

# Record Crowd Flocks to See Naughty Paris Play

## Censors Reserve Judgment Until Cold Gray Dawn---Critics Call Show Fair

Extensively advertised as immoral, "The Queen of the Moulin Rouge" attracted to the Auditorium theater last evening the largest audience ever assembled in Los Angeles to witness a theatrical production. The mezzanine floor, ordinarily kept closed, was thrown open to accommodate the crowds, and when the performance began not a seat was to be had anywhere in the house. Nor was the audience of the type which might have been expected. West Adams street and the fashionable Westlake district were well represented.

Exactly 224 persons passed the door-tenders. They came in automobiles, in carriages, on the street cars and afoot. At 8:15 the congestion in the lobby was so great that three doors were thrown open, and even at that the performance was delayed slightly through waiting for the crowd to arrive inside and be seated. Several hundred late comers were turned away. Most of them, however, purchased tickets for later in the week and not a few laughingly expressed a hope that the committee of censors would not intervene before they had an opportunity to see what it was all about.

The official censors occupied the third row of the center section. They were headed by City Prosecutor Guy Eddie, with Chief of Police Galloway on the aisle. They were there on business and they behaved themselves accordingly. Once they laughed, one of the characters in the comedy had expressed surprise at learning that he was in a gambling house.

"Where did you think you was?" queried another. "In a church?" This particularly apropos retort proved too much for the committee and the laughter that followed came first from the censors themselves.

At the close of the performance Mr. Eddie declared that no action would be taken until morning in any event. "Personally," he said, "I find nothing in this performance to condemn it, but I do not know what the committee will decide. If we agree that the production should be stopped warrants will be sworn out the first thing in the morning and the play will not be repeated if we have to station police at every door of the theater to prevent it."

Mrs. Charles Farwell Edson, who represents several of the women's clubs on the censors' board, when asked what she thought of the performance replied that her opinion probably was identical with that entertained by the rest of the audience which Delphic utterance may mean much or little.

Len Behymer was a prey to mixed emotions. Resident manager of the Auditorium, Mr. Behymer naturally smiled when he contemplated the office receipts. The smile, however, was somewhat sarcastic. Once the crowd had jammed itself inside Mr. Behymer seated himself at his desk and wrote:

"Just a note to say that the most representative audience Los Angeles ever furnished came to the Auditorium tonight. Never before have we been able to get all the critics from all the press in the house on any one night. Ministers, merchants, lawyers, the committee of safety and all the various walks of life were represented. A quarter of a million of dollars' worth of automobiles surrounded the park, and hundreds of applicants for seats were turned away because we had no more seats to sell them."

"What do you think of it? I have had the expense of bringing 'Parisian' here at \$10,000 a night; Paderevski at \$4000; Pavlovna and Mordkin at \$18,000 a week; Sembrich, Schuman-Heink, Ben Greet, the Damrosch orchestra, Bernhard, the Grand Opera company and many other of the very best dramatic and musical attractions; yet we never have known such a crowd as this. When the queenly Tetrazzini comes next month, believe me, she can not equal it. I have tried the high grade game for years. I have been a high brow, but now I know why others ride in automobiles and I ride in street cars."

Comment on the foregoing would seem to be unnecessary. All that Mr. Behymer says is true, and it merely proves that exploited indecency pays better locally than exploited art, even when the indecency flaunts itself in a church, for the Auditorium is a church one day in the week and is owned by what is virtually, if not nominally, a church corporation.

**SOME DARING COSTUMING**  
So far as "The Queen of the Moulin Rouge" is concerned, a verdict of its quality depends entirely upon the viewpoint. From the outlook of the occasional theatergoer, the man or woman who goes to a playhouse infrequently and who seldom or never heretofore has patronized a musical comedy, the Queen appeared a veritable Jozebel. There were many such in last night's audience and those who went there to be shocked were not disappointed.

