

News Notes Gathered From the World of Stage and Screen

LAEMMLE BOOSTS CINEMA TO HIGHER ESTATE AS OTHER MAGNATES TALK

Takes Definite Step to Have Motion Picture Course Established.

BY JACK JUNGMEYER.
Hollywood, Nov. 29.—An intercollegiate scholarship contest, promoted by Carl Laemmle, movie magnate, and just concluded, is the first definite move to have American universities establish a motion picture course as part of the curriculum.

It was virtually a scenario contest among collegians, won by William E. Oliver, graduate student of the University of California. Oliver received \$1,000 in prize money, and the university was endowed with a thousand-dollar scholarship. The donor will sponsor a similar contest next year.

Carl Laemmle is president of the Universal Pictures Corporation. Time was when his interests were as far removed from the cinema as a dry goods store from an art atelier. He has been joined for having dressed the infant industry in bank notes to the neglect of its cultural education. But he has long cherished the hope of encouraging and equipping intelligent youngsters to champion the infant to higher estate. And so he benignly parries the jibes with action while others merely talk.

William Oliver's story, accounted the best of thousands submitted, is called "The Throwback." It deals with the adventures and psychological experiences of a young man who inherits the love of pioneering from his grandfather. The plot begins and ends in California, with a diversion to China. It combines in its development big business, sea roving and the lure of the orient.

Oliver was with the American army in France, returned for two years' work at the University of California, and gathered the material incorporated in "The Throwback." He was editor of the university monthly, published stories and plays, contributed to newspapers and magazines and won honors in the University of California prize play contest last year.

The picture scenario is soon to be produced by Universal with Reginald Denry in the principal role.

When Laemmle undertook to bring the motion picture and its needs to more prominent attention at big educational institutions, he expected at best the response of comparatively few colleges. Instead, 280 out of a possible 700 evinced keen interest.

Laemmle's idea was not merely to encourage scenario writing, but to stimulate universities to recognize the motion picture, in all branches, as a field for cultural talent.

In Europe a number of universities have adopted full motion picture courses. In the United States, where the movie stands fourth in industrial magnitude, little effort has hitherto been made to recognize it in schools.

Its personnel has been recruited almost wholly from those who have learned its practical requirements on the studio lot and those who have come into it from dry goods counters to founders toward creation of an art.

FARRAR REFUSED CHURCH CONCERT
Atlanta, Ga., Nov. 29.—Dr. John W. Hall, pastor of the Baptist Tabernacle, here, announced today that Geraldine Farrar will not be allowed to use the church auditorium tomorrow night for her concert. It was proposed to use the Baptist Tabernacle auditorium following the announcement yesterday by Dr. W. H. Lupton, Jr., presiding officer, that Miss Farrar would not be permitted to present her concert in the auditorium of the Wesley Memorial Methodist church.

Miss Farrar's performance in "Sisters" here three years ago, "makes it impossible for a church to permit of its facilities for her appearance in concert," Dr. Hall said.

Atuklan, Alaska. Is the only whaling station in the Behring Sea.

What Can We Give Father?

Father is so set on earning money for the home and family he ignores his own needs very often to the extent of refusing to take due note of Glasses.

Father will earn more and add more with Glasses sparing his energy and improving sight. For close-up work anyway, most Fathers find comfort and help with Glasses. If he already has an old pair, new ones are now in order.

Sharpes
50 King
Removed from 21 King. Now opposite Oak Hall.



WILLIAM E. OLIVER.

ENGLISH PRODUCER GETS COMMISSION

Will Make Four Pictures For U. S. Firm of Selznick Corp.

London, Nov. 30.—For the first time in film history an American firm has commissioned an Englishman to make a picture in this country for the American market.

This honor falls to Graham Cutts, the producer of the film, "Woman to Woman," which has been acclaimed by critics as a work fit to rank with the world's best productions.

Mr. Cutts was formerly manager of a syndicate of picture houses in London and Newmarket.

He was so "fed up" with the quality of the pictures he was given to screen that he declared he would give up his job and try and produce better ones himself.

His first film was a short one, entitled "The Wonderful Story," which was apparently good enough to cause a big British producing syndicate to commission him to produce "Woman to Woman," the quality of which caused a sensation in the film trade.

An American film firm, the Selznick Corporation, were much impressed with the genius of this comparatively unknown Englishman, and commissioned him to produce four pictures for them.

They made themselves responsible for 75 per cent. of the cost of the film, and gave the producer carte blanche to choose the cast.

