Rumba," with its terrific musical appeal and its drama expressed by Raft, Carole Lombard and Margo. Nor yet again the thrills which we are told are packed up in "Wings in the Dark," with Myrna Loy and Cary Grant. Nor yet again "Behold My Wife," with Sylvia Sidney; and "The Gilded Lily" with Claudette Colbert (who by the way has signed a new Paramount contract giving this company her services for two full years, 1935 and 1936).

There is much else that could be told at this juncture, but we will save some of it for our New Year issue. But of this you can be certain: with what you have been told above, plus what we are holding in reserve for early announcement, there can no longer be the slightest whiff of doubt that Paramount is now predominantly paramount in stars, in musical films, in spectacles, and in studio organization to give you an unending parade of the greatest and most successful films in the whole world.
Schaefer Heading Both Sections Still!

"ENTER MADAME"!
But who will be saying these happy words as our greatest contest ends?

Viva, Nathan and Argentina!

(Continued from Page 1)

the advance of Peru from Sixth to Fifth; Cuba's advance from Ninth to Seventh; Great Britain's from Tenth to Eighth; Finland's Twenty-first to Eleventh (and last month they went from 31st to 21st); Roumania has gone upward from Twentieth to Thirteenth (Great work!) Austria from Twenty-third to Twentieth; Guatemala one peg forward from Twenty-second; Italy five pegs forward from Twenty-ninth; and Sweden has advanced a couple of points from Thirty-second.

The pace is getting to be terrific. Challenges are few and far between, the fellows who are doing all of the combating preferring to tell it with accomplishments rather than by words of invited combat to other territories. We have, however, heard verbal assertions from the several Legionnaires who have been at the Crossroads of the World during the past couple of weeks which is probably the reason for our cartoon on this page. You see, these fellows who have been calling on us and giving us some copy at first hand, have been so insistent on the point that the prizes are coming to them that we had of necessity to use the symbolic figure of Miss Mae West to plot the curve of activity that our contest is taking.

In other words, Miss Quota has said, "Come up and see me sometime—and the three firsts will get the prizes."

SPEED WITH PARAMOUNT NEWS GAINS MANY SCOOPS

Home Office has been extended such splendid cooperation by the forces of Paramount News that in many countries we have been successfully in completely scooping competitive newsreels.

Particularly was this the case with the films of the assassination of H.M. King Alexander of Jugo-Slavia. We have received congratulatory notices from Mr. Pierpoint in Panama and Mr. Reyes in Colombia, and we want these gentlemen to know that the speed in getting the news films to them resulted from a combination of Paramount News despatch and Home Office service from the department of Aaron Pines.

“CLEOPATRA” CABLES TUMBLING IN

First came a message hotfooting it through the air from Calcutta a few weeks ago from Charles Ballance, our Indian general manager. It told of his glee over the picture, and of how he thought that it would be a wonderful winner.

Then, just as we were about to go to press, there came another one from Legionnaire Ballance, and it said: “Cleopatra' completed a brilliant extended run in Calcutta and was acclaimed worthy of the most glorious Paramount traditions. Prospects very fine.”

And then there was a wallooping cable from Manager Harry Hammar in Helsingfors, where the picture is playing to such magnificent business that a lot of Finnish records are likely to tumble into the dust.
NIEUWSBERICHTEN VAN PARAMOUNT

Er is gestadige en flinke vooruitgang merkbaar in de zaken van Paramount en iedereen is opgetogen over de resultaten.

De Paramount International Corporation heeft het wereld-distributie-recht verworven van de film "Legong," de door Markies Henri de la Falaise gebeelde in kleuren vervagend documentaire van het eiland Bali. Het distributie-recht werd aangekocht van de Bennett Pictures Corporation, waarvan Constance Bennett President is.

Groot Paramount Theatre nieuws in deze editie. Het schitterende, nieuwe Paramount-Theater, te Liverpool, hetwelk in October werd geopend, is afgebeeld en wij hebben tevens foto's opgenomen van het werk aan het Paramount Theater, te Glasgow, in Schotland.

De stand van het concours heeft weer enige veranderingen ondergaan. Het staat op pagina 3 kan U dit beter tonen dan de meest gedetailleerde beschrijving. In ons volgende nummer zullen wij nog één tabel opnemen en in de daarop volgende editie zult U alsnog vinden. Dat laat U niet veel tijd om hooger te klommen, indien U niet met Uw huidige plaats tevreden bent.

Onze leider de Heer John W. Hicks Jr, bespreekt op pagina 2 de komende Paramount films. Lat dat artikel voor U vertalen. De Heer Hicks is onwrikbaar in zijn vertrochenen op de films, welke Paramount gedurende 1935 in omloop zal brengen en hij beschouwt ze als de beste, die zo'n organisatie in een jaar heeft gedistribueerd.

"Leopatra" staat overal ter wereld het record. Zodra er een besprekingsbericht daarnaartoe binnenkomt, wordt het terstond doorgegeven aan ons studio, teneinde onze regisseur Cecil DeMille een riem onder het hart te steken voor zijn nieuwe productie "The Crusades."

Belangrijke berichten omtrent onze nieuwe films worden elke week in RKO en andere bladen gespot en daartegenop den voorgrond. De nieuwe Carl Brisson-Kitty Carlisle film "All The King's Horses" is doordringend met muziek. Evenzo de nieuwe Bing Crosby-Katy Carlisle muzikale film "Here Is My Heart," welke wij reeds het voorrecht hadden op het hoofdkantoor te zien.