On the other hand, the habitual theatergoer neither saw nor heard anything more daring than had come under his observation before, either at the Auditorium itself, at the Mason or at the Majestic. There are risqué situations, risqué lines and daring costuming in "The Queen of the Moulin Rouge" but none more risqué or more daring than others that have gone before and which occasioned comparatively little comment at the time. There is a mild sort of a disrobing scene which has been surpassed in brazenness many, many times; and there is a posing act no more exciting than the "living pictures" which flourished some

years ago and which are still seen occasionally in the vaudeville houses. Likewise there is an "Apache dance" which also we have seen in vaudeville. The point is just this: "The Queen of the Moulin Rouge" combines more of these features in one evening's entertainment than we are accustomed to see. The "spice" is sprinkled too thick for savor.

The piece boasts a plot which does a hop, skip and a jump through eight of the ten scenes and which jumps completely over two of them, to make its reappearance later. What the story is about defies detection, but it is there. To begin with there's a political situation, presaging the dethronement of the king of Arcadia, who is in Paris painting the town as brilliant a crimson as he thinks the censors will permit. That's the beginning and the end, too, so far as the end matters, for the audience accompanies the king on his rounds and watches him wield the brush. He does a fairly good job of it, visiting the artists' ball, the gambling establishment known as "the house of the green shutters," the police station, where several young women arrested in a raid partially disrobe so that they may be "searched," and the cafe of the "dead rat."

The company is large and of fairly good ability. The costuming is brilliant. Many of the musical numbers are timely and all of them are exceedingly well staged. Judged apart from its indecency "The Queen of the Moulin Rouge" is not a bad show. The censors permitting, it will remain at the Auditorium through the week. Nothing will be omitted from possible future presentations. Samuel E. Rork, who owns the production, declares that it will be given intact or not at all. It is up to the censors and the city authorities.

And if it is permitted to continue the Auditorium doubtless will have the biggest week's business in its history. Again comment is superfluous.

George Beban and his company, presenting Mr. Beban's delightful one-act play, "The Sign of the Rose," still hold first place on the Orpheum program, despite the fact that this is Beban's second week at that theater. "The Sign of the Rose" is a stage classic in miniature and Mr. Beban's acting in its dominant role is a wholly admirable bit of character delineation. It is to be hoped sincerely that the rose will not lose its wonderful fragrance when subjected to the forcing process necessary to develop it into a four-act play.

The newcomers to the bill are D. J. Andree's "Studies in China and Ivory," a posing act. James Callahan and Jenny St. George, in a sketch entitled "The Old Neighborhood," the Six Musical Cutties, and the Temple quartette. The Andree offering displays generously the rather buxom charms of the three women engaged in it, the figures appearing as Dresden china, an ivory statuette and something that resembles very closely the old fashioned "frosting" figures which pinnaced grandmother's wedding cake. The act is not particularly artistic, but it is a novelty.

The musical Cutties perform variously upon string, wind and wood instruments, the xylophone, as usual, coming in for its share of popular approval. One of the young women is a cello player of much more than ordinary merit and the six can make as much noise when they all get going together on cornets and trombones as a moderate sized boiler shop. The act is neatly costumed and yesterday afternoon made a big hit with the audience. The Temple quartette is like most

### WOMAN VICTIM AIDS FOOTPAD AND PLEADS FOR HIS DISCHARGE

NEW YORK, Dec. 19.—If District Attorney John F. Clarke of Brooklyn grants the necessary permission Mrs. Jennie Denninger of 125 West One Hundred and Twenty-first street, Manhattan, will withdraw her complaint, and William Clark, who held up and robbed her a week ago in Brooklyn to obtain money to purchase food for his starving wife and babies, will go free. The sympathy aroused by the sad story of Clark, which was found to be true in every particular, caused a fund to be raised for his family and one theater manager to offer the proceeds of a matinee as help.

When the case came up for examination in the Adams street police court of Brooklyn Mrs. Denninger turned to Clark and said: "I'll do my best to get you free, for I realize yours is a deserving case. But in the future when you want money ask for it. Come to me and I'll give you whatever you want. At Christmas time, just to show my good will, I'll give you all presents."

male quartettes, except that it dispenses with comedy and relies upon singing merely to carry it to success. The boys can sing and their audiences are quick to appreciate the fact. "The Old Neighborhood" isn't much of a sketch, but it provides occasion for a bit of good acting on the part of Callahan and some melodious harp playing by Miss St. George. Some of the speeches allotted to the man member of the team are truly Celtic in their wit, and the Irish songs win ready and enthusiastic approval.

