

# CAMPAIGN BOOK



A BIG, LAVISH, MUSICAL SUPER-FEATURE!

HAL ROACH  
PRESENTS

STAN LAUREL

and  
OLIVER

HARDY

IN

SWISS

MISS

WITH

DELLA LIND  
WALTER WOOLF KING  
ERIC BLORE



Charles Rogers  
S. Van Keuren  
REPRODUCTION  
OF WINDOW CARD  
AVAILABLE AT YOUR  
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# EXHIBITORS' CAMPAIGN BOOK



Hal Roach Presents  
**STAN LAUREL and OLIVER HARDY**  
 in  
**"SWISS MISS"**  
 with **WALTER WOOLF KING**  
**ERIC BLORE**



## THE STORY

AT the Alpen Hotel, high up among the peaks of Switzerland, the arrival of Edward Morton (Eric Blore), a gentleman's gentleman, stirs the proprietor, Anton Luigi (Ludovico Tomarcho), and the entire personnel into unusual frenzy. Morton proposes to take over the entire hotel for his employer, Victor Albert (Walter Woolf King). Morton reveals that Albert, a prominent composer, is coming to the Alpen Hotel to write his next opera. Its setting is to be the Tyrol, and in order that the proper atmosphere may be maintained, Morton insists that Luigi dress all the hotel help in native costumes. Moreover, they will be required to reply to all Albert's questions in song.

Into the midst of these preparations come Stan Laurel and Oliver Hardy, mousetrap salesmen extraordinary. Believing that Switzerland's huge output of cheese will make the country a fertile field for their products, they have arrived there with a varied assortment of traps. After weeks of futile efforts, success comes to them suddenly. One cheese factory manager is so impressed with their demonstration that he buys their entire lot of traps for eight thousand Bovanian francs.

TO CELEBRATE their prosperity, Laurel and Hardy buy themselves a sumptuous meal at the Alpen Hotel. When Luigi presents the bill, the bubble bursts. They learn that their new riches are counterfeit. Luigi's first impulse is to send them to jail. Later he decides to put them in the kitchen to work out their bill. Chef Franzelhuber (Adia Kuznetzoff) rules this department with an iron hand. Already Stan and Oliver have incurred his hate by demanding apple pie for dinner. He plans revenge for the affront to his pride. They are put to work washing dishes and for every article that is broken, a chalk mark on the kitchen blackboard registers an extra day's assignment.

The chef's temper is not improved by the constant practice of the composer. Music, plus the eccentricities of Laurel and Hardy, drive him to almost maniacal fury. The climax comes when the hotel's entire stock of crockery is broken in an accident to the cupboard. Laurel and Hardy are booted out of the kitchen and told to clean up the lobby.

In their clumsy efforts they knock the handbag out of the hands of a woman just entering the hotel. She is Anna Hoepfel (Della Lind), Viennese prima donna, in reality the wife of the composer, Victor Albert. Laurel and Hardy are unaware of her identity and of her relationship to Albert. Because of her beauty and charming voice, the press has always accorded greater acclaim to Anna's performance than to Albert's music. He has become so jealous that he has left her and in the composition of his new work vows there will be no role for Anna.

AS ALBERT has taken over the entire hotel, there is no place for Anna to stay. She is impressed by Laurel's and Hardy's story of working out their board bill and refuses payment for her luncheon. Luigi puts her to work as a chambermaid, which fits in with her plan. She is able to see Albert frequently and he can't send her home inasmuch as the attendant newspaper publicity would hurt his career.

Albert spurns all Anna's efforts at a reconciliation and decides to move to a nearby summer house to carry on his work free from Anna's interruptions. Stan and Oliver are ordered by Luigi to carry the piano from his apartment to the new quarters. In going across a swinging bridge leading to the summer house, their efforts are made hazardous by the pranks of a chimpanzee recently escaped from a street singer. In the melee, the piano falls into the chasm.

Luigi puts them to scrubbing floors. Their only ray of sunshine is an occasional brief visit with Anna. Each has fallen in love with the pretty chambermaid.

Stan, Oliver and Anna masquerade as gypsies for a carnival, Anna hoping by this means to attract Albert's attention and perhaps afford him inspiration for the peasant operetta he is about to compose. Albert is intrigued by Anna's singing of a gypsy number and in the midst of romantic reflections, recognizes his wife by her shoe buckles. He commands Morton to bring the gypsy girl to his room. Morton is scandalized by the order until Albert explains that he wants to sign her to a contract. Stan and Oliver, still unaware of Anna's relationship to Albert, gallantly rise to the occasion and seek to protect her from the composer's advances.

When Anna confirms Albert's statement that she is his wife, Stan and Oliver slink away while the fete is at its height.

## PLAYERS

Stan Laurel ..... Himself  
 Oliver Hardy ..... Himself  
 Anna Albert ..... Della Lind  
 Victor Albert ..... Walter Woolf King  
 Edward ..... Eric Blore  
 Chef ..... Adia Kuznetzoff  
 Cheese Factory Proprietor

Charles Judels  
 Luigi ..... Ludovico Tomarcho  
 Enrico ..... Jean DeBriac  
 Peasant ..... Eddie Kane  
 His Wife ..... Anita Garvin  
 Joseph ..... George Sorel  
 Gorilla ..... Charles Gamore

Tourists { Man ..... Forbes Murray  
 Wife ..... Jean Cleveland  
 Child ..... Marilyn Peterson

DIRECTED ..... By John G. Blystone  
 ASSOCIATE PRODUCER ..... S. S. Van Keuren  
 SCREEN PLAY ..... By James Parrott, Charles Melson and Felix Adler

ORIGINAL STORY ..... By Jean Negulesco and Charles Rogers  
 PHOTOGRAPHY ..... By Norbert Brodine, A.S.C., and Art Lloyd, A.S.C.

PHOTOGRAPHIC EFFECTS ..... By Roy Seawright  
 FILM EDITOR ..... Bert Jordan  
 SOUND ..... William Randall  
 ART DIRECTION ..... Charles D. Hall  
 SETTINGS ..... By W. L. Stevens  
 WARDROBE ..... By Ernest Schrapa  
 MUSIC ..... By Phil Charig  
 LYRICS ..... By Arthur Quenzer  
 MUSICAL DIRECTION ..... Marvin Hatley  
 MUSICAL ARRANGEMENTS ..... By Arthur Morton  
 DANCES STAGED ..... By Val Rasset

HISTORY: Based on an Original Story by Jean Negulesco and Charles Rogers.

## SONGS

FIVE new song numbers together with choral ensembles and production numbers provide the musical feast of the new Laurel and Hardy comedy musical, "Swiss Miss."

With music by Phil Charig, noted London and New York composer, and lyrics by Arthur Quenzer, the new songs are sung by Della Lind, sensational Viennese singing star who makes her American motion-picture debut in "Swiss Miss," and Walter Woolf King, who has sung his way to fame in a long list of Broadway musical-comedy hits.

The five songs to be heard in the new picture are:

"YO-HO-DE-O-DE-LAY-EE-O"

"THE CRICKET SONG"

"AS SURE AS THERE'S A SKY ABOVE"

"I CAN'T GET OVER THE ALPS"

"GYPSY SONG"



# PUBLICITY STORIES

## Oliver Hardy Set A Record in His Very First Film

Played 3 Different Roles  
in Same Picture, Back  
in 1913

PLAYING three different roles in the same picture was the record made by Oliver Hardy when he first appeared before the cameras way back in 1913. The roles were respectively that of a chief of police, a criminal and a property man. Today he is appearing on the . . . screen with his clowning co-star, Stan Laurel, in the musical laugh hit, "Swiss Miss."

Hardy had gone against parental wishes when he made his film debut in three capacities. He had been graduated from the University of Georgia Law School and the Hardy parents saw no reason for their son taking a detour from his chosen career.

Later Hardy took up his stand in New York and to his amazement he found that the Edison studios there shot scenes indoors and used powerful electric lights. Another thing that astonished him was that the pictures were a full reel long!

WITH Billy West, one of the early imitators of Chaplin, Hardy came to California to work at the old Vitagraph studios. The comedy star of that lot was Larry Semon and Hardy became a member of his supporting cast, always appearing as a villain. Five years later, after the sale of Vitagraph, Hardy was enacting vicious western roles in Buck Jones westerns which W. S. Van Dyke II was directing.

It was Hal Roach who transformed Hardy from a leering bad man to the lovable gentleman of fortune seen on the screens today. Hardy was on the Roach lot about a year before his first teaming up with Stan Laurel. Their first picture together, "Duck Soup," clicked at the box office of the country so emphatically that a comedy team was created which has endured for a decade and brought both its members into international fame. There is no country today where motion pictures are shown that these two are not outstanding favorites.

In "Swiss Miss" they are seen as mouse-trap salesmen who become involved in the matrimonial disturbances of a temperamental composer and his actress wife.

## Frogs Used as Live Barometer

ANIMATE barometers are an important adjunct in a Swiss household. A jar filled with water and containing a few leaves or cut flowers rests on a window sill. Rising out of the water is a short trellis or ladder with a small horizontal platform at the top. To gauge the vagaries of the weather, the Swiss put a small frog in the jar. If the day promises to be bright and sunny, he climbs the ladder and perches himself on the platform. When the outlook is drab and the winds are chilly the frog contents himself with remaining in the jar.

To add to the authenticity of some of the domestic scenes in "Swiss Miss," Laurel and Hardy musical coming to the . . . Theatre, it was determined to present this feature.

Joe McDonald of the Hal Roach-M-G-M studios property department, was elected to catch the frogs and spent an entire day visiting neighboring pools, thrusting his arm into icy water to retrieve a few of the green jumpers who were apparently in hibernation.

McDonald finally found the frog, and the "Swiss Miss" company found the home-made barometer amazingly accurate throughout the six weeks of production.

## Hal Roach Rises to a Sudden Emergency And Directs Sequences for "Swiss Miss"

Director Temporarily Ill,  
So Noted Producer Takes  
Over Reins

GETS LAUGH WITH  
FEATHER DUSTER

FOR the first time in ten years, Hal Roach, president of the studio that bears his name and noted motion picture producer, recently found himself in a director's chair. A sudden attack of laryngitis confined John G. Blystone, director of the new Laurel and Hardy musical production, "Swiss Miss," coming to the . . . Theatre . . . to his home. Rather than delay important scenes scheduled for shooting, Roach himself put Della Lind, Walter Woolf King and Eric Blore through comedy paces.

That Roach has not lost the facility for extracting humor from an episode was evidenced in the "business" he originated for Miss Lind in the waving of a feather duster. In the guise of a chambermaid, Miss Lind is cleaning up the apartment of King who plays the role of her composer-husband in the picture. King thinks he has been successful in hiding away in an obscure Alpine village to write a new score but Miss Lind follows him. He, in disgust at being interrupted, orders her from the hotel.

ALL the emotions of surprise, petulance, amusement and anger that are mirrored in Miss Lind's face, find, under Roach's tutelage, reflection in the antics of the duster. "Do you think you're a good director?" Hal Roach, Jr., who was assistant director on the set, asked his father.

"A director can only be as good as his players," his father answered. "With poor actors no one could be



Oliver Hardy and Stan Laurel in "Swiss Miss"

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a good director. But with Miss Lind and Mr. King, experienced and expert, I think I'm pretty good. "But I'll tell you this," he concluded. "I have never been so tired in my life. I find I've forgotten how to relax."

While lights and camera were being lined up, Roach rehearsed the players in a corner of the set. When any one of the actors failed to give his best in the ensemble scenes, Roach noting that others were practically letter-perfect, would put the offender at ease by remarking: "That's good and we'll make it perfect in the closeups later." And he did.