Maar waarschijnlijk het allerheugelijkste nieuws wat muzikale films betreft is het bericht uit Hollywood, dat Paramount bezig is "Cavalleria Rusticana" te vervaardigen met opera artiesten. Wij geloven dat deze film een mijlpaal zal worden in de Paramount geschiedenis.

"Lives of a Bengal Lancer" is thans gereed. Afgaand op de opinie van de bezoekerscharen, die de productie gezien hebben, hebben wij de film in onze effectieve plannen voor de wereld distributie niet onderschat. Wij behoeven vanwege het opzien voor Paramount van deze film afzonderlijk, aangezien deze rolprent de hoofdschot vertoont van al het succes in de laatste maanden heeft opgelost.

Henri Klarfeld, administrator delegé van de Fransche Divisie, vertrekt op 1 oktober van New York en uit onze gesprekken met deze Paramounter maken wij op dat er eene ongecontroleerde geheugenzet bestaat onder de Fransche Divisie voor Paramount films. Trouwens alle overzeese kan-

SCENES OF SOME OF THE MAGIC DELIGHTS OF "LEGONG"

(Continued from Page 1)

spoken dialogue, but there are several native songs, a certain amount of actually recorded native music and a symphonic score accompanies the action from start to finish. This score is so magnificent that whenever we have had the time we have run the picture a second time, on which occasion we have closed our eyes and listened to the music.

FRENCH EXHIBITORS VISIT JOINVILLE

Through the co-operation of Messrs. Blumenthal and Fitzgibbon of the Studio, two hundred French exhibitors were enabled to accept the invitation of Mr. Henri Klarfeld to visit Paramount's Johnville plant in order to see the actual making of the pictures they were intent upon buying and presenting.

A whole day's entertainment comprised the function, and in the morning the exhibitors were shown the Paramount French releases "La Crie Est Finie" and "L'Ecole des Contribuables." Also the French dubbed version of "Murder at the Vanities" and several scenes dubbed in French from "Cleoputra."

Then for another highspot they were shown the shooting of some scenes from the Paramount French release, "Dedle." After this there transpired the scene which we have pictured here. This depicts all of the exhibitors with the cast of "Dedle" in the grounds of the studio. In this scene, Mr. Klarfeld is seated in the centre. Behind him are three of the picture's principals, Albert Prejean, Raymond Lussiez and Danielle Darrieux. On the extreme right of the picture is Mr. Maurice Potier, Manager of Paramount's Paris Exchange.

PRODUCTION ITEMS

Paramount has taken up another long term option on the services of Cary Grant, who is reported to have scored very well indeed in "Wings in the Dark." Myrna Loy is co-starred with him in the film.

Lydia Roberti, popular young singing comedienne, hailing originally from Poland, will be in Paramount pictures exclusively for a long while to come. A contract has taken care of this.
KO CH ON YOUR PRODUCT!

PRODUCTION BRIEFS

An early picture to be made by Gary Cooper is "Renegade," story of pioneer aviation in Alaska after the war. If plans move as promptly as Paramount claims, the entire picture will be filmed in Alaska.

After he completes his funmaking in "Mississippi," W. C. Fields will be seen in "The Man on the Flying Trapeze," which story the half-banoned one will also author.

Jacque Boren, six-year old wonder boy in the Hecht-MacArthur picture "Once in a Blue Moon," starring Jimmy Savo, will be known by that name no longer. Henceforth he is to be Jackie Breen.

Martha, the bashful young Mexican lady who romped off with honors in "Crime Without Passion," has been given an important role with George Raft in "Rumors." Carole Lombard is Raft's leading lady, but Margo has a part of equal importance and is the one with whom Raft dances the Rumba.

"Small Miracle," important current stage play in New York which Ernst Lubitsch acclaims as one of the finest dramas ever to be produced here, has been acquired by Paramount for early production.

Among recent title changes were the following: The picture formerly known as "After Office Hours" is now "One Hour Late," and the picture once called "Laugh Little Clown" is now "Once in a Blue Moon."

Edward Craven, who had a very important role in the New York stage success, "Sailor Beware!" (which Paramount bought) has been given an important role in Claudette Colbert's film, "The Gilded Lily." He will later play his old stage role when Paramount films "Sailor Beware!" with Bing Crosby and Constance Bennett.

Among name changes in Hollywood are noted the following: Clara Lou Sheridan has dropped the "Clara" and will be known simply as Ann Sheridan. Sharon Lynne is the new and correct spelling of the leading lady in "Enter Madame," Tiny Virginia Witler, who scores so magnificently as the youngest player in "Mrs. Wiggs of the Cabbage Patch," is to have a new name. Rudolph Sieber is serving in the capacity of student director during the making of "Caprice Espagnol," the newest Marlene Dietrich picture, and the final one to be made with Josef von Sternberg as her director. Henceforth she will make future Paramount pictures with other directors.

Jackie Coogan has completed his role in Paramount's "Home on the Range" and has registered at the University of Southern California. By special arrangement Jackie will continue his movie work along with his school work. He is studying law.

Joan Bennett is to be with Paramount for at least another picture. She recently played the capricious lead opposite Francis Lederer in "The Pursuit of Happiness" and will now make "Mississippi" with Bing Crosby as her sweetheart, W. C. Fields as her comic papa, and plenty of music floating through the film, which will be directed by Eddie Sutherland.

PARAMOUNT CAN MAKE THE MUSICALS BECAUSE PARAMOUNT HAS THE SINGERS

If there is one thing that we would like to fix firmly in your minds it is the fact that Paramount is all set for a succession of the most outstanding musical films in film history because when you get right down to it—Paramount has the singers. We propose to tell you just who they are in the following list, and please note that our informational data does not include those personal qualities outside of our contract list engaged for a picture or two, but those personalities who are under long term contract to Paramount.