The holdovers, in addition to the Beban play, are the Asahi troupe of Japanese risley performers and magicians; Miss Jewell's manikins and Alf Grant and Ethel Hoag. The motion pictures, showing the international motor boat race, are worth seeing.

Lewis S. Stone and the Belasco Theater company opened last night in a big production of Hoyt's hilarious farce comedy, "A Stranger in New York." Into this fun show the Belascos have put in a number of the latest Broadway songs, hits, and the performance is much in the nature of a big musical comedy affair. Mr. Stone, Mr. Camp, Charles Giblyn and others of the company are heard in song and dance numbers and Miss Beattie Tannehill, especially engaged for this production, has two fine selections. The production is full of life and merriment and should prove a happy and popular holiday offering. It will be reviewed in tomorrow's issue.

Reviews of yesterday's new bills at the Los Angeles and Pantages vaudeville houses and at the Broadway Olympic will appear in The Herald tomorrow.

**APPELLATE COURT AFFIRMS DECISION IN MAYR CASE**  
The district court of appeal affirmed a decision of the lower court yesterday denying a decree to the defendant on a cross-complaint in the divorce suit of Ann Etta Mayr against Walter Albert Mayr.

The action is alleged to have sprung from a disagreement over the division of property. Mrs. Mayr sued for divorce on the grounds of cruelty and desertion. The husband then filed a cross-complaint charging cruelty, neglect and desertion on the wife's part.

The lower court denied a decree, but ordered the husband to pay his wife \$150 a month alimony for the support of herself and child.

### The Tenderfoot Farmer

It was one of these experimental farmers, who put green spectacles on his cow and fed her shavings. His theory was that it didn't matter what the cow ate so long as she was fed. The questions of digestion and nourishment had not entered into his calculations.

It's only a "tenderfoot" farmer that would try such an experiment with a cow. But many a farmer feeds himself regardless of digestion and nutrition. He might almost as well eat shavings for all the good he gets out of his food. The result is that the stomach grows "weak" the action of the organs of digestion and nutrition are impaired and the man suffers the miseries of dyspepsia and the agonies of nervousness.

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### To Lower the Cost of Living

Where can a permanent saving be made to lower the present high cost of foodstuffs? FIRST, by not requiring your Grocer to solicit orders. SECOND, by not expecting the delivery of small orders without extra payment for the service. THIRD, by buying your supplies for cash. These three items will save any Dealer fifteen per cent, and should save the Consumer fully Ten per cent each month on his groceries. Our new plan effects all these savings and every Newberry customer gets the benefit of it. We purchase our goods as cheaply as any Jobber in Los Angeles. The Jobber sells to the average Retailer at ten to fifteen per cent profit, and the Retailer takes his profit from you. This will show you how we are able to make such phenomenally low prices. The quantity buying Consumer can buy goods from us as cheaply as the average Dealer can secure them from the Wholesaler.

### News of the Tea and Coffee Market

Raw Coffee has advanced fully three cents a pound in the world's markets during the past six months. This advance Roasted Coffees four cents, owing to the shrinkage in roasting. We have on hand fully three months' supply. Therefore we will not advance our Consumers' price on high grade coffee for the next ninety days.

On the other hand, Tea values have never been so great as at present in the history of the tea business. Our Gold Seal Teas are the highest grade line of teas known to the world of commerce. We offer them to the Public at 60c a pound—which is practically what

the Wholesaler is charging the Dealer for similar grades. Our top line of Second Crop (which includes 75 per cent of the world's production of high grade teas) has been reduced from 45c, a very low price, to 35c a pound, 3 pounds for \$1. This should bring us half the tea trade of Los Angeles. Over one-half of the Teas imported to America cost the Importer less than 15c a pound. These Teas we offer to the public at 20c a pound—less than the Wholesaler's price to the average Dealer. Not that we wish you to buy these grades—the value is not there—but it is, in comparison with the Teas the average Dealer sells at 40c to 60c a pound.



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- Fine imported calfskin or seal toilet rolls and other traveling conveniences.
- Distinctive canes and umbrellas.
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- Waldimere chains of platinum, pearl set for evening wear.
- Splendid "Jules Jergensen," "Gruen Precision" and other high-grade watches.
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