With this spirit pervading the set, shooting for the day touched almost top mark in production his-

tory at the studio, not in mere footage of film but in progress on the script.

"SWISS MISS" presents Laurel and Hardy as a pair of mouse-trap salesmen stranded in a Swiss inn where they are put to work as scullery boys. Here they are befriended by a famous prima donna (Miss Lind) whose husband (Walter Woolf King), a well-known composer, refuses to star her in his new opera.

Aided by Laurel and Hardy, she disguises herself as a gypsy, wins acclaim in a gala songfest, and convinces her temperamental spouse that she is the star of his heart as well as his show.

## OFF WITH THE OLD; ON WITH THE NEW

"Swiss Miss" Cast Thrown into Gloom When Stan Laurel's Famed Derby Calls  
It a Day—But He's Got a New One Just Like It Now

SMALL wonder that movie-makers' hair goes gray at an early age. Coping with the idiosyncrasies of stars is one thing. But consider the disintegration of well-established movie props. Harold Lloyd's glasses can't last forever and Charlie Chaplin's shoes are doomed to wear out in time.

A flutter of apprehension passed about the Hal Roach studios recently when it was found that Stan Laurel's derby, a trade-mark as closely identified with his person-

ality during the last ten years as the beards of the cough-drop purveying Smith Brothers, had passed into a state of sad decline.

An impasse was reached during filming of "Swiss Miss," Laurel and Hardy musical production coming to the . . . Theatre. After a decade of hard service the hat should have been put on pension long ago, but a wardrobe search of two years had failed to find a substitute. Despite the testing of countless ready-made, made-to-order and wardrobe supply house

derbies, none was found to satisfy the comic sense of Laurel and the critical eye of the camera.

By employing scientific methods, Harry Black, studio wardrobe director, solved the problem. In conjunction with an expert from a Hollywood costuming company, Black built a hat form of the original model, approximating a derby's weight. Material from ten-year-old derbies was refelted and poured. The next step was a recheck of the original derby and the substitute with calipers and scales.

## Viennese Beauty Makes American Debut in "Swiss Miss"



Della Lind

Mat 802 P-1

SPECIAL interest is attached to the opening at the . . . Theatre . . . of the new Laurel and Hardy feature-length musical extravaganza, "Swiss Miss," due to the fact that this is the picture which introduces to American screen audiences, the sensational Viennese singing star, Della Lind.

The blonde and vivacious Miss Lind was brought to this country by M-G-M. Observed by studio scouts in a London play, she was prevailed upon to make a film test and the result was a long-term contract. She has been an European film and stage favorite for a number of years, scoring in such successes as "Maritza," "The Count of

Luxemburg," "Casanova" and "Pirandello."

Possessed of a rich soprano voice, Miss Lind, together with Walter Woolf King, introduces five new songs in "Swiss Miss," the work of the London and Broadway song writer, Phil Charig.

In the new picture she plays the actress-wife of King, who enacts a temperamental composer jealous of his wife's success in the theatre. The composer flees to an Alpine retreat, his wife pursues him, and Laurel and Hardy as a pair of mouse-trap salesmen working in the hotel, are complicated in the matrimonial upheaval. The riotous Eric Blore also has a prominent part in the amusing proceedings of the story. John G. Blystone directed.

## Solicited Swiss Colony to Obtain Authentic Attire

Colorful Native Costumes  
Decorative Feature of  
"Swiss Miss"

SWISS costuming has about as many variations as weather in the spring. Intricacies of authentic Alpine attire came to light at the Hal Roach-M-G-M Studios during the filming of "Swiss Miss," new Laurel and Hardy musical, coming to the . . . Theatre for . . . days.

"In Switzerland each canton or state has its particular mode of dress," Ernest Schraps, studio wardrobe designer, explains. "This standard is further divided by the distinctions of each little community and the whole effect is complicated by the individual's occupation."

Schraps, who put in a period of intensive research prior to the start of the camera work on the picture, found many interesting sidelights on the garb of these mountain dwellers.

"There is an embellishment to the attire of a dairyman that distinguishes him from a cobbler," Schraps points out. "The cheesemaker has his stamp of individuality by which he can never be mistaken for the mayor; nor is their any sartorial resemblance between the banker and the watch-maker."

WITH the studio at a loss to provide costumes for the many communities and occupations represented in "Swiss Miss," the casting department got in contact with Mrs. Marta Bamatre, who for more than a decade has been bit player, advisor and liaison officer between the motion picture studios and Los Angeles County's eleven thousand former Swiss residents.

From a list of some two hundred extras who still retained in their wardrobes the costumes of their native land, Mrs. Bamatre made her selection. For the most part the Swiss fit into that classification of the wage scale known as the "dress extras." In addition, there are many who are hired because of some particular accomplishment such as yodeling, folk dancing, flag-throwing, wrestling and weight-lifting.

## Dishes as Hard as Rock of Gibraltar

AS a rule when Mr. American Husband volunteers to wipe the dishes for his wife the breakage loss is something terrific. Every article of crockery that skids from his hands to the floor is a total loss. Imagine the consternation of the property department at the Hal Roach Studios when in the dish-washing scene in "Swiss Miss," Laurel and Hardy musical production, opening . . . at the . . . Theatre, the plates, cups and saucers, roughly manhandled by the comedians, failed to break.

One of the crew was sent up thirty feet into the flies with a cup. He dropped it to the kitchen floor. It bounced two feet and came to rest without even a nick. Investigation disclosed that the floor had been so well insulated by the sound department that it was almost cushioned.

A steel plate disguised as floor covering was inserted at the focal point in the kitchen and the break-up of the crockery finally reached the hectic degree demanded in the script.

As a supply for Laurel's and Hardy's onslaught against the china cupboard the property department laid in a supply of seventy gross of cups, saucers and various sized plates, discarded as imperfect by a pottery manufacturing concern.

# PUBLICITY STORIES

## CATCHLINES

Laurel and Hardy as mouse-trap salesmen in the funniest, musical comedy they have ever made!

Laurel and Hardy as Alpine laugh guides scale new heights of hilarity!

They take the Alps like a snow storm!

An avalanche of fun . . . Laurel and Hardy at their goofiest . . . with a gay romance and lilting melodies!

Turn on the laughs . . . tune in the melodies!

The grandest song-laden comedy since "A Day at the Races"!

They climb the highest mountains . . . and the laughs come tumbling after!

Even a Swiss would miss his miss for a show like this!

Laurel and Hardy in "Swiss Miss" means a yodeling good time!

Funnier than ever as the discords in a musical comedy running the gamut of song, dance and laugh entertainment!

Laurel and Hardy barnstorm the Alps as intrepid mouse-trap salesmen!

The screen's funniest duo of comedy . . . teamed with songland's new romantic twosome of melody and mirth!

Higher than the Alps in hilarity!

Now they're yodeling in the Alps . . . and the Alps are echoing "Cuckoo"!

When Laurel and Hardy wander into the Alps the yodels turn to chuckles!

### Phil Charig, Ace Composer, Writes Hit Score for "Swiss Miss"

THE showing . . . at the . . . Theatre of the new Laurel and Hardy musical, "Swiss Miss," marks the return to the American musical field of Phil Charig, international composer, whose five new song hits are a highlight of the melody-filled production. Charig, whose work both in London and on Broadway places him at the top among modern composers, wrote the score for "That's a Good Girl" and various other London shows starring Jack Buchanan. Among the American productions for which he supplied songs were "Yes, Yes, Yvette" and "Americana." He has also collaborated with Ira Gershwin, brother of the late George Gershwin.

## When Better Mousetraps Are Made, Inventor Stan Laurel Will Make Them



Oliver Hardy and Stan Laurel in "Swiss Miss" Mat 802 S-24

### Producer Roach's Daughter Takes Fling at Films

DIANE ROCHELLE, daughter of Hal Roach, motion picture producer, has had a film career as her goal ever since the days when as a youngster she frolicked with Pete the ring-eyed dog, Dynamite, the mule and other famed pets of the Roach ranch. It was not until production was begun on "Swiss Miss" at the Roach studios and she appeared before the camera as one of the singers in the Alpen Hotel scene that Miss Rochelle's ambition was realized.

While a student at the Westlake and Marymount Schools in Los Angeles, she studied voice under Grace Newell. She had no yearning to be a second Lily Pons or Kirsten Flagstad but her efforts showed such promise that Jeanette MacDonald adopted her as a protégée. After her school days were over Diane enrolled at the Ben Bard School of the Theatre and took part in several talent scout shows, still with her eye fixed on the much desired film career.

Only three persons, Oliver Hardy and Stan Laurel, the stars, and Hal Roach, Jr., her brother, were aware of her identity the first day she appeared on the "Swiss Miss" set. Her professional name was derived by use of her middle name, Diane, and a suffix added to her last name. A few days later her brother, in his official capacity as assistant director, "bawled her out" for being late on the set. She had been delayed by a call at the hairdresser's.

TO those passing Stan Laurel's house, the garage looks like the ordinary place where a couple of automobiles are housed. But there is more to the building than this. It is the sanctum sanctorum of Stan Laurel the mechanic. Here he carries out his "tinkering" and "inventing," creating all the gadgets that for years he has carried in his mind in his travels about the country with theatrical companies and only recently made possible by the acquisition of his own home. Stan's ingenuity is rivalled only by Rube Goldberg's. The more complicated the device to fulfill a simple need the more kick Stan gets out of the enterprise.

During filming of "Swiss Miss," the lavish musical production currently playing at the . . . Theatre, Laurel's mechanical wizardry stood him in good stead. The earlier sequences of the picture are devoted to the comedians' attempts to sell a variety of mouse-traps in Switzerland. The traps, complicated affairs to enhance the comedy values, are demonstrated by them to cheese manufacturers. These demonstrations found Laurel right in his element. He threw himself with gusto into showing off the salient

points of the various rodent ridders. One of the traps, involving the use of mirrors, was particularly difficult of execution. Property men, accustomed to providing the answer to any mechanical necessity demanded, were baffled when the model they created failed to come up to Laurel's and Hardy's idea of a ludicrous bit of business.

"LET me take this home and study it," Laurel demanded. When he left the studio that evening the mouse-trap occupied the rear seat in his car. The next morning he arrived with the trap in the same place. But in the meantime it had been completely overhauled and efficiently served its double purpose of corralling the unwary mouse and providing a mirthful sequence worthy of the Laurel and Hardy name.

"There's no science to it," Laurel explained in telling of his hobby. "Any kid in high-school could probably run circles around me in getting results. Mine is the cut-and-try system. I get double the amount of fun out of my inventions, building them up and tearing them down if they fail to function."

### IT'S TRUE!

By Wiley Padan



**DELLA LIND,**  
BLONDE VIENNESE SINGING STAR of the HAL ROACH-MGM MUSICAL COMEDY EXTRAVAGANZA "SWISS MISS," WAS OBSERVED BY STUDIO SCOUTS IN A LONDON PLAY, and PREVAILED UPON TO TAKE A SCREEN TEST.

**Stan LAUREL**  
WAS AN LINDERSTUDY TO CHARLIE CHAPLIN WHEN THE TWO FIRST APPEARED IN LONDON MUSIC HALLS!

**Oliver HARDY**  
MADE A LIVING SINGING WITH THE NEWS REELS IN AN ATLANTA THEATRE BACK IN THE EARLY DAYS!

**WALTER WOOLF KING**  
SINGS IN 5 LANGUAGES. HE SPENT HIS BOYHOOD IN SALT LAKE CITY, WHERE THE CHOIRMASTER OF THE MORMON CHURCH ENCOURAGED HIM TO DEVELOP HIS STERLING VOICE.