BING CROSBY: He needs no further embellishment here. You will hear him to your eternal satisfaction in "Here Is My Heart."

MARY ELLIS: She has scored magnificently in operettas in London.

CARL BRISSON: You know him for his work in "Murder at the Vanities."

JOE MORRISON: When you see "One Hour Late" you will see another Bing Crosby.

KITTIE CARLISLE: You know how good she is after seeing her in "Murder at the Vanities" and "She Loves Me Not."

ANNIE ROSS: You certainly liked him in "Melody in Spring."

QUINCY SMITH: The musical comedy darling of New York. You have yet to hear her sing, which is definitely something to look forward to.

HELEN JEPSON: Another one who you still have to hear, but it should be satisfaction to know that she is a Metropolitan Opera star in New York City.

Gladys Swarthout: The same applies here. We happen to have been so fortunate as to have heard Miss Swarthout many times, and we want you to know that she has under contract one of the greatest singers of the age.

MARIAN MANSEFIELD: You're going to love this singer.

IRIS ADRIAN: Here's another comely miss who'll give you a vocal thrill.

And this list, which you must agree is an interesting one, does not contain the names of those dramatic stars who still possess the ability to sing most effectively when called upon, and who are none other than the very illustrious SIEURS CARLISLE, MARLNE DIETRICH, ELISSA LANDI, LYDA ROBERTI AND MAE WEST, AND THE MUSICAL SINGERS CURT GRANT AND JACK OAKIE.

I guess we can make plenty of music when we want to!

IMPORTANT MUSICAL ANGLE TO "THE CRUSADES"

Though it will not be in the accepted sense a "musical film," Cecil B. DeMille looks for his forthcoming production "The Crusades" to have a more profound influence in the world of music than any film he has yet made. We are warriors with the Cross on their shields who will lift their voices in religious hymns in cathedral and chapel, then while the Gregorian chants, the prevailing music of the Middle Ages.

The last few years, partly due to the tours of the Vatican Choir, a revival of the Gregorian chant has been witnessed. In the forthcoming Paramount film, with thousands of massed choristers, this noble form of music will for the first time be heard by multitudes.

Henry Wilcoxon as Richard the Lion-Hearted, C. Aubrey Smith, as the Hermit and Ian Keith, as Saladin, are in featured roles.

A BRILLIANT SPECTACLE OF INDIA

The camera has glimpsed but a fragment of the great regiment of lancers who will roll as spectacular waves of fighting men throughout the length and breadth of Paramount's colorful picturization of "The Lives of a Bengal Lancer." BELOW are the principals of the film, left to right: E. Aubrey Smith, Sir Guy Standing, Monte Blue, Henry Hathaway (director), Gary Cooper, Richard Cromwell, Frankoal Tone and Charles Lang, ace cameramen.

HELEN JEPSON
Blonde and Golden Voiced
KLARSEFELD VISITS

Home Office, has been more than happy during November to play host to Henri Klarfeld, administrateur delegue of our French organization, who in company with Madame Klarfeld has been paying his first visit to New York in more than six years. We make no secret of the fact that the bulk of his time has been spent either in the Home Office, the Paramount Theatre or the Paramount projection rooms, but that was the way he wanted it, and as a consequence he goes back to his beloved France (the 23rd) armed with the greatest amount of knowledge concerning the new product of any Legionnaires as of the date this issue of Paramount International News.

We believe that what we like most about Mr. Klarfeld’s visit (other than our personal pleasure in seeing him again) is that he lost no opportunity for telling what a grand bunch of Legionnaires he has working with him. We feel that as a result of this visit of his, we know the French Legionnaires as personally and collectively as well as it is possible to know them all without meeting them personally. There is no denying Mr. Klarfeld’s enthusiasm for his co-workers, just as we are certain that there can be no denying their enthusiasm for him.

“Cleopatra” sign there are four Paramounts. We asked the cameraman to move a little closer so that we could tell who those Polish Paramounts actually are, and here is the result of that close-up. The Paramounts we found are: Miss Edith Rosenblum, secretary of the Tilting and Publicity Department; Miss Marie Kornblum, Head of the Tilting and Editing Department; Mr. Henryk Filipin, Ad Salesman, and Mr. Baginski, Publicity Manager of the Stylowy Theatre in Warsaw, where “Cleopatra” was presented with such marvelous success.

SPANISH BOYS JUBILANT!

When the news of the signing of Carlos Gardel for two more Paramount pictures was carried by Mr. Hicks to every Paramount leader in the Spanish territories, it naturally was received with universal acclaim. This acclaim took the form of cable replies, some samples of which we quote:

"Robert for numberless times regarding Gardel and Rosita Moreno. Maximam grosses guaranteed (sgd.) Nathan, Buenos Aires."

"Caela, Acrida! Here’s new records for Gardel. Infuriated overflow crowd smashed Ibsen’s Theatre in effort to see first performance. P. C. of El Tango en Broadway has had a stupendous reaction. The news of two Gardel pictures is equivalent of inevitable wonderful business. (sgd.) Rey, Bogota, Columbia."