PLAYS 1,000 NIGHTS, NEVER MISSES SHOW

Phyllis Monkman Sets Unique Record in Co-Optimists in London.

London, Nov. 30.—An interesting theatrical celebration took place recently when the Co-Optimists gave their 1,000th performance, and on the following evening the occasion was marked by a Thousand and One Nights entertainment at the Hotel Metropole.

This took the form of a party in the Midnight Poodles room, which was reserved for the Co-Optimists' guests. Some 250 invitations were issued, and in addition to celebrities of the social and artistic worlds people from the provinces, who frequently come to London to see the show were present.

The entertainment was an improvisation by "stars" from rival theatres.

The Co-Optimists gave their first performance in London at the Royalty on June 27, 1921. Their subsequent success, founded on a modest and tentative beginning is one of the romances of the stage. With the exception of Liddle Cliff, the company is the same.

WOMEN THEATRE PATRONS SHOW ANKLES FOR PRIZES

St. Louis, Nov. 30.—A burlesque theatre here is offering prizes for the best formed ankles of its women patrons. The contests are conducted once weekly. Women in the audience are invited on the stage, whose lights are lowered and the curtain is raised about a foot from the floor, and the audience decides which woman has the prettiest ankle. No one in the audience can see

MEN OF MIDWEST BLAMED FOR BROADWAY NUDITY

STAGE-STRUCK? READ THIS!

Read what Miss Dorothy Bryant, executive secretary of the Chorus Equity Association of America, who probably knows more chorus girls than any other person on Broadway, says:

"It takes more than beauty to make a chorus girl."

"She must be a clever dancer. Not adept at ball room trotting, but a master of stage routine. To learn to dance takes time, money and perseverance. Producers don't teach chorus girls to dance. They hire girls who can dance."

"She must have a passable figure. The face doesn't matter so much, for it is covered with make-up anyway."

"I know a chorus girl who has been in the business 20 years. She always has a job when prettier and younger girls are hungry. She knows the routine of the chorus."

"There are ten theatrical performers for every role. Only the best get the jobs."

"Shows move in cycles. The beauty type has just passed. The dancing girl is in vogue."

"The life of the chorus girl is difficult, merciless and few of the girls are better off financially than stage clerks, manicurists, elevator operators—or housekeepers."

"Pay is small. Cost of living is necessarily high. Only the best work the year around. Show business is seasonal."

(By Steve Hannagan, NEA Service Staff Writer.)

New York. Broadway's disreputable shows, for the epidemic of which New Yorkers are blaming Mid-Western taste, hold little charm for the girls who are in them.

They do not play the parts because they like them. They play them because of the extra bonus they receive in their pay envelopes.

And their advice to girls who want to leave home to join the chorus is: "Don't."

For if they do, they must be prepared to forego most of the pretensions of life on the stage.

Take this as the word of Azadea Charokou, pretty Egyptian maiden, who came half-way around the world to be a chorus girl on Broadway.

She is now playing the part of an artist's model in a show that has shocked even blasé New York.

But she does not stand undraped to the waist each night before the peering eyes of an interested audience because she really likes it. She consents to this display for the extra bill in her pay envelope—a bonus for an extravagant presentation of graceful curves—only because she is the sole support of a



Azadea Charokou, on the stage and in street clothes (Inset).

widowed mother with whom she fled as a refugee from her native beach on the Nile.

Girls doing "specialties" are paid from \$5 to \$25 a week additional.

"That's the only reason they do it," said Azadea, with a demure smile. Dressed in informal garb, as modest raiment as ever clad a convent student, Miss Charokou went to the back alley stage door to wait for her mother.

"On the stage—in the glaring light of make-believe," she said as she waited, "girls often have to do things they really dislike. But it is part of the profession."

"Once you are in it, it is almost too late to turn back."

"I wouldn't advise any girl to leave home to go on the stage. Mother objected to my appearance at first. But we needed money—and I was successful almost from the first."

"Most chorus girls really object to performing in current so-called undressed shows," says Dorothy Bryant,

the faces of the contestants, which relieves them of embarrassment.

Miss Preston Gives Thanksgiving Dinner

Although the observance of Thanksgiving Day in the United States and Canada do not coincide, there was at least one party in St. John last night observed the U. S. national day. Miss Edna Preston, leading lady for the F. James Carroll Players, now holding forth at the Opera House, entertained some of her fellow artists, most of whom make their homes in the republic to the south, at a delightful dinner party in the Sign of the Lantern, German street. Also included amongst the guests was Mrs. Davidson, wife of J. N. Davidson, K. C. of Halifax, who is visiting Miss Preston at her apartments in Charlotte street. The event, which was a happy one, took place between the matinee and evening performances.