**Leo ERIC BLORE**  
WAS IN THE BRITISH ARMY DURING THE WAR.

New York, N. Y.—"IT'S TRUE! that Charlie Chaplin was responsible for getting Stan Laurel into pictures in this country," says Wiley Padan . . . "Incidentally, Laurel had to wear carpet slippers for his first trip to a theatre in this country. When he came over from England with Chaplin he stopped at an actors' boarding house in New York and his shoes were stolen when he put them outside his door to be shined as was the custom at home . . . Among the first jobs Oliver Hardy secured in breaking into Hollywood was with Buck Jones, with W. S. Van Dyke as director. Hardy was a 'heavy' in those days."

Mat 802 S-23

### IT'S AN ILL WIND Mannequin Job Led Della Lind to Fame on Stage

DELLA LIND, the Viennese singing star who makes her American film debut with Laurel and Hardy at the . . . Theatre in "Swiss Miss," is as familiar with adversities as she is with success and fame. When the fortune of her father, an actor-director of the Viennese stage, was swept away in the financial crash of 1925 she

worked as a mannequin. She made her stage debut at fifteen and won the critical acclaim of the critics of Vienna and London. Besides starring both on stage and screen Miss Lind has succeeded as a playwright and has sold fiction and magazine articles to numerous European publications. She is an expert fencer, drives racing boats and pilots a plane.

### DOT PORTRAIT OF ERIC BLORE

LONDON-BORN Eric Blore is the son of a Board of Education member in the British capital . . . attended private school in London until he was eighteen when he became an insurance salesman . . . met G. P. Huntley who offered him a job with a stock company to tour Australia and the colonies . . . after a year's tour Blore wound up broke in London . . . picked London's toughest audience to break in a singing act . . . followed the great Harry Lauder and was booted off the stage . . . undaunted Blore won parts in several revues . . . joined the army at the outbreak of war and became an airplane and balloon observer . . . returned to the stage after the war . . . scored in "The Gay Divorcee" and came to Hollywood for the screen version of the musical hit . . . won a long-term contract and has become the screen's busiest gentleman's gentleman . . . Blore is married to Clara Mackin also of the London Stage . . . has one son, Eric Jr. . . is an ardent golfer, tennis player and swimmer.

### Walter Woolf King's First Show Literally a "One Night" Stand

WALTER WOOLF KING whose sterling voice resounds through the musical passages of the elaborate new Laurel and Hardy feature - length comedy, "Swiss Miss," currently on the . . . screen, might well early have been deterred from an acting career for his first vehicle ran for exactly one night!

However, it was just an amateur vaudeville sketch and King, encouraged by the choirmaster of the great Mormon Church in Salt Lake City where he spent his boyhood, subsequently joined Charles Le Maire in a vaudeville act that proved a success and took them to

Chicago. Here King appeared in a number of Gilbert and Sullivan operettas and then went on to New York for a small role in "The Passing Show of 1921."

It was here that fate played its greatest hand, for Reginald Denny, star of the show, became ill and King stepped into the starring role. It marked the beginning of a long series of stellar parts on Broadway. The stage production of "Music in the Air" brought King to Los Angeles and the inevitable film contract resulted.

Among his more recent pictures are "One More Spring," "Ginger," "Spring Tonic" and "The Black Chamber."

# PUBLICITY STORIES

## PREPARED REVIEW

STAN LAUREL and Oliver Hardy ring the bell in their new musical comedy film, "Swiss Miss," which opened at the . . . Theatre yesterday.

The comedy pair were never funnier than in their guise of mouse-trap salesmen who believe that because of the large Swiss output of cheese the Alpine regions will be a fertile field for their endeavors. Their demonstrations with devices of Rube Goldberg pattern constitute many minutes of unadulterated hilarity. Also provoking loud guffaws is the scene in which they are compelled to work out their board bill, washing dishes, sweeping and scrubbing floors, each resulting in greater disaster and more comic despair to the unwilling workers.

THE picture has been given unusually lavish production. As the locale is the Swiss Alps, elaborate scenery and colorful costumes add their part toward making the background authentic and picturesque. Chief interest centers in the Alpen Hotel, an attractive inn in the Tyrol, which forms the stage for a large part of the action. In its courtyard the villagers—singers, gymnasts, yodelers, dancers and musicians—gather for their gossip and their fetes and "Swiss Miss" becomes almost a variety show with the display of diversified talent.

Included in the unusual routines are bell-ringing, flag-throwing, the blowing of the huge wooden Alpenhorn and the amazing variations of yodeling. Musically the picture is of marked significance. Its score incorporates folk tunes of infectious rhythm and vocal melodies that carry rare appeal. Interpreting many of these numbers which have the potentialities of song hits, are Della Lind and Walter Woolf King who share the romantic honors of the picture. Miss Lind is a blonde and beautiful Viennese stage and screen star who is making her American debut in this film. John G. Blystone directed and merits acclaim for his judicious blending of side-splitting comedy, musical interludes, romance and pictorial charm. The result is entertainment of a high order.

## Stan Laurel and Chaplin Started U. S. Careers in Same Troupe

ENGLAND'S music halls, which have turned out a dazzling array of theatrical talent, were the background of Stan Laurel's training. His parents were performers and Laurel was traveling with them whenever he could get out of going to school. This was fairly frequent and the boy became so proficient that he was engaged by Fred Karno for a show he was bringing to America.

Another member of this organization which reached New York in 1910 was Charlie Chaplin. Laurel and Chaplin are the only two of the company of fourteen who have remained in America and curiously, they are the only two who have achieved world-wide fame. For nearly four years the troupe toured the country.

With their disbanding, Laurel went into vaudeville and attained moderate success. He continued in the two-a-day field for about three years when films beckoned. He tried his luck in the flickers of the 1917 period but decided they offered little future and returned to the footlights. For the next five years Laurel's mind and career were torn between the advantages of the films and the stage. It was not until 1922 that he came to a decision. He bolted through the proscenium arch with make-up kit in hand and took up his stand at the Hal Roach studios where he has been ever since.

His partnership with Oliver Hardy came about in 1927 and together they have appeared in more than sixty short films and several feature length productions such as "Pardon Us," "Pack Up Your Troubles," "Devil's Brother," "Sons of the Desert," "Babes in Toyland," "Bonnie Scotland," "Way Out West" and the current "Swiss Miss."

## Olympic Games Champion Exhibits Unique Swiss Sport of Flag-Throwing



Walter Woolf King and Della Lind in "Swiss Miss"

Mat 802 S-25

WHEN he's not delivering mail in Lucerne, Franz Hug is flag-throwing or Alpenhorning. It's a case of avocation putting vocation into total eclipse for Hug temporarily has deserted Switzerland for America and in "Swiss Miss," the musical production starring Laurel and Hardy at the . . . Theatre, Hug performs these rites, as traditional and authentic as yodeling or bell-ringing.

Flag-throwing, according to Hug, has been practiced by herdsmen for nearly three hundred years. Just as the drum-major, leading his band, throws his baton in the air with dextrous variations and catches it again, the flag-thrower leads his column tossing his square flag with its short staff. The flag must remain fluttering throughout every movement. It is swung vertically in circles, then turned horizontally first with one hand and then with both passing between the legs, over the back and encircling the body of the thrower, flying thirty to forty feet in the air, turning like a wheel and never coming in contact with the ground.

IN Alpine fetes flag-throwing vies in interest with wrestling and weight-lifting as a test of athletic prowess. Its origin is obscure but Hug says it is believed to have been a means of communication like the semaphore waving used by officers in the Swiss army in the early seventeenth century.

Although Hug has been acclaimed

champion in this art for many years it was not until the Olympic Games in Berlin in 1936 that his fame became international. His participation in the opening ceremony in which he threw both the Olympic flag and that of his native land fifty feet into the air immediately made him one of the conspicuous as well as most popular figures in the recent world athletic contest. Since that time Hug has appeared in Barcelona, Brussels, London and New York.

ANOTHER of Hug's accomplishments displayed in "Swiss Miss" is the blowing of the Alpenhorn. This musical instrument, about sixteen feet in length, is entirely of wood. Hug declares that it is made from the trunk of a young spruce that grows on steep slopes. This timber is preferred because it is usually slightly curved at the base. After being sawed lengthwise the two halves are hollowed out and the larger end widened into a funnel-shaped opening. Then the two halves are bound together with spruce roots. Although light, the length of the horn makes it cumbersome to carry about and it is played with the larger end resting on the ground.

Like flag-throwing, the blowing of the Alpenhorn has a long history. Its origin is a mystery but it is known to have been used in early times and it, too, is believed to have been a means of communication between widely scattered communities.

## Do You Know That

Stan Laurel and Charlie Chaplin are the only members of the famous Fred Karno troupe of British comedians that have enjoyed success in America? The company of fourteen came to the United States in 1910, toured the country for four years, then broke up, leaving only Laurel and Chaplin here.

Oliver Hardy, who usually loses weight during production of a feature, gained five pounds while working in his latest, "Swiss Miss," boosting his poundage from 318 to 323?

Della Lind, Viennese beauty and singing star, has been in Hollywood for two years without making a picture? The famous European star makes her American film debut in "Swiss Miss."

Walter Woolf King cannot read, write or understand any language but English, yet he sings in five languages?

Eric Blore was once booed off the stage of a London music hall? He made the mistake of following the act of the great Harry Lauder.

## PREPARED REVIEW

LAUREL and Hardy reach a new peak of comedy in an Alpine setting, climbing to dizzy heights of mirth in "Swiss Miss," their new musical film which opened yesterday at the . . . Theatre. Their new picture has been given a highly entertaining plot and a sumptuous production. Settings are of unusual beauty and some of the scenes in and about the village inn where most of the action takes place rank high in pictorial quality.

Singers, dancers and musicians, garbed in the quaint costumes of the region, give a glamorous impression of a Swiss fete. Many customs of the district, such as yodeling, Alpenhorning, bell ringing and flag-throwing are introduced and afford an interesting and colorful background without obscuring in the least the hearty and mirth-provoking antics of the stellar pair.

THEIR efforts to sell mouse-traps to the cheese producers, including demonstrations of the devices, all of which in ingenuity would do credit to Rube Goldberg, are sequences as hilarious as have ever come to the screen. In success or in despair, their reactions never fail to hit the bell of pure and unadulterated comedy.

Romance enters the picture in the persons of Della Lind and Walter Woolf King. Their vocal numbers are well above the average and the music written especially for this production by Phil Charig possesses warmth and melodic appeal. Miss Lind, dainty and blonde, is a Viennese star of stage and screen who is making her American debut in "Swiss Miss." Another favorite in the cast is Eric Blore who as King's gentlemanly gentleman garners a full quota of laughs for his amusing by-play.

John G. Blystone takes the bows for directing this merry and melodious comedy extravaganza.

## It Was an Open Season for Practical Jokers on Set of "Swiss Miss"

GAGS spring up like mushrooms and thrive like sunflowers on the Laurel and Hardy set. Practical jokers enjoy an open season and there's no limit on the ingenuity of any prankster. One may find dry-ice in one's pocket when reaching for cigarettes or may sit in a pool of water on a chair that was as dry as the Sahara the moment before. "Hot-foot" is in order at all hours and the substitution of props keeps the entire company on the alert for mischief-makers.

Usually the routine is accomplished in "dead-pan" silence. To show indignation is to invite further disaster. In fact, to show any emotion is a violation of the rules of the game.

While "Swiss Miss," current feature at the . . . Theatre, was in production, Stan Laurel was the victim of a gag that not only surprised him but gave him the laugh of a lifetime.

Instead of wearing the colorful Tyrolean garb worn by all members of the cast, Ham Kinsey, Laurel's stand-in, appeared one morning dressed as Abraham Lincoln. With the aid of the costume and make-up departments Kinsey was arrayed in the sombre black suit of the '60's, with shiny top hat, beard and even the distinguishing mole on the face of the martyred President.