STIRRING TRIBUTE FROM AUSTRALIA’S CAPITAL

Addressed to Mr. Hicks in New York, and set forth over the well-known signature of James L. Thorneby, general manager of Paramount’s Capitol Theatre in Melbourne, Australia, the staff of that wonderful house (and a wonderful staff, too!) offered the following pledge by cable after screening of several of the new Paramount Pictures:

ENTIRE CAPITOL STAFF CELEBRATING TENTH ANNIVERSARY OF THEATRE’S OPENING PLEDGED LOYAL SUPPORT FOR PARAMOUNT’S MAGNIFICENT ACHIEVEMENT IN CARRYING INDUSTRY’S LEADERSHIP. ANNOUNCEMENT OF NEW SEASON’S PICTURES GREETED WITH GREAT EXS, OF COURSE, AS IS CUSTOMARY, WILL BE FOLLOWED BY A PRODUCTION DEPARTMENT UNPARALLELED EXAMPLE.

And that, my hearties, is a Paramount pledge to be particularly proud of!

IRREPRESSIBLE T.D.C.

It seems quite a few months since the licensing of Tom D. Cochran showed up in these columns, here is Tom again, rugged, belligerent and human as ever, with the accompanying note telling that Tom has just completed a very important swing around his entire territory of the Orient, and that from several points he has reported news of the highest possible importance. Tom’s plans for the great Japanese month of January lead us to believe that possibly our February 1st issue will be almost wholly a Japanese issue. (Possibly Tom will even send us some news in Japanese for that issue!)

A GREAT FLIER

Ranking with the world’s greatest aviators, and a man who has carved a niche in aviation’s record to stand for all time, Sir Charles Kingsford Smith, the Australian air ace indulge in little flying make-believe with Myrna Loy and Cary Grant at the Paramount studio. The setting is the fuselage of one of the many aircraft planes used in “Wings in the Dark,” an aviation epic concerning which we have much to say this month.

Another important British player item concerns Colin Tapley, who has just been signed for an additional year because of his work in “Lives of a Bengal Lancer.” Tapley was New Zealand’s ace contribution to “The Search for Beauty” and is looked upon as a player of remarkable promise.

MISS WEST NORTH, SOUTH, ←→ EAST, WEST IN FRANCE

The famous French weekly publication, “Le Sourire,” which has been annually in France for more than 35 years, wanted to find out just which film star was entertaining its readers the most. It picked the stars of all the world in its contest, and was happy to announce at its conclusion that from all quarters of France the choice was overwhelmingly for Marlene Dietrich. In second place was Marlene Dietrich, a French star whose name was not conveyed to us came third, and Greta Garbo was fourth.

WARSZAWS KOLUMN

Three Polish Legionnaires, inspired by “Cleopatra” and several other current Paramount sensations, are shown setting forth to conquer the exhibitors of Poland. They are, from left to right, Marsh, Stanislaw Daniel, Kazimiercz Paplawski and George Czajnik. We wish them every success, and note how pleasantly mild the weather in Warsaw is.

CLOSE-UP. Over on Page Ten is a picture of what we acclaim as one of the outstanding exploitation stunts of all time. Shown beneath the

Imagine what would happen if we suddenly called Mr. Savo by the name of James Savo; would be sort of incongruous, eh what! Here’s a one-sheet comedy poster going to all offices for the purpose of getting Savo across.
THE FOUR CORNERS OF THE EARTH

III. LOVELY LADIES OF HOLLYWOOD, in the Mexico City office. They are, of course, the Misses Katherine DeMille, Mary Boland and Frances Drake. Their male escorts, in this picture, are (left to right): Clinton Herberger, pilot of the plane which carried them from and to the Film Capital.; Jerome Sussman, assistant manager of the Mexico Office, and helper invaluable in all of the details of the reception for the stars; Jerome P. Sussman, Paramount's Central American general manager; Enuit Lurashki, Paramount International's studio representative; and two Mexico City pressmen.

MARY ELLIS ARRIVES
Mary Ellis is an American star who achieved some of her greatest triumphs in England during the past few years, and recently, was back in Hollywood to star in "Cavalleria Rusticana," which Paramount is filming in true operatic fashion. Later she will be in the musical version of "Rose of the Rancho."

FINE ISSUE OF "PARAMOUNT SERVICE"
Once again we are impelled by the evidence of its sheer ingenuity to pay tribute to the effectiveness of an issue of London's "Paramount Service." The issue in question is that of October 6th, which had a most effective transparent cover, and which served for the announcement of Paramount's Third Quarter Releases in Great Britain. Much of the tribute is due Miss Doris Gassner, who edits "Service."

ENGLISH COMPOSER
In a desire to have Paramount musical productions go truly international from the melody standpoint, Ray Noble, foremost British composer-arranger, has been imported into Hollywood by the makers of the "Best Show in Town" films. Some of his first work will be evident in Claudette Colbert's "Gilded Lily," which should be previewed very shortly.

FRENCH BEAUTY
This young lady, known in Paramount Hollywood film circles merely as 'Muna Light,' is in reality the Contessina Regena De Llano, 18-year-old daughter of a prominent Italian family. She used her trick name to break into pictures because she did not want to trade on her noble family's name, and was already working in "College Rhythm" before the secret broke.

BILL PIPER IN THE HEART OF JAPAN'S TYPHOON
One of the most graphic letters we have read in a long while was one that sent to Mr. Welkner by Manager Bill Piper in Tokyo, telling of his experiences in the heart of the gigantic typhoon which swept over Japan several days ago, and of which you must already have been depicted in the Paramount newsworld. Mr. Piper's account of the time of the gale's climax was just arriving in Tokyo railway station, as the wind commenced demolishing the station at this moment there was nothing else to do but stay in his train and watch the debris piling up around the train. Of course at the same time he was eating his heart out with anxiety concerning the fate of the personnel of the Kyoto office, but while he was able to leave the train, he found to his great satisfaction that they were safe with the exception of one salesman, out on the road, and he turned up the next day safe and well.