Native diggers at the tomb of King Tutankhamen receive 12 cents a day.

PALACE -- FRI.-SAT.

It jumps Bumps, Ships, Hops—all over Race track Romance and Movie Land

William Fox presents

CHARLES JONES

IN SKID PROOF

Directed by Scott Dunlap

Story by Byron Morgan

SERIAL COMEDY

MONDAY: "POOR MEN'S WIVES"

Gossipy Notes of The Screen People

Bert French has been engaged by Henry W. Savage to stage the musical numbers of "Lollipop," the new musical play by Zaida Sears, with score by Vincent Youmans, in which Ada May will be featured.

What has happened to Anna Christie in its transference to the screen is subject for discussion now. Has she been made the victim of unjust accusation, to conform to censorial standards, or has she been glorified in sin, and set in spectacular background for contrast? Blanche Sweet is to be Anna, and George Marion, who played old Chris on the stage, will have his original role.

San Antonio, Nov. 30.—Martha Mansfield, screen star, was painfully burned about the body yesterday when her clothing was accidentally fired. She was taken to a hospital where her burns were found not to be serious. A carelessly thrown match set the star's clothing afire. Other members of the company, which is here on location, extinguished the flames and rushed Miss Mansfield to the hospital.

The large variety of sunfish does little swimming but drifts about, nibbling on seaweed.

ACTRESS IS BURNED

Martha Mansfield is Victim of Carelessly Thrown Lighted Match.

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BOX OFFICE MEN GET \$30,000 IN FEES

Treasurers Receive Sometimes \$300 a Week in Brokers' Payments.

New York, Nov. 30.—Theatrical people were disconcerted to comment upon the testimony of C. J. Lyons, formerly treasurer of the Balaszo Theatre, before Justice Strong that he had collected brokerage fees in connection with his position and that a similar procedure was generally regarded in theatrical circles as a regular part of a box-office treasurer's income, except to affirm the truth of his statements and the knowledge of the existence of the condition he described.

A prominent manager, however, who asked that his name be withheld, said that this procedure—of the treasurer receiving a fixed profit for tickets sold to agencies—was universally followed in all Broadway box offices and would probably be continued, for one thing because there was no way to guard against it.

"As long as the man in the box office is in a position to give good seats to one broker and poorer seats to another, purely as he pleases, it is inevitable that sooner or later the brokers whom he favors will care to show their appreciation in some way or another. If the producers do not permit him to accept a fixed price per ticket above the box-office price, as is the custom at present, it will merely mean that the broker will reimburse him in some other way. If he hold out against a payment in money, the payment may very possibly be made in fur coats or automobiles."

Mr. Lyons testified that his income from brokerage fees sometimes ran up to \$800 or \$400 a week. It was pointed out in managerial offices that this figure was being substantially exceeded at the present time by box-office managers of theatres housing capacity hits, and that in some cases treasurers were making as much as \$2,000 a week.

In addition, it was said, costly Christmas and New Year's gifts from brokers had become almost a matter of unwritten law.

Incomes from brokerage fees is only possible for one ticket agent pointed out, in the case of a hit, with the resultant agency and broker demand.

Some of these theatres that have not housed capacity attractions in recent years have automatically not been able to benefit from the fact that have fallen to their luckier colleagues.

LOCALS STAGE COMEDY WELL

"Miss Fearless and Company" Presented in City Hall, West Side.

A highly successful amateur dramatic performance was given last evening in the City Hall in West St. John under the auspices of the Ladies' Auxiliary of the Carleton Cornet Band, when the three-act comedy, "Miss Fearless and Company," was admirably staged and well presented. All those taking part acquitted themselves most creditably. The audience numbered about 700 and the play received with much delight. During the evening specialties were given in selections by the Carleton Cornet Band, a novelty dance by Miss Augustine Gregory, and a male quartette selection with Charles Herbert and Frank MacMillan taking part. Candy and ice cream were sold during the intermission.

Thanks of the entertainment will go towards the charitable work of the Ladies' Auxiliary at Christmas.

Miss Marion Leavon who starred in the play was given a very beautiful bouquet of flowers.

The cast of characters was as follows: Miss Margaret Hanley, an heiress; Miss Gertrude Belys; Miss Zephania Addison, her chaperone; Miss Eva Wright; Miss Sarah Jane Lovejoy from