In retaliation for the "gag" Laurel made Kinsey learn the entire Gettysburg address and recite it with appropriate gestures to Oliver Hardy, Della Lind, Walter Woolf King and other members of the cast.

## PREPARED REVIEW

BEAUTIFUL settings, picturesque costumes and tuneful melodies provide a rich and varied background for the antics of Laurel and Hardy in their new extravaganza, "Swiss Miss," which opened yesterday at the . . . Theatre. The Alpine setting allows for the introduction of many novelties of entertainment such as folk dancing, bell-ringing, yodeling and flag-throwing. All of these offerings add to the appeal of the production without any distraction from the familiar but always welcome drolleries of the stellar pair.

In this picture they are seen as American mouse-trap salesmen bent on ridding the cheese producing districts of the Alpine republic of its rodents. As salesmen their efforts are unavailing but as comedians



Della Lind and Walter Woolf King in "Swiss Miss"

Mat 802 S-1

Laurel and Hardy have seldom had a vehicle better suited to their antics.

Supplying the romantic interest and singing the special songs written for the new production are Della Lind, beautiful blonde Viennese who is making her American debut in this film, and Walter Woolf King. Both possessed with rich and appealing voices, the musical interludes of "Swiss Miss" reach unusual significance. Eric Blore, the English comedian, is another member of the cast meriting praise. The picture was directed by John G. Blystone.

## COSMOPOLITAN SET: COSMOPOLITAN CAST

SWITZERLAND, long famous for its cosmopolitan population and appropriately the seat of the League of Nations, found a miniature counterpart at the Hal Roach-M-G-M studios during filming of "Swiss Miss." Laurel and Hardy musical production now playing at the . . . Theatre. On the Tyrolean set were representatives of America and nearly all the countries of Europe.

Stan Laurel claims England as his native land and Oliver Hardy hails from Atlanta, Georgia. Della Lind is a Viennese. Walter Woolf King is another American representative, having been born in San Francisco. Eric Blore, like Laurel, is a son of Britannia.

Franz Hug, 1936 Olympic Games flag-throwing champion, headed the Swiss contingent of more than fifty in the picture, all in colorful dress representative of their respective cantons or occupations. Adia Kuznetzoff, once a motion picture producer in Russia, Ludovico Tomarchio, an Italian, and Charles Judels, native of Holland, have other roles.

# PUBLICITY STORIES

## Had Cricket Song So They Had To Import Crickets

But They Turned Out to Be the Most Temperamental Members of "Swiss Miss" Cast

CRICKETS became not only valuable pieces of studio property but also the most temperamental members of the acting cast of "Swiss Miss," new Laurel and Hardy musical production, coming . . . to the . . . screen. It came about when the sound department of the Hal Roach studios decided to lend a bit of realism to the singing of "The Cricket Song" by Walter Woolf King and introduce an obligato of chirps from live insects. Various mechanical devices were tried but discarded as unsatisfactory. California crickets were found to chirp in the wrong key, so an appeal was sent out to fourteen universities throughout the country asking the help of their entomology departments in finding ones whose chirp was in harmony with the song. The University of Florida was first to the rescue with sixteen chirpers, rushed air mail to the studio.

SO many battles royal had gone on in the pasteboard box during its journey across the country, for crickets are notorious fighters, that only ten were in the pink of health on arrival. A sound track was partially completed when the crickets went on a silence strike. There were still fights but they went into the frays grimly and silently.

When at length they resumed their chirpings it was found that there were but five. With the sound track uncompleted and the mortality rate soaring higher and higher, the studio determined to protect itself against loss or production delay in the same manner as it does with its players. An insurance policy for \$25,000 was taken out on the crickets, covering sickness or death.

Finally the crickets completed the sound track and five members of Florida's bug world are departing in a field adjoining the Hal Roach studios while audiences at the . . . Theatre are listening to their songs on the screen.

## ERIC BLORE WAS ONCE BOOED OFF BRITISH STAGE

THE famed "gentleman's gentleman" of the screen, Eric Blore, who makes his latest appearance in "Swiss Miss," Laurel and Hardy musical production opening . . . at the . . . Theatre, credits whatever success he has had to G. P. Huntley and Harry Pelissier.

It was Huntley, veteran British actor, who gave Blore his first break, a part with an English stock company on tour of Australia.

Pelissier, a pioneer in satiristic drama and well-known London stage figure, advised Blore to follow a dramatic career but warned him of the toughness of the road he would have to travel.

That advice proved invaluable to Blore when he broke in a singing act at the music halls of London, said to house the world's most critical audiences. Blore followed the great Harry Lauder and was roundly booed off the stage. Only Pelissier's words heartened Blore until he finally carved his niche in the dramatic field.

"Swiss Miss" also features Della Lind, noted European singing star making her American screen debut, and Walter Woolf King.

## Laurel and Hardy Come to - - - Screen in 'Swiss Miss,' Gay Comedy with Music

Comedy Kings Seen as Mouse-trap Salesmen in Rollicking Tale Laid in Swiss Alps; Della Lind, Sensational Viennese "Find," and Walter Woolf King Sing Picture's Five New Song Hits

THE inimitable, internationally beloved comedians, Laurel and Hardy, make their first co-starring appearance on the screen in more than a year in "Swiss Miss," a musical-comedy extravaganza laid in the Alps, which opens . . . at the . . . Theatre as one of the most spectacular and pretentious feature-length productions ever turned out by the Hal Roach studios.

A cast of striking distinction supports the comedy kings in the new film, considerable interest being given the fact that the picture marks the debut on the American screen of Della Lind, hailed as one of Europe's most beautiful singing stars. Also combining a brilliant vocal and acting talent is Walter Woolf King who has starred in a long list of Broadway musical-comedy hits. Eric Blore, who has added gaiety to every picture in which he has appeared, is also featured in the cast of "Swiss Miss."

Five new songs are offered the public in "Swiss Miss," written by Phil Charig who has won fame both here and abroad, with lyrics by Arthur Kuenzer. The songs are "Yo-Ho-De-O-De-Lay-Ee-O," "The Cricket Song," "As Sure As There's a Sky Above," "Gypsy Song," and "I Can't Get Over the Alps." Also included are choral and ensemble numbers, with "The Mountain Shepherd's Dance" described as the Swiss version of "The Big Apple."

IN "Swiss Miss," Laurel and Hardy appear as mouse-trap salesmen about to rid the cheese-making country of its rodent population. At an Alpine inn they come upon a noted Viennese composer who is at work on a new operetta. His wife, an actress, has incurred her husband's jealousy because the critics give more attention to her singing than to his music. She fol-

lows him to the inn hoping for a reconciliation but he spurns all her advances. Laurel and Hardy, smitten with her charm and beauty, become hilarious foils in the ruse she employs to regain her husband's favor.

Novel routines, indigenous to Switzerland, are seen in the new picture. Flag-throwing is demonstrated by Franz Hug, champion of the 1936 Olympic Games in Berlin. Bell-ringing, yodeling and the blowing of the Alpen horn are other customs of the Alpine folks included in the film. From Los Angeles county's colony of eleven thousand Swiss more than a hundred appeared as actors. In many instances they wore their own colorful costumes.

The new picture is based on an original story by Jean Negulesco and Charles Rogers, with screen play by James Parrott, Charles Melson and Felix Adler. It was directed by John G. Blystone.

### "SWISS MISS" BRINGS MIRTH AND MELODY TO . . . SCREEN



Laurel and Hardy in a scene from "Swiss Miss"

With Laurel and Hardy, Kings of Comedy, in their first co-starring appearance in more than a year, and with Della Lind, sensational new Viennese "find," and Walter Woolf King lending their glorious singing voices in supporting roles, "Swiss Miss" opens this week on the . . . screen as a spectacular melange of melody and mirth from the Hal Roach-M-G-M studios.

Mat 802 S-30

## 150 Dancers in Swiss Costumes Appear in Lavish Musical Sequence of 'Swiss Miss'

MORE than a hundred and fifty dancers swirled across a sound stage in one of the most colorful sequences in "Swiss Miss," and one of the most lavish scenes ever to be a part of a Laurel and Hardy production. Much of the action in the new picture, which starts a . . . day engagement at the . . . Theatre this week, takes place in the courtyard of the Alpen Hotel, a picturesque inn high in the Tyrolean mountains. This courtyard illuminated by hundreds of Chinese lanterns strung from the branches of tall pine trees, forms the setting for the gay scene.

Flower-trimmed carry-alls drawn by white horses bring scores of the revelers. Others come by foot, for the Alpen fete is the red-letter day on the calendar. As festivities proceed, the courtyard becomes filled with whirling figures. Each district in Switzerland has a costume peculiar to itself and the stage is ablaze with vivid color as the gaily

clad and full-skirted girls polka about with their boy friends, the latter rivaling the girls in the hues of their garments. Many of the picturesque customs of the Swiss—yodeling, flag-throwing and the blowing of the Alpenhorn, vie with the dancing in interest.

Val Raset, who created the dance routines for "Swiss Miss," spent weeks drilling the young men and women in the steps that accompany the lively rhythm of the Swiss music. In addition to the intricate steps, the young people had to learn bell-ringing and flag-throwing for this feature of the fete. Flag-throwing was taught the group by Franz Hug, a native Swiss, who in 1936 was proclaimed world champion of this unusual form of athletics at the Olympic Games in Berlin.

To accommodate the comedy antics of Laurel and Hardy, the romantic interludes of Della Lind, celebrated European stage star who

makes her debut in "Swiss Miss," the activities of Walter Woolf King and Eric Blore, and the large chorus of singers and dancers, one of the most elaborate and beautiful stage settings of the year was constructed at the Hal Roach-M-G-M studios.

This setting included the picturesque Tyrolean inn, its courtyard, lounge, dining room and guest rooms. Other settings comprise a summer house situated on the brink of an Alpine chasm spanned by a rope bridge, the interior and exterior of a Swiss hamlet with its main street meandering through a maze of whitewashed houses.

"Swiss Miss" presents Laurel and Hardy as mouse-trap salesmen stranded in an Alpine hotel where they are put to work as scullery boys and become involved in the affairs of a famous prima donna and her temperamental husband. The new picture introduces five new song hits by Phil Charig. It was directed by John G. Blystone.

## Fitting Hardy To Swiss Costume An Engineering Feat

Rotund Member of Laurel-Hardy Team Wears 18½" Collar and Is Almost 60" Around Hips!

DRAPING the jolly rotundity of Oliver Hardy for the guise of a Tyrolean in "Swiss Miss," new Laurel and Hardy musical production coming . . . to the . . . Theatre, was an undertaking that took on the proportions of some major project like the building of the San Francisco bridges or the Boulder Dam.

The stylish stout figure of the comedian demanded first of all a shirt with an 18½-inch neckband. Proceeding southward, the architecture became still more keeple-sh. His coat required a 51½-inch chest and 54½-inch waist and his trousers measured 59½ inches around the hips.

By comparison, Laurel buys his shirts of a size three inches smaller than Hardy's—15½ neck. His chest measures 39 inches and his waist 38, more than a foot less than the big fellow's. Around the hips Laurel is 39 inches which is 2½ inches less girth than Hardy's.

IN the matter of gross tonnage, Hardy exceeds Laurel by more than a hundred pounds. When Stan steps on the scales the indicator points to much less than two hundred, but with the substitution of Hardy the dial spins up to 320.

The inimitable and internationally famous comedians who have been seen in a wide variety of roles during their laugh-packed film career, now offer themselves as mouse-trap salesmen in "Swiss Miss," their first co-starring feature-length production in more than a year.