Of course, despite this terrific setback, the whole Paramount force in Japan are fighting on, and are trying the best they can to overcome the ultimate destruction of all of Paramount's Japan office.

HOW THE PHILIPPINES WENT FOR "CLEOPATRA"
That Paramount Dynamo of the Orient, Tom D. Cochrane, has taken a swing around his territory (he returned to Tokyo on November 6), and while he was in Manila he was able to leave the train, he found to his great satisfaction that they were safe with the exception of one salesman, out on the road, and he turned up the next day safe and well.

Of course, despite this terrific setback, the whole Paramount force in Japan are fighting on, and are trying the best they can to overcome the ultimate destruction of all of Paramount's Japan office.

plenty of RUMBA in "RUMBA"
In filming "Rumbug," Paramount is determined to make it as authentic, colorful and musically attuned to the box-office demands as is humanly possible. Which is why Luis and Olga Barranocos, acclaimed as Cuba's pre-eminent rumba performers, were taken to Hollywood from Havana for the purpose of making "Rumbug" as genuine as possible. They are shown here beside the Los Angeles train, before motoring to Hollywood to go right into a featured spot in the cast with George Raft, Carole Lombard and Margo.

TWO LEADING MEN
That's what Claudette Colbert has in "The Gilded Lily," and if advance word is any criterion, Paramount has in Ray Milland (right) and Fred MacMurray a pair of players who are going to mean great things for the Paramount Trade Mark in the near future. Both men, of course, are under long-term contract to our Company.

IT'S A SON
Yes, at the Paul Ackerman home in New York City, it's a boy—a grand ten-and-a-half pound boy—who bowed in to the Paramount family on October 21st. Our heartfelt congratulations to Mr. and Mrs. Ackerman, Paul being of course that very energetic member of the Home Office Foreign Publicity Department who has done such excellent press sheet and Mensajero Paramount work since joining Paramount a year ago.
PREVIEWS OF NEW PARAMOUNT PICTURES

Behold My Wife:

In this picture we are positive that Sylvia Sidney gives the grandest performance of her entire career. It is the story of a man who married an American Indian girl as a gesture of spite to his family, but who lived to learn that she holds within her the secrets of many dramatic incidents on a towering climax, and seldom have we been able to report so enthusiastically that the formula has produced a film so supremely entertaining. Here is drama for the world, told in a manner understandable to all. The Raymond is splendid in support of the star; and by way of prophecy watch the performance of Ann Sheridan in the opening reel. She has a part in that reel only, for she leaves the story where beauty of definitely scores. She is the last of the "Search for Beauty" girls (Colin Tapley is the last of the men), and looks like earning a career for herself.

Father Brown, Detective

Paramount has made, in this picturization of the stories of the famous G. K. Chesterton, a film which sets a precedent for all time. "Father Brown," who is actually patterned after a priest of the church's acquaintance in the north of England, has devised a novel method of bringing a criminal to justice, and it is the dramatization of this formula which makes this film one of the most unique entertainment treats of this or any other year. One of the highlights of the picture takes place during an Eucharistic Congress, and represents the effort of an international thief to rob Father Brown of a diamond studded crucifix. The whole picture we know is destined for world interest and we urge you in advance to acquaint yourself with it and with the picture itself. While it is a splendid performance of Ann Sheridan, the film of Father Brown is delightfully interpreted by Walter Connolly, Paul Lukas is the international thief who is brought to justice by the surest and sanest means known to mankind, and Gertrude Michael is the woman for whom the world's diamonds are stolen. A grand film!

One Hour Late

We're not going to let this one sneak up on you unawares, despite that it was one of those productions which sort of "smack" into work on the Hollywood lot with a cast which was not immediately ballyhooed. "One Hour Late" is fine entertainment, woven of the people who really come into their own as a team. Connolly has, as expressive of their dreams and hopes and makes those dreams and hopes come true. In addition (and what an addition!) there is a lot of singing, as a result of which Joe Morrison, the film's singing star, rends a couple of songs which will "stick" in the world. And for even better measure the picture has Helen Twelvetrees, Conrad Nagel and Gail Patrick in the cast.

THE REAL "FATHER BROWN"

Here's one for your 'Believe It or Not' records. The gentleman shown above is Father John O'Connor of St. Gabriel's Catholic Church in Bradford, England, and the most amazing news about him is that he is the real 'Father Brown' who inspired G. K. Chesterton, the famous English author, to write his series of stories which have been incorporated in our Paramount picture, "Father Brown, Detective." This particular photo, autographed on the reverse side to Walter Connolly, who plays Father Brown in the picture, has been sent to Mr. Connolly in Hollywood.

LONDON NOTES

(From Our Correspondent)

Mr. John Cecil Graham, Managing Director of the Paramount Film Service Ltd., and Mr. Earl St. John, Director of Theatres, were presented to the Prince of Wales when His Royal Highness attended the Gala performance of the French travel film "An Eastern Odyssey" at the Plaza Theatre, London on November 13th. The performance, which was in aid of the Royal National Lifeboat Institution, was the second held at the Palace. The Prince was accompanied by one of the leaders of the Cross-Asian Expedition, and Sir Godfrey Baring, Chairman of the Royal National Lifeboat Institution.

These present included the Duchess of Sutherland, Lady Cynthia Colville, the Viscountess Bearsted, Lady Dorothy D'Oyly Carte, the Hon. George Colville, Maj.-Gen. Sir Ernest Durnford, M. Schwab and Mr. Daniel Metz, of Girso Cars Ltd., Lt.-Col. C. K. Satterthwaite, the French Ambassador, the Portuguese Ambassador, the Consul-General of the Belgian Embassy, the Duke of Sutherland, the Marchioness of Carisbrooke, Viscount Hailsham (Secretary of State for War), Viscount Halifax (President of the Board of Education), Field-Marshal Lord Alanby and Lady Alanby, Koblina, Viscountess Montgomerie, Patricia, Countess of Cottenham, the Countess of Rothes, Major-General Lord Mottistone, Cowan of the Brooke Lifeboat, and Lady Mottistone, and Lord and Lady Southborough.

Montague Goldman, Paramount General Sales Manager in Great Britain, has been in London for several days, and has been the recipient of a large number of sympathetic messages on the operation he has just undergone in a London nursing home. In addition, the performance of the whole will be glad to know that he is making splendid progress and by the time this message is read in print should be back at desk.

"Mrs. Wrigg of the Cabogie Palace," which opened at the Playhouse Theatre, on Friday, November 9th, received a splendid send off from the entire National Press in Britain.

"Poor Cinderella," first of the new colour Classies, was put on for the first time at the opening of Paramount's new Liverpool Theatre. It was shown to London exhibitors at the Trade screening of "Belle of the Nineties." Opinion here is that Paramount has entered the Colour Cartoon field in style and looks like jumping to the head of the parade.

"Pop-Eye" cartoons are a big hit in British territory. The new cartoon star is the talk of the Trade here where he is regarded as the most original and most original screen creation that has been launched for a long time.

British Paramount News received many congratulatory messages on the grand Australian to Britain Flight Premiere of "Mount of the Dead." It has been reported that the 160,000 people who were at the premiere show were thrilled with the performance, and that the picture was a tremendous success.

Speaking of South Africa:

On his recent visit to the Paramount Studio in Hollywood, Mr. M. G. C. Allenby, British Minister, spent several days in South Africa, conducting a trade symposium of Paramount Pictures. As you all know, by special arrangement with Paramount, Catharine Jones and Ken Walker brought with them on their return flight, exclusive Paramount News pictures of the air race arrivals at Melbourne. The distinguished airmen arrived in London on Friday, November 2nd, and the winners' pictures were shown the same night in London and the next day throughout the whole of Britain. Thus Paramount enjoyed a British exhibitors the first complete record of the terrific spice that had ended 12,000 miles away from Britain only a few pictures of it were screened in Britain. Sources of congratulatory messages were received by British Paramount News from British Paramount News from...
“WINGS IN THE DARK”

We believe that this unique picture, starring Cary Grant and Myrna Loy, is worthy of a great deal of advance attention. Some sort of sixth sense seems to tell us that it has much sense of the thrill and romantic quality of a present-day "Wings," and with aviation one of the three predominant topics of the day there is every reason in the world for us to feel that here is a picture that is going to create a lot of world attention.

THE BRIGHTEST SPOT IN LIVERPOOL

The night of October Fifteenth was indeed a gala occasion for the picturegoers of Liverpool, England, when more than two thousand of them packed the majestic new Paramount Theatre in that city and saw it opened formally by His Honour the Lord Mayor of the City. Outside the house a crowd of many more thousands, unable to gain admission, reeled in the beauty of the house, as well as in the fact that at the earliest possible moment they were going to enter and see not only the interior magnificence, but also to be thrilled by Cecil B. DeMille’s production, "Cleopatra."

Our glimpse of the exterior of the theatre lacks one detail. Since the picture was taken there has been erected a huge neon sign over the shops at the left of the scene. The sign, in letter ten feet high, says but one word — PARAMOUNT, which at once identifies not only the theatre, but also the brand of pictures which invariably are responsible for "The Best Show in Town."

(Continued from Page 12)

En oversåkningssfilm for eder alla att hålla edra ögon på är "Wings in the Dark," vår aviansionsfilm, för vilken den så populära Myrna Loy var lånad från ett annat bolag.

RECEPTION. His Honour the Lord Mayor of Liverpool, and the Lady Mayoress, greeting Miss Ida Lupino, Paramount player, who made a personal appearance at the opening of the Liverpool Paramount Theatre. One of the theatre’s ushers is in the background.

(Continued on Page 12)
THE PRIDE OF WARSAW

This is what we acclaim as one of the outstanding exploitation achievements of all time. It is unmistakably on behalf of Cecil B. DeMille's "Cleopatra" and is located in the main square of Warsaw, Poland. We have moved to a close-up for identification of the personalities involved, on Page 8, but we want to take this additional opportunity of sincerely congratulating everybody concerned.

CUBA, "CLEOPATRA," GARDEL, PARAMOUNT WEEK AND PARAMOUNT PERFECTLY BLENDED

Jack Rapoport, newly appointed manager in Cuba, decreed November's final week to be Paramount Week in the island republic, and rounded up every important Cuban exhibitor for participation. He staged a grand luncheon, showed them "Cleopatra," arranged for cables from Messrs. Zukor, Hicks, Welburn, DeMille, Garcel and from Miss Colbert, and climax-ed the event by reading the cables. The result of all this shelling lead to an easy and complimentary (to Mr. Rapoport) appreciation of his following cable: CUBAN EXHIBITORS ACCLAIMED 'CLEOPATRA' GREATEST SPECTACLE OF ALL TIMES. PARAMOUNT WEEK LUNCHEON THE TALK OF THE TOWN. NEW GARDEL CONTRACT GREETED WITH CHEERS. ADVISE THE WORLD CUBA WILL TAKE ALL HONORS IN THE DRIVE.

You are asked (may, requested) to note the final sentence of that cable.