It is their contention, in the plot of the new picture, that Switzerland, being the cheese mecca of the world, offers them the greatest opportunity for the sale of their merchandise. It is, consequently, during their uproarious adventures in this country that they don the national costumes.

The supporting cast of "Swiss Miss" features the European singing star, Della Lind, making her American film debut, and also Walter Woolf King and Eric Blore.

## SCENE—STEALER GIVEN FAT PART IN 'SWISS MISS'

AN unsung character actress who has been stealing scenes from Hal Roach-M-G-M players for fifteen years makes her latest appearance in "Swiss Miss," Laurel and Hardy musical production which opens . . . at the . . . Theatre.

She is Dinah, veteran comedy burro, trained by Tony Campanaro, caretaker of the Roach ranch for fifteen years.

Dinah has appeared in more than fifty shorts and features throughout that period. A favorite pet of studio aides, the burro is completely camera-wise and the Roach company has refused several offers up to \$500 for her purchase by other studios.

In "Swiss Miss," Dinah pulls the sleigh that carries Laurel and Hardy, mouse-trap salesmen, through Switzerland. Because of her advanced years, special wheels were placed on the runners of the sleigh to lessen the burden of hauling the 322-pound Hardy and his partner.

"Swiss Miss," a musical-comedy extravaganza laid in the Swiss Alps, presents Laurel and Hardy in their first co-starring appearance in more than a year. Featured in support of the comedy stars are Della Lind, noted European singing star in her American film debut, Walter Woolf King and Eric Blore.

# PUBLICITY STORIES

## STAR CLOSEUPS

### STAN LAUREL

STAN LAUREL was born in England, the son of an actor-playwright and an actress. He lived the early part of his life in trunks, dressing rooms, railroad stations and theatres. At the age of seven he made his stage debut, acting in a London play. At fifteen Laurel started out on his own, drifting about Europe with a dance and patter act. Between engagements he attended school in England and Scotland. When he finished school Laurel joined a troupe of London comedians in which Charlie Chaplin was the featured player. The company came to the United States in a cattle boat and started a tour throughout the country that lasted more than three years. With their disbanding Laurel ventured into vaudeville with his own act and won considerable success. In 1917 he made his first picture but decided he preferred the stage and returned to it. In 1927 the team of Laurel and Hardy was formed under the Hal Roach banner. An immediate sensation, the team continued in more than sixty shorts and ten feature comedies, including "Pardon Us," "Pack Up Your Troubles," "Devil's Brother," "Sons of the Desert," "Babes in Toyland," "Bonnie Scotland," "Bohemian Girl," "Our Relations," "Way Out West," and their most recent and most pretentious musical production, "Swiss Miss."

### OLIVER HARDY

OLIVER HARDY, larger half of the team of Laurel and Hardy, was born and educated in Atlanta, Georgia. During his school days he tramped through Southern States with vaudeville acts and minstrel shows. Both his parents were non-professionals and opposed his ambitions for a theatrical career. However, his melodious voice and love of all things pertaining to the theatre overwhelmed their plans to make him a lawyer. After graduating from the University of Georgia, Hardy spent many years in vaudeville, minstrel, musical comedy and dramatic stock. He made his first picture in 1913 and immediately transferred his affections from stage to screen. He played in countless comedies, advancing from comedy heavy to featured comedian. He met Stan Laurel at the Hal Roach studios in 1926 and each saw in the other a perfect foil. A year later they made their first picture together and won immediate success. The pair have starred in more than sixty shorts and ten features, including "Pardon Us," "Pack Up Your Troubles," "Devil's Brother," "Sons of the Desert," "Babes in Toyland," "Bonnie Scotland," "Bohemian Girl," "Our Relations," "Way Out West," and their latest musical production, "Swiss Miss."

## 'Swiss Miss' Introduces Five New Musical Hits



Walter Woolf King and Della Lind in "Swiss Miss"

Mat 802 S-20

MUSICAL America is offered a feast of melody in the new Laurel and Hardy musical extravaganza, "Swiss Miss," which opens . . . at the . . . Theatre. Featuring Della Lind, Viennese singing star, and Walter Woolf King in the romantic leads, the new picture boasts a lilting score.

Phil Charig, noted London and New York Composer, has written five smash tunes, "Yo-Ho-De-O-De-Lay-Ee-O," "The Cricket Song," "As Sure As There's a Sky Above," "I Can't Get Over the Alps" and "Gypsy Song" for the picture. The first is believed to be the first waltz clog written since the perennially popular "Sweet Rosie O'Grady." It is sung by Miss Lind, King and a huge chorus.

Equally melodic are the choral numbers and music for the dances which are in keeping with the background of the film. One of the group, "The Mountain Shepherd's Dance," is described by Val Raset, who directed the routine, as the Swiss variation of the "Big Apple." An ensemble of 138, including a group of real Swiss flag-throwers,

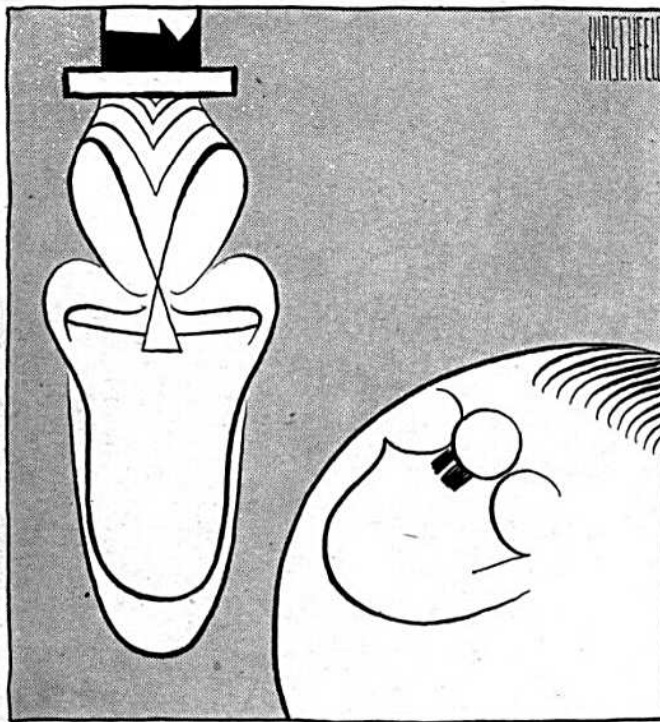
takes part in this spectacular offering.

So successful have been Composer Charig's initial efforts that he has been put under contract at the Roach studios. Arthur Quenzer, lyricist of note, collaborated with Charig on the "Swiss Miss" songs.

IN "Swiss Miss" Laurel and Hardy appear as mouse-trap salesmen about to rid the cheese-making country of its rodent population. At an Alpine inn they come upon a noted Viennese composer who is at work on a new operetta. His wife, an actress, has incurred his jealousy because the critics give more attention to her singing than to his music. She follows him to the inn hoping for a reconciliation but he spurns all her advances. Laurel and Hardy, smitten with her charm and beauty, become foils in the ruse she employs to regain her husband's love.

In addition to the stars, Laurel and Hardy; the romantic lead, Miss Lind and Walter Woolf King, the cast includes Eric Blore, Adia Kutznetsoff, Charles Judels and Ludovici Tomarchio. John G. Blystone directed.

### LAUREL AND HARDY IN "SWISS MISS"



The two comedians are sketched by the noted illustrator, Herschfeld. They are currently to be seen at the . . . Theatre in the musical-comedy extravaganza, "Swiss Miss," which marks their first co-starring appearance in more than a year. Also in the cast are the Viennese singing star, Della Lind, Walter Woolf King and Eric Blore.

Mat 802 S-21

## Double Location Units 'Swiss Miss' Innovation

Sending Two Separate Crews to Lake Arrowhead for Picturesque Scenes Far Cry from Days When Hal Roach Filmed Laurel and Hardy Two-Reelers on the Back Lot

THE same studio that used to "shoot" Laurel and Hardy on the back lot in two-reelers, recently sent a company of ninety persons to Lake Arrowhead, 125 miles from Hollywood, to film the picturesque scenes in "Swiss Miss," new Laurel and Hardy musical extravaganza, which opens . . . at the . . . Theatre for a . . . day showing.

The location company was split in two units with Laurel and Hardy in one and with Walter Woolf King, singing lead, heading the other. Two complete camera crews were sent out from the Hal Roach-M-G-M studios, and for the first time in screen history a single feature had two units working on location at the same time.

Under the two-unit plan the company was split in half. Two sound trucks, with their respective crews, made their way up the "Rim of the World" drive that leads to Lake Arrowhead and its sister resorts. Two camera crews and two squads of props, grips, electricians, carpenters, painters, makeup men, wardrobe and other departments were included in the retinue. Director John G. Blystone commanded one unit, while his assistants had charge of the other.

EVEN two "whistle men," whose duty is to command silence with a blast from a police whistle, accompanied the troupe. Their "Quiet, please!" sounded incongruous in the "wide open spaces" of the Arrowhead Mountains.

"As in all location trips, shooting difficulties increase when the company leaves the security of the

studio sound stages," explained Director Blystone. "Our particular difficulty on the Arrowhead site, which is well over a mile high and heavily timbered, was the problem of the wind whistling through the pines. Not until we returned to the studio for playbacks of the sound track did we know whether the sound of the wind had ruined dialogue and song.

"Omission of just one small prop might mean costly delay or junking of the entire effort of a location company," continued the director. "For the Arrowhead trip we even carried our own foliage—a truckload of trees and brush to enhance the mountain scenes. Shooting was done in a national forest and we weren't allowed to cut trees."

IN the two days that the company was on location, several narrow escapes from accident were marked. One scene required an extra in chauffeur's garb to drive Walter Woolf King up a narrow mountain road. The driver, not used to the right-hand drive of the Rolls, and starting with a cold motor, let the car slip back on starting. When he finally brought it to a stop the rear wheels were less than a yard from the edge of a cliff—and a sheer drop of 300 feet!

But despite the trials, the dangers and the early morning hours, this location party will always harbor one laughable memory. That was the sight of Stan Laurel, Oliver Hardy, Walter Woolf King and their respective "stand-ins" shivering in Tyrolean shorts in the icy mountain breeze at 6 A. M.

## FOUR "FIRSTS" FOR THIS FILM

FOUR "firsts" rang the bell at the Hal Roach-M-G-M studios when "Swiss Miss," Laurel and Hardy musical coming to the . . . Theatre . . . went into production. The picture is the initial film starring Laurel and Hardy under their new contract with Roach and is their first co-starring vehicle in more than a year. The picture

marks the first appearance in an American film of Della Lind, Viennese songstress. A musical score comprised of five hit tunes was written by Phil Charig, noted New York and London stage composer, as his first motion picture score. John G. Blystone, who directed, made his first appearance on the Culver City lot.

## YODELING NOT AS SIMPLE AS IT MAY SOUND

There Are All Kinds and Each Has a Different Purpose

WHEN the Hal Roach-M-G-M studios sent out a call for yodelers to appear with Laurel and Hardy in their musical production, "Swiss Miss," coming to the . . . Theatre . . . , they were amazed to be asked "What kind?" They learned that this branch of vocal art may be subdivided into almost as many parts as a restaurant pie.

Austrian, French, Italian, Tyrolean, Highland, Lowland, Rocky Mountain, Cowboy and Southern are but a few of the bona-fide classifications. To these are added hog-callers, husband-callers and imitators of Martha Raye and Joe E. Brown.

Fortunately for the studio, Los Angeles county boasts a colony of more than eleven thousand Swiss and with the help of these residents John A. Blystone, the director, had no difficulty in assembling an authentic group of Alpine artists.

Yodels, according to the Swiss, have no uniformity. They vary with clothes and customs in the tiny communities. When a stranger comes into one of the hamlets the inhabitants can tell from his dress his place of origin, and if the newcomer can be persuaded to yodel not only his township but the very peak he perches on become a matter of public record.

THIS novel vocal display has for centuries afforded a means of communication between isolated Alpine groups. Originally, it is believed, yodels resounded as a warning of danger of invasion. Later they were employed to announce news of vital importance—births, deaths or weddings, and gradually became a feature of festivals where contests were held. It was then that the musical embellishments were added.

Flag-throwing and weight-lifting, two other features of all Swiss celebrations, are included in sequences of the new picture. Franz Hug, Lucerne postman, who was flag-thrower at the Olympic Games in Berlin in 1936, demonstrates his skill in this little known pastime in the film.

Della Lind, Walter Woolf King, Eric Blore, Adia Kutznetsoff, Charles Judels and Ludovico Tomarchio head the supporting cast of "Swiss Miss," which was directed by John G. Blystone.

ONE of the strangest props demanded by the script of "Swiss Miss," new Laurel and Hardy musical production, was a replica of Oliver Hardy's nose. Constructed of plaster of paris and decorated to match the florid complexion of the comedian, the nose plays an important part in a dream scene, one of the hilarious sequences of the new production.

## ACCESSORIES

PUBLICITY Stories and Cuts . . . Pages 1-11

ADVERTISING Cuts . . . Special Section

EXPLOITATION Stunts . . . Pages 13-15

FOR YOUR LOBBY  
Ten 8x10 Scene Stills . . . Cover  
Eight 11x14 Lobby Cards . . . Cover  
Two 22x28 Lobby Cards . . . Cover  
One 14x36 Insert Card . . . Cover  
Herald . . . Cover  
One 14x22 Window Card . . . Cover  
One 8x14 Midget Card . . . Cover  
(All in Colors)

FOR YOUR BILLING  
One 24-Sheet . . . Cover  
One 6-Sheet . . . Cover  
Two 3-Sheets . . . Cover  
Two 1-Sheets . . . Cover  
(All in Colors)

FOR YOUR SCREEN  
Slide . . . Cover  
Trailer . . . Your M-G-M Exchange



PLACE THE ENTERTAINMENT STAMP OF HAL ROACH'S "TOPPER" AND "MERRILY WE LIVE" ON THIS ONE. IT HAS NIT-WIT JIBES, HOOLIGAN HUMOR AND PANTOMIC CONVULSIONS IN THE FUNNIEST LAUREL AND HARDY MANNER. WALTER WOOLF KING AND DELLA LIND ARE THE ROMANTIC SONGSTERS WITH A FLAIR FOR COMEDY. ERIC BLORE IS POSITIVELY RIOTOUS. THERE IS SPECTACLE AND EXTRAVAGANZA. "SWISS MISS" IS CRAMMED FROM BEGINNING TO END WITH SALABLE AND EXPLOITABLE ENTERTAINMENT!

W. R. FERGUSON, *Manager of Exploitation*

Give Us Plenty of Promotion, Boys — We're Really Good!

Right! You Should Have Heard Those Guys Laugh in the Projection Room!

### 1 SONG HAS BEEN PUBLISHED

WHAT music did for the Marx Brothers' pictures it now repeats for Laurel and Hardy. 5 numbers are sung in this production. They are clever, catchy, tuneful. 1 has been published for special music exploitation by exhibitors. It is called "The Cricket Song." For orchestrations, sheet music copies and other assistance write direct to the publishers

SHAPIRO & BERNSTEIN  
1270 - 6th Avenue, N. Y. C.

### COMIC INVENTIONS

LAUREL AND HARDY are the mouse-trap kings in the Swiss Alps. Armed with their latest inventions they beat a path to some of the funniest laugh situations which have convulsed the public. Around them try for similar comic inventions either actually built or drawn. Make it a juvenile contest, with special prize awards, and exhibit winning models in your lobby.

# YOU CAN'T MISS WITH "SWISS MISS" EXPLOITATION

## NO KIDDING—YOU CAN MAKE A GOOD CHEESE TIE-UP!

PRACTICALLY every theatre has regional distributors and local stores handling Shefford, Kraft's and other nationally-advertised brands of cheese. Despite the fact that "Swiss Miss" is a musical comedy you can make local cooperative arrangements on the basis of Laurel and Hardy bringing happiness to millions and likewise does that particular brand of cheese delight the palate with its inimitable flavor. If you'd rather omit featuring Laurel and Hardy in your tie-up, making them subordinate, then concentrate on the romantic element provided by Walter Woolf King and Della Lind.

Use locally-prepared window streamers, window displays, circular matter, cheese salad suggestions, placards on distributor's trucks, etc. We know this can be done because the Shefford Cheese Company was interested in a national proposition along the same lines. Unfortunately picture release date on this picture was so close we couldn't consummate plans and had to abandon them. Remember—you cannot use star endorsements!

### Solution to Puzzle at Right

Answer to the Swiss Alps Mountain Climbing Puzzle Contest, explained in column at right, is 19 hours and 50 minutes. This information is given to help you determine winners in local newspaper or theatre contests.

### WELCH'S GRAPE JUICE TIE-UP

DELLA LIND, blonde continental charmer, is shown holding a bottle of this famous beverage and in front of her is a well-filled glass of the same. It is a perfect picture for local tie-ups with this widely radio- and newspaper-advertised product. Order Still No. HR-F20X-200 from your M-G-M exchange. No endorsement is permitted.



### STREET DOG BALLYHOO

A big St. Bernard Dog plays an amusing picture role. If you can get one, or any breed of large dog, place imitation brandy keg around his neck, Swiss Alps rescue fashion, and instead of usual red cross on each end of the keg put heads of Laurel and Hardy—picture and theatre copy on front of the keg, of course.

### NOVEL LOBBY STUNT



THIS is a revamp of a similar picture scene, Still No. HR-F20X19. Have your artist redraw it to big size and puncture the painted Swiss cheese target with holes. Explain on nearby sign that those throwing a dart into any one of the holes will be admitted free with compliments of the Swiss Cheese Kings, Laurel and Hardy. You furnish the darts or pointed sticks for throwing. Looks like a good lobby gag for exploiting the goofy antics of these stars.



PUZZLE

CONTEST

IDEAS

UNIQUE WINDOW CONTEST

## Put Over A Few Fast PROMOTION STUNTS!

Announce that Laurel and Hardy return after a year's absence with a "New Bag of Tricks" or "Barrel of Laughs." Place a big, wooden barrel in your lobby, suitably lettered, and pass out Laugh Slips. Give movie tickets for the best new Laurel and Hardy jokes, gags,



poems or any other kind of comedy material which you can state will be forwarded to them at the M-G-M Studios for consideration in their following picture. Show laugh signs coming out of the barrel and dress up display with star heads and other picture accessories.



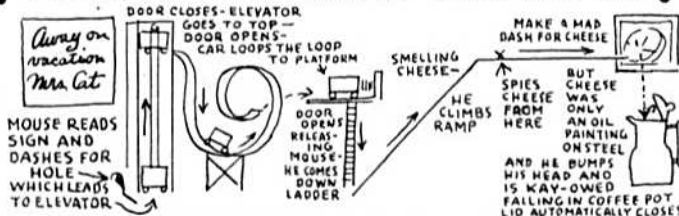
Run this illustration as a Swiss Alps Mountain Climbing Contest in your newspaper or as a throwaway. Laurel and Hardy have 2000 feet to climb—1000 feet up and 1000 feet down. They travel at the rate of 100 feet per hour going up—and 150 feet per hour coming down. Every 100 feet going up they take a 10-minute rest; every 150 feet coming down they take a 15-minute rest. How long will it require them to reach their goal? See solution in left hand column. ORDER 2-COL. CUT or MAT No. 802-EA

Larger illustration is available for slip pass-outs, tie up with art schools or store selling artists' supplies; as a contest in newspaper's classified ad or news columns; or as a general throwaway. Offer guest tickets for most original caricature conceptions of smiling, laughing, guffawing Laurel and Hardy faces. Maybe you can run a cheese ad of local retailer or distributor on reverse side—object being to portray the smiling happiness which the stars would show if they ate that particular brand. No endorsement permitted.

ORDER 2-COL. CUT or MAT No. 802-EB



### BE A MOUSE TRAP INVENTOR!



An imitation of one of Rube Goldberg's famous syndicated cartoons. Use it as a gag in your lobby, build up with comedy picture scenes, or give tickets in a contest for most original and fantastic mouse trap inventions submitted by the public. Order 6" Cut or Mat No. 802-EC.

### CHEESE WEEK IN HONOR OF "SWISS MISS"



Still No. HR-F20X19 shows Laurel and Hardy standing on either side of a big Swiss cheese—uncut and with no holes discernible. Place that still on a big display card in the window of a grocery store or deli-

catessen—announcing free movie tickets will be awarded those guessing closest to the number of holes which will be revealed when the store's whole cheese, also displayed in the window, is cut through at an announced time.





# SELL IT AS A FEATURE-LENGTH—AND THEIR FIRST IN A YEAR!

These illustrations are available in their present size for lobby, newspaper or general throwaway contest. The idea is to have your public supply captions describing the scenes. Offer guest ticket awards for the most original and wittiest captions.

ORDER SAME SIZE CUT OR MAT NO. 802-ED

## 8 BIG LAUGH SCENES!

FOR THEATRE OR NEWSPAPER CONTEST—LOBBY OR WINDOW PROMOTION



Boring holes in Swiss cheese is an art. Laurel and Hardy make it a mess in their first demonstration as the world's super mouse-trap salesmen.



Which is the jackass? With all the beautiful Swiss Alps to photograph Laurel, in his inimitable manner, selects a lowly, colorless beast of burden on which to try his camera skill.



The boys discover a St. Bernard dog with a cask of brandy—and start a private snow storm of chicken feathers to lure the dog into believing he will make a traditional rescue!



The boys are Swiss chicken fanciers—but not the kind which make frienssee. They like 'em blonde, good-looking and without the supervision of a tough Swiss chef.



The "big game hunters", stalking the Alps for mice with an arsenal of mouse-traps, are ensnared by a heavy of Swiss beauties and spring a luff-trap.



Why do the mice run to them instead of cheese? Why does an opera star chase them when they yodel? Why do they make a wish after a sumptuous meal? You'll find out!



Hardy falls in love. Morally supported by Laurel he serenades his "Swiss Miss" with his own conception of a Swiss tuba. Even the Alps yelped for help!



Have you ever seen Swiss kitchen mechanics? As waiters, dish washers and floor scrubbers they break enough dishes to start an Alpine avalanche. And they yodel while they work!

### EMBARRASSING MOMENTS

Laurel and Hardy have quite an experience in a hotel where they dine lavishly on an 8000 franc note that later proves to be no good and they have to wash dishes to pay for the meal. Around this hold an embarrassing moment contest via press or radio. This can be limited to a meal that couldn't be paid for, or may be open to any embarrassment, as you desire.

### RENTAL ACCESSORIES



FOUR different Showmanship Accessories can be rented on this picture. Made in from 3 to 5 color combinations for advance and current display. Bold, striking effects in a 40" x 60", 30" x 40" and 24" x 82" and 24" x 60" banners. Rental prices will be quoted upon application. Write direct to National's home office or any one of its large branches located in key cities.

NATIONAL SCREEN ACCESSORIES  
630-9TH AVENUE N. Y. C.



### STUNTS

1. Get a cage of white mice. Place them in a setting replica of the cheese factory. Show cut-outs of Laurel and Hardy sneaking up on the mice with an extremely large mouse-trap.

2. A big stack of broken dishes . . . placarded "SIGNS OF THE TIMES . . . LAUREL AND HARDY ARE COMING"

3. Showcase filled with frying pans, mouse traps, broken dishes, cheese, pies, brandy keg with red cross on end, dog house, mop and bucket of suds, cuckoo clock, false mustaches, feather duster, old shoes, etc. Placard "PROPS FROM THE NEW LAUREL AND HARDY PICTURE, 'SWISS MISS'."

5. Blow up one of the stills showing Laurel and Hardy sitting down. Cut out and place on one of the seats in your foyer. Placard "WE CAME EARLY TO GET A SEAT FOR 'SWISS MISS'."

### ADD NOVELTY TO YOUR CUTOUTS



Convert wall background in 3-sheet (B) into a studio stage door. Letter laugh words on it, supposedly coming from the set, and have Laurel and Hardy "explain" the stunt. Will have a strong novel appeal.



Above is an excellent example of how to revamp a full-width original 24-sheet into a shorter and much stronger display for theatre marquee. Double up stars' name, picture and title and cast names.



Put a balloon caption at the top of the second 3-sheet (A) and you've added an interesting effect to this lobby design.



The boys are working hard to move their piano over the Swiss Alps. Make the display more amusing by inserting lettered comment of the ridiculous St. Bernard dog. 1-sheet (D).



Below you will see a simple reconstruction of 1-sheet (C). It is a good exploitation policy to feature on all cutouts the fact that this production is full-length, not a short, and the first one Laurel and Hardy have made in a long time.



For years Laurel and Hardy were identified at the beginning of their short subject pictures by a cuckoo refrain. Adapt that "trademark" to your 6-sheet design by painting a pair of cuckoos at the top of it.



### SPECIAL ACCESSORIES



TRANSPARENT SILKOLENE VALANCE FOR RENT. Size 40 inches deep, 3 colors, fringed, in a length to fit any width marquee. Low rental prices to first runs and correspondingly lower rentals to subsequent engagements.



LARGE, DOUBLE-SIDED FLAG FOR RENT. Size 9 x 15 feet, 3 colors. Manufacturer will quote you low rental prices.

BANNERETTE FOR SALE. 20 x 30 inches, 3 colors, fringed. Price \$1.50 each.

MORRIS LIBERMAN

247 W. 46th St., N. Y. C. Or his Branch Offices—1018 South Wabash Ave., Chicago, Ill., or 1630 West Washington Blvd., Los Angeles, Calif. All shipping charges are extra.

### PICK A NOVEL LOBBY IDEA

1. Behind a scrim marked "THE CUCKOOS ARE HERE" bury a half dozen cuckoo clocks. Set so they'll alarm ten minutes apart, hitting 12 o'clock at peak traffic time past your lobby. One winding a day will keep this ballyhoo going during entire show time.
2. A huge mouse-trap with Laurel and Hardy caught in it. Placard "THESE MOUSE-TRAP SALESMEN OVER-DEMONSTRATED."
3. Out of 3-ply build a huge round Swiss cheese, with heads of the cast popping out of the holes.

### TRAILER

Pre-sell this attraction by planning to run the Trailer accessory well in advance of play dates. Order from your M-G-M Exchange.

### SUNDAY ART FEATURE

The Sunday supplements recently ran a feature story on "tricks to put you to sleep." In the picture Stan is heard counting as he and Oliver drive a donkey cart. It is daytime. Oliver asks why the counting, and Stan replies, "I'm counting my sheep now so when I go to bed tonight I can go right to sleep." Around this hold your own "tricks" contest for producing sleep. Suggest you gag them—more funny than workable.

### BLACK-OUT CONTEST

For a novelty newspaper contest, ask for comedy black-outs for Laurel and Hardy. These should not be over 200 words, and should be a funny situation that leads to a climax typical of the hundreds these stars have portrayed on the screen. If you wish, you can enumerate some of those used in the picture, and ask for reader's solution . . . as:

"Laurel and Hardy must carry a piano across a swinging foot bridge from one Alpine bluff to another . . . what funny thing would you have happen to them en route?"



ORDER DELLA LIND FASHIONS FROM YOUR M-G-M EXCHANGE

SHE'S blond and attractive; she wears clothes appealing; she gives you an opportunity to use feminine style exploitation in a manner which will interest women who are shopping for new Spring clothes.

# NEWSPAPER ADS



### THE STAR-CRAMMED MUSICAL FUN-SHOW THAT'LL MAKE YOU SHOUT WITH GLEE!

M-G-M's biggest scream-lined musical! All-fun... all-singing... all-star... with the world's favorite comics leading a Who's Who of stage and screen to a new high in hilarity... melody... spectacle... gay romance... gorgeous girls!

THEY'RE BIG-GAME HUNTERS NOW... stalking the Alps with an armful of mouse-traps... and some very fancy yodels! You'll howl!

GRAND HIT SONGS!  
(By Phil Charig)  
"Yo-Ho-De-O-De-Lay-Ee"  
"The Cricket Song"  
"Mine to Love"  
"I Can't Get Over the Alps"  
"Gypsy Song"

## HAL ROACH presents STAN LAUREL & OLIVER HARDY in "SWISS MISS"

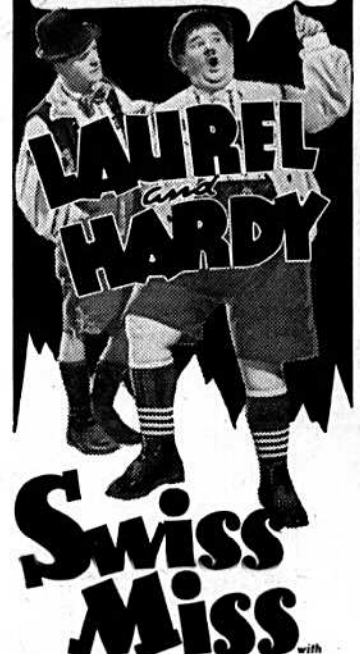
with DELLA LIND WALTER WOOLF KING ERIC BLORE  
Directed by John G. Blystone  
Original Story by Jean Negulesco and Charles Rogers  
Screen Play by James Parrott, Charles Melson and Felix Adler  
A Metro-Goldwyn-Mayer Picture

M-G-M SHORTS

THEATRE

Four-Col. Ad Mat No. 802-A40

### MORE HOWLS THAN A SWISS CHEESE HAS HOLES! Plus hit-songs, girls, stars!



with DELLA LIND • WALTER WOOLF KING ERIC BLORE  
Directed by John G. Blystone  
A Metro-Goldwyn-Mayer Picture



M-G-M SHORTS

THEATRE

One-Col. Ad Mat No. 802-A1

HAL ROACH presents

You've waited for them a year...but they're worth it! Their biggest super-feature... with more stars... more song hits... more laughs... more cuties... than any TWO shows before!

STAN LAUREL & OLIVER HARDY in "SWISS MISS"

with DELLA LIND WALTER WOOLF KING ERIC BLORE  
Directed by JOHN G. BLYSTONE  
Original Story by Jean Negulesco and Charles Rogers  
A Metro-Goldwyn-Mayer Picture

M-G-M SHORTS

THEATRE

Three-Col. Ad Mat No. 802-A30

### GET GAY! GET GOOFY!

The star-studded, girl-glorified, music-splashed big fun-show is here!



## Swiss Miss

with Della Lind Walter Woolf King Eric Blore  
Directed by John G. Blystone  
A Metro-Goldwyn-Mayer Picture

THEATRE

M-G-M SHORTS

One-Col. Ad Mat No. 802-A2

# NEWSPAPER ADS



YOO-HOO! C'MON OVER TO OUR BIG LAUGH-A-ND-MUSIC SHOW!

WAIT... AND JUST SEE ALL THOSE SWELL CUTIES!

GIRLS! MUSIC! SPECTACLE! SURPRISES! LAUGHS! FUN!

Stan and Ollie are telling the laughter-loving world that their grandest super-feature is here! Super-cast! Super-girls! Super-songs! Super-howls!

HAL ROACH presents  
STAN LAUREL OLIVER HARDY  
IN  
**SWISS MISS**

with  
DELLA LIND  
WALTER WOOLF KING  
ERIC BLORE

Directed by John G. Blystone  
Original Story by Jean Negulesco and Charles Rogers  
Screen Play by James Parrott, Charles Melson & Felix Adler  
Associate Producer: S. S. Van Keuren

M-G-M SHORTS  
THEATRE

Three-Col. Ad Mat No. 802-A32

The world's favorite comics are back... in their first feature in a year!

We're mouse-trap salesmen in the Alps... and are those Swiss mice happy!

You'll be happy, too... with all the singing, and dancing, and girls and laughs! C'mon over!

HAL ROACH presents

STAN LAUREL OLIVER HARDY  
IN  
**SWISS MISS**

with  
DELLA LIND  
WALTER WOOLF KING  
ERIC BLORE

90 MINUTES OF SONGS & HOWLS

M-G-M SHORTS  
THEATRE

Two-Col. Ad Mat No. 802-A20

BIG GAME HUNTERS STALKING the ALPS FOR MICE with AN ARMFUL OF MOUSE-TRAPS

Join the trek to see the world's champion fun-hunters...springing a laff-trap of monkey-shines... PLUS Glorious music... Song-swayed romance... Spectacular dances... Marvelous scenery.

HAL ROACH presents  
STAN LAUREL OLIVER HARDY  
IN  
**SWISS MISS**

with  
DELLA LIND  
WALTER WOOLF KING  
ERIC BLORE

Directed by JOHN BLYSTONE  
Original Story by JEAN NEGULESCO and CHARLES ROGERS • Screen Play by JAMES PARROTT, FELIX ADLER & CHARLES MELSON  
Associate Producer: S. S. VAN KEUREN  
A METRO-GOLDWYN-MAYER Picture

ADDED

M-G-M SHORTS  
THEATRE

Three-Col. Ad Mat No. 802-A33

THEY'RE BACK! THEY'RE GRAND!

You'll cheer their biggest, funniest, girliest, singiest superfeature! Get happy!

90 Minutes of Laughs and Music!

HAL ROACH presents

STAN LAUREL OLIVER HARDY  
IN  
**SWISS MISS**

with  
DELLA LIND  
WALTER WOOLF KING  
ERIC BLORE

Directed by John G. Blystone  
Associate Producer: S. S. Van Keuren

M-G-M SHORTS  
THEATRE

Two-Col. Ad Mat No. 802-A21

# NEWSPAPER ADS



**FUN! STARS! SONG HITS!**

**HAL ROACH presents**  
**STAN LAUREL**  
**OLIVER HARDY**  
**Swiss Miss**  
 with **DELLA LIND**  
**WALTER WOOLF KING**  
**ERIC BLORE**  
 Directed by **John G. Blystone**

**Metro-Goldwyn-Mayer**

**THEATRE**

*One-Col. Ad Mat No. 802-A3*

**They Ring The Bell In Their Biggest Show! . . .**

The star-crammed Big Boy of musical fun-fests is here to make you happy! Laurel and Hardy . . . back after a year! Five hit tunes! 500 howls! And girls! girls! girls!

**HAL ROACH presents**  
**STAN LAUREL · HARDY**  
**in Swiss Miss**  
 with **DELLA LIND**  
**WALTER WOOLF KING**  
**ERIC BLORE**  
 Directed by **JOHN G. BLYSTONE**  
 Original Story by **Jean Negulesco and Charles Rogers**  
 Screen Play by **James Parrott, Charles Melson and Felix Adler**  
 A **Metro-Goldwyn-Mayer** PICTURE

**HAPPY SONG HITS!**  
 (By Phil Charig)  
 "Yo-Ho-De-O-De-Lay-Ee"  
 "The Crickel Song"  
 "Miss To Love"  
 "I Can't Get Over the Alps"  
 "Gypsy Song"

The boys move a piano from one Alp to another... it's a riot!

**M-G-M SHORTS**

**THEATRE**

*Four-Col. Ad Mat No. 802-A41*

**EVEN A SWISS WOULD MISS HIS MISS FOR A SHOW LIKE THIS —**

**HAL ROACH presents**  
**Stan Laurel**  
**Oliver Hardy**  
 in **Metro-Goldwyn-Mayer's**  
**"SWISS MISS"**  
 with **DELLA LIND**  
**Walter Woolf KING**  
**ERIC BLORE**  
 Directed by **JOHN BLYSTONE**  
 Original Story by **JEAN NEGULESCO** and **CHARLES ROGERS**  
 Screen Play by **JAMES PARROTT, FELIX ADLER** and **CHARLES MELSON**  
 Associate Producer **S. S. VAN KEUREN**

**ADDED**

**THEATRE**

*One-Col. Ad Mat No. 802-A4*

**THEIR FIRST IN A YEAR... WORTH WAITING FOR!**

Your Clown Princes of Comedy . . . in an avalanche of fun and music! What a cast of stars! And what song hits . . . gorgeous girls . . . howls galore . . . as they stagger gayly from Alp to Alp!

**HAL ROACH presents**  
**STAN LAUREL**  
**OLIVER HARDY**  
**Swiss Miss**  
 with **DELLA LIND**  
**WALTER WOOLF KING**  
**ERIC BLORE**  
 Directed by **JOHN G. BLYSTONE**  
 Original Story by **Jean Negulesco and Charles Rogers**

**90 MINUTES OF MIRTH, SPECTACLE, MELODY!**

**M-G-M SHORTS**

**THEATRE**

*Three-Col. Ad Mat No. 802-A31*

# NEWSPAPER ADS



**The BIG music-splashed fun-show!**

HAL ROACH presents  
**Stan LAUREL**  
*Oliver* **HARDY**

More laughs than there are holes in Swiss cheese...and more stars, girls and song hits! **90 minutes of happiness!**

**Swiss Miss**  
 with **DELLA LIND**  
**WALTER WOOLF KING**  
**ERIC BLORE**  
 Directed by **John G. Blystone**  
 A Metro-Goldwyn-Mayer Picture

**M-G-M SHORTS**

**T H E A T R E**

Two-Col. Ad Mat No. 802-A22

**IT'S A LAUGH SLIDE**  
 LAUREL AND HARDY GO UP THE ALPS TO FETCH A JUG OF LAUGHTER. LAUREL FALLS DOWN ON HARDY'S CROWN AND THE HOWLS COME TUMBLING AFTER.

**Swiss Miss**  
 with **DELLA LIND**  
**WALTER WOOLF KING**  
**ERIC BLORE**  
 Directed by **JOHN BLYSTONE**  
 Original Story by Jean Negulesco and Charles Rogers. Screen Play by James Parrott, Felix Adler and Charles Melson. Associate Producer S. S. VAN KEUREN. A METRO-GOLDWYN-MAYER PICTURE

**ADDED**

**T H E A T R E**

Two-Col. Ad Mat No. 802-A23

**THEIR FUNNIEST SHOW!** Laughs plus songs plus girls plus stars! It's A RIOT!

HAL ROACH presents  
**STAN LAUREL**  
**OLIVER HARDY**  
**Swiss Miss**

with **DELLA LIND**  
**WALTER WOOLF KING**  
**ERIC BLORE**  
 Directed by **John G. Blystone**  
 Assoc. Producer **S. S. Van Keuren**  
 A Metro-Goldwyn-Mayer Picture

**M-G-M SHORTS**

**T H E A T R E**

One-Col. Ad Mat No. 802-A5

HAL ROACH Presents **STAN LAUREL** and **OLIVER HARDY** in **Swiss Miss**

**DELLA LIND • WALTER WOOLF KING • ERIC BLORE**  
 Directed by **JOHN BLYSTONE**  
 Original Story by **JEAN NEGULESCO** and **CHARLES ROGERS** • Screen Play by **JAMES PARROTT, FELIX ADLER, CHARLES MELSON**  
 Associate Producer **S. S. VAN KEUREN**  
 A Metro-Goldwyn-Mayer Picture

**ADDED**

**T H E A T R E**

Two-Col. Ad Mat No. 802-A24

**THE BIG SHOW THAT'LL YODEL YOUR BLUES AWAY!**

Surrounded by stars... the world's favorite comics are back in their most tune-ful, mirth-ful, girl-ful feature!

**THEY'RE MOUSE-TRAP SALESMEN IN THE ALPS—and are the mice happy!**

HAL ROACH presents **STAN LAUREL** and **OLIVER HARDY** in **Swiss Miss**

with **DELLA LIND • WALTER WOOLF KING • ERIC BLORE**  
 Directed by **JOHN G. BLYSTONE**  
 Original Story by **JEAN NEGULESCO** and **CHARLES ROGERS** • Associate Producer **S. S. VAN KEUREN**  
 A METRO-GOLDWYN-MAYER PICTURE

**M-G-M SHORTS**

**T H E A T R E**

Two-Col. Ad Mat No. 802-A25

**THE WORLD LAUGHS AGAIN!**

Its favorite comics return in their grandest jamboree of song hits, gurgles, girls and gags! All-star... all-fun!

HAL ROACH presents **STAN LAUREL** and **OLIVER HARDY** in **Swiss Miss**

with **DELLA LIND • WALTER WOOLF KING • ERIC BLORE**  
 Directed by **JOHN G. BLYSTONE**  
 Original Story by **JEAN NEGULESCO** and **CHARLES ROGERS**

**90 Minutes of Laughs**

**M-G-M SHORTS**

Four-Col. Ad Mat No. 802-A42

# NEWSPAPER ADS



Two-Col. Slug Mat No. 802-A26



Three-Col. Slug Mat No. 802-A34



Two-Col. Slug Mat No. 802-A27



Three-Col. Slug Mat No. 802-A35



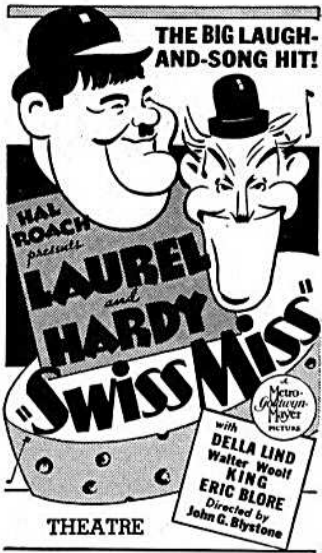
One-Col. Slug Mat No. 802-A6



One-Col. Slug Mat No. 802-A7



Two-Col. Slug Mat No. 802-A28



One-Col. Slug Mat No. 802-A8



One-Col. Slug Mat No. 802-A9



Two-Col. Ad Mat No. 802-A29

## PRICE LIST AND PURCHASE ORDER

### "SWISS MISS"

THEATRE ..... CITY

..... STATE

ITEMS	Unit Price	Quan.	Amt.
1-Sheets .....	.15 ea.		
3-Sheets .....	.45 ea.		
6-Sheets .....	.90 ea.		
24-Sheets .....	2.40 ea.		
Multi-colored Window Cards (14x22).....	.07 ea.		
Multi-colored Jumbo Cards (22x28).....	.10 ea.		
Miniature Window Cards.....	.04 ea.		
Insert Cards (14x36).....	.25 ea.		
Color-Glos (set of 10) Size 8x10.....	{ 1.30 set .15 ea.		
Miniature Stand .....	.05 ea.		
11" x 14" Photos (8 to a set).....	.75 set		
22" x 28" Photos (2 to a set).....	.75 set		
Stills (8x10).....	.10 ea.		
Slides .....	.12 ea.		
Multi-colored Heralds.....	3.50 M		

Total Amt..... Signed.....



TITLE CARD



11 x 14 CARDS

# LOBBY



SLIDE

HAL ROACH presents  
**Stan LAUREL**  
*Oliver*  
**HARDY**  
 in  
**SWISS MISS**

WITH  
**DELLA LIND**  
**WALTER WOLF KING**  
**ERIC BLORE**

DIRECTED BY JOHN G. BLYSTONE  
 ORIGINAL STORY BY JEAN NEGULESCO AND CHARLES ROGERS  
 SCREEN PLAY BY JAMES PARROTT  
 CHARLES MELSON AND FELIX ADLER  
 ASSOCIATE PRODUCER: S.S. VAN KEUREN

**90 MINUTES OF**  
 LAUGHTER

Metro-Goldwyn-Mayer PICTURE

INSERT CARD

**E  
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 Y**

HAL ROACH presents  
 Star **LAUREL**  
*Oliver*  
**HARDY**

**A Big Lavish Musical Superfeature!**

**SWISS MISS**

DELLA LIND  
 WALTER WOLF KING  
 ERIC BLORE  
 JOHN G. BLYSTONE  
 JEAN NEGULESCO... CHARLES ROGERS  
 S.S. VAN KEUREN

22x28 CARDS

HAL ROACH presents  
 Star **LAUREL**  
 and *Oliver*  
**HARDY**  
 in  
**SWISS MISS**

**90 Minutes of Laughter!**

DELLA LIND  
 WALTER WOLF KING  
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 JOHN G. BLYSTONE  
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**THEIR BIG, LAVISH, MUSICAL SUPER-FEATURE!**

**Stan LAUREL**  
*Oliver*  
**HARDY**  
 in  
**SWISS MISS**

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 Star **LAUREL**  
*Oliver*  
**HARDY**  
 in  
**SWISS MISS**

with **DELLA LIND**  
**WALTER WOLF KING**  
**ERIC BLORE**

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MIDGET CARD



HAL ROACH presents

# STAN LAUREL OLIVER HARDY

in a Big Lavish Musical Superfeature

# SWISS MISS

Della LIND Walter WOLF KING Eric BLORE

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 SCREEN PLAY BY JAMES PARROTT, CHARLES MELSON AND FELIX ADLER · ASSOCIATE PRODUCER: S. S. VAN KEUREN

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3 SHEET A

HAL ROACH presents

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A Big Lavish Musical Superfeature

# SWISS MISS

with DELLA LIND WALTER WOLF KING ERIC BLORE

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6 SHEET

HAL ROACH presents

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in a Big Lavish Musical Superfeature

# SWISS MISS

with Della LIND Walter WOLF KING Eric BLORE

DIRECTED BY JOHN G. BLYSTONE · ORIGINAL STORY BY JEAN NEGULESCO AND CHARLES ROGERS · SCREEN PLAY BY JAMES PARROTT, CHARLES MELSON AND FELIX ADLER · ASSOCIATE PRODUCER: S. S. VAN KEUREN

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3 SHEET B

# POSTERS

HAL ROACH presents

# Stan LAUREL Oliver HARDY

IN A BIG LAVISH MUSICAL SUPERFEATURE

# SWISS MISS

with Della LIND Walter WOLF KING Eric BLORE

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1 SHEET C

HAL ROACH presents

# Stan LAUREL and Oliver HARDY

# SWISS MISS

with DELLA LIND WALTER WOLF KING ERIC BLORE

22x28 Jumbo Window Card

HAL ROACH presents

# Stan LAUREL Oliver HARDY

IN A BIG LAVISH MUSICAL SUPERFEATURE

# SWISS MISS

with Della LIND WALTER WOLF KING ERIC BLORE

DIRECTED BY JOHN G. BLYSTONE · ORIGINAL STORY BY JEAN NEGULESCO AND CHARLES ROGERS · SCREEN PLAY BY JAMES PARROTT, CHARLES MELSON AND FELIX ADLER · ASSOCIATE PRODUCER: S. S. VAN KEUREN

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1 SHEET D