INTERNATIONAL THEATRES SHOW PARAMOUNT HITS

First of these interesting glimpses of Paramount film success overseas shows the Cine Mary Royal of Cairo (Egypt) during the sensational season of Marlene Dietrich's "Scarlet Empress." The picture ran a full week at this house from October 15-21, and so important was the season deemed that the directors of the theatre advertised the picture in a full page announcement in the Cairo newspaper. This advertisement is reproduced at the right.

The scene switches to the Naniwa-kan Theatre in Keijo (Seoul), Korea. The occasion on October 4, 1934 was the marking of the first anniversary of the house. The picture was "Bolero," which ran for eleven days, the longest run of any foreign film in the theatre to date. You are particularly asked to note the following personalities in the group: Mr. Jitta, owner and manager of the theatre is 4th from the left. Next to him, and to the reader's right, are the three dancers in the "Bolero" prologue. Next to them are the other dancers, and still to the reader's right, is Mr. Kinoshita, Paramount's representative in Korea. Also note that the entire background is composed of magnificent floral offerings to the management, each accompanied by a prominent notice in Japanese.

MENDOZA EXPLOITS "CUSTA ABAJO"

There's no denying the alertness of Argentine exhibitors when it comes to exploiting a great piece of film merchandise. Take the case of Carlos Gardel's "Cuesta Abajo" and then just examine the two pictures here and you'll see how some of the work done to put this Paramount picture over to phenomenal success. The street car depicted was one hundred percent a Paramount, Gardel, "Cuesta Abajo" and Cine Avenida advertisement. The car carried load music and only within it was a loudspeaker system broadcasting the Gardel songs.

The other picture shows the participation in a street parade with each man carrying one letter each of Gardel's name and the title of the picture. Both of these stunts were executed by Paramount's agent in that city, Sr. Cetran, together with the Empresa of the Gran Teatro Avenida.

TWO CAMPAIGN BOOKS FROM ARGENTINA

The past few weeks have brought to Home Office a couple of the grandest campaign books we have ever seen. Packed from cover to cover with publicity on Marlene Dietrich's "Scarlet Empress" and Carlos Gardel's "Cuesta Abajo," they represent the best efforts of Publicity Manager Guillermo Fox and his fine staff.

"LEGONG" POSTERS

Your attention is called to the fact that since "Legong" is not being distributed by the Distributors Department, and since England and Australia prepare their own posters on Paramount pictures, the only posters that New York will prepare on "Legong" will be Spanish ones... a three-sheet poster and a one-sheet poster.

These will be in the full five colors and samples will be sent to every country preparing local posters, for guidance purposes. We will also send these territories photographs of these posters.

EGYPTIAN PAGE

So highly was Marlene Dietrich's "Scarlet Empress" esteemed in Egypt that when it was presented at the Cinema Royal in Cairo its importance was deemed worthy of a full page advertisement in the local newspaper, Paramount Has The Musicals!

GARDEL SUCCESS

We ask you in all sincerity if you think that they really like Carlos Gar- del in Argentina. Perhaps you may even wonder about the enthusiasm note to be detected in the story on the front page telling of the signing of Carlos for a brace of new pictures. Well, we wouldn't wonder if we were you. Look here, for instance. This is a full page from "Critica," prominent among the newspapers of Buenos Aires. It tells simply that "Cuesta Abajo," the first of the Gar- del pictures made in New York to be released down there, was at the time of the advertisement showing simul- taneously in ten (10) Buenos Aires Theatres. These were the theatres, too, which presented the phenomenon of audience applause for the tangos being so insistant that after each song the projection machine had to be stopped, the reel rewound, and the sound played again.
PARAMOUNT MARCHES ON

Proud indeed are we to present this month’s page of Paramount International Theatre News, for it is our honor to present graphic details of the addition of two marvelous theatres to our world-wide theatrical properties. Here, in the Paramount Theatre in Liverpool which has opened, and the Paramount Theatre in Glasgow about to open, we have theatres which majestically rank with the finest theatres in any part of the world. Their completion is more significant of Paramount’s onward and upward march of progress than anything which we can think of right now.

DAZZLING OPENING FOR PARAMOUNT THEATRE IN LIVERPOOL

As Reported by our London Correspondent

Cecil B. DeMille’s “Cleopatra” was chosen as the picture to open Paramount’s magnificent new £240,000 theatre at Liverpool. This great building, with 2,670 seats, stands in white Portland stone in one of the most commanding positions of the city—in London Road, near Lime Street station and almost opposite the entrance of the new Mersey Tunnel.

The design of the theatre, carried out by Messrs. Vervy and Beverley—architects of the Plaza and Carlton—and of Paramount theatres in Leeds, Newcastle, Manchester and Paris—is impressive in its conception, a particularly striking feature being the way in which the whole frontage has been designed integrally with the great, vertical Paramount sign.

A broad canopy extending along the frontage and round the corner overhangs an entrance with a pay-box on the pavement and five pairs of swing doors, and holds the keynote of dignity which characterizes the whole exterior.

Inside the theatre is planned on lavish lines without being vast. Two outer lobbies enter on to a two-story grand foyer, which includes the main staircase decorated in warm and glowing colours.

An important feature of the interior is the comparative smallness of the circle, containing the Royal Circle, Grand Circle and Balcony. This accounts for only 698 seats as against 1,972 in the stalls so that it is designed with only a small overhang. Any one entering the auditorium at the rear under the circle can see well above the whole proscenium, the effect of spaciousness being thus cleverly sustained.

The decorations are carried out in Chinese yellow and orange with a beautiful contrast given by Venetian tapestries over the wall panels. The seating is in golden-brown and the carpeting in a leaf pattern of green, brown and gold.

A square “stepped” proscenium provides a splendid medium for colour lighting, which is also brilliantly employed from over a big ceiling lighting plaque, the surface of the ceiling being treated with stencilled designs. At intervals are plastered columns carrying large glass fittings which throw their light towards the ceiling.

The huge Compton organ, which includes the new “solo 'cello” tone among its many effects, has a console on a rising lift and turntable and there is also a lift for the whole orchestra.

The special party from Paramount, which journeyed from London to Liverpool, was headed by Mr. J. C. Graham, Managing Director and included Messrs. Montgomery Goldman, Harold Walker, Edward Ayres, Leslie Holderness, R. Cattoes-Davies, Charles Penley, Louis Harris, Douglas Abbey, Pat O’Connor and Miss Ida Lupino, who made a personal appearance.

The fine programme had been arranged and included the opening of the theatre by the Lord Mayor of Liverpool, Councillor G. A. Strong, J. F.; a specially filmed trailer in which Earl St. John, Director of Paramount Theatres, outlined the policy of the theatre, an exhilarating performance by Teddy Joyce’s band; British Paramount News; “Poor Cinderella,” a Paramount Coloured Classic, “Mirrors of Delight,” a presentation on the 30-ft deep stage, characterized by all Francis Mangan’s liveliness and artistry; the feature film “Cleopatra”; and an epilogue.

Not a seat was unoccupied for the opening ceremony and a triumphantly successful evening was concluded by reception and dance at the Adelphi, Liverpool.

SOON TO BE THE BRIGHTEST SPOT IN GLASGOW

Months ago we pictured in these pages the then current progress made on the erection of the Paramount Theatre in Glasgow, Scotland. Well, the work has gone steadily onward, and the building has gone upwards, and every day as tens of thousands of Scottish picturegoers passed the construction job on their way to their tasks and counters they found their work for the day made easier by the anticipation of the great film treats that would be forthcoming from this the most stately and exhilarating of all of Scotland’s film theatres.

Well, the work has gone grandly on, as you will note, and Nineteen Thirty-five will not be very far advanced when the gilt-edged invitations will go forth to the elite of Scotland to attend the premiere of this wonder house.
PARAMOUNTNYHETER

Framgången i Paramounts affärer i New York är nu aktuell och synnerligen beklagad av president H. W. Hicks. Våra affärer firmar ännu hogst belienda och allt ser stort ut för framtiden.


ECSOS PARAMOUNTZES

Osclros internos da Paramount têm progredido admirablemente e são muito alentadores para a satisfação de todos. Os resultados obtidos até agora, devem alvarejar, são por todos nós considerados como um espetáculo excepcional.

A Paramount International Corporation acaba de adquirir os direitos de distribuição no estrangeiro da série de filmes "The Wages of Sin" de Orson Welles, e a série de filmes "A Dancas das Virgens". Feita sob a direção de Marthe de la Falaise, a série está sendo distribuída mundialmente.

Rätt att distribuera "The Wages of Sin" demo outros diretores, e a série de filmes "A Dancas das Virgens" ser distribuída mundialmente.

Já estamos em outra parte uma notícia ilustrada sobre o novo teatro Paramount de Nova York, inaugurado em outubro último. Publicamos também alguns quadros sobre o teatro "Kitty Ratten" em Inglaterra, que ainda se acha em construção.

O quadro mensal do nosso concurso "Legonz", que prossegue com grande sucesso, mais uma vez revê esta vez várias novas conquistas. Haverá apenas o aparado do próximo, de forma que, concluído o concurso, daremos um panorâmico das ideias de cada um dos vencedores. Assim, pois, haverá pouco tempo para que os que se deixaram surpreender, possam conquistar posições de vantagem.

O nosso director, Mr. John W. Hicks, Jr., tem melhor conhecimento da questão. Apesar de haver sido um dos primeiros a propor a introdução de filmes do estrangeiro, Mr. Hicks, por onde se conhece o seu entusiasmo para com a nossa marca e a sua esplêndida caravana de filmes "Kings, Hipsters, Detective, Romance," tem sido capitão da nossa campanha.

"Cleopatra" continua a bater novos records em todos os países onde fora exibido. Estas noticias são transmitidas imediatamente a Mr. Cecil B. De Mille, no Estúdio de Hollywood, onde presentemente se está a trabalhar nas suas próximas produções.

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CENITELLEOS DE LA PARAMOUNT

Los negócios de la Paramount continúan su progreso. La empresa ha conseguido una serie de entregas de películas a New York de manera tan constante como alentadora. Esto, ya se ve, es motivo de orgullo para todos. Los resultados de "Legonz," película de la Bennett Pictures Corporation, de la cual es presidenta, son muy alentadores. La serie de películas "The Wages of Sin", distribuida por la Paramount, está creciendo de manera espectacular.

Excepcionales noticias relativas a tercir un proyecto de "Cavalleria Rusticana," interpretada por Carl Brisson y Kitty Carlisle, lleva música del principio al final. Otro tanto ocurre con "Here is My Heart," interpretada por Bing Crosby y Kitty Carlisle. Este último proyecto de Paramount nos tiene a todos a ver su futuro, pero es un gusto verla cuando la exhibieron en la Oficina Central.

Noticia cuya significación excede las noticias que tenemos de películas más activas a películas musicales es la de haber dado comienzo la Paramount a "Cavalleria Rusticana," interpretada por Bing Crosby y Kitty Carlisle. Es un espectáculo de Paramount cuya producción nos tiene a todos a ver su futuro, pero es un gusto verla cuando la exhibieron en la Oficina Central.

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Paramount NYHETER (Continued from Page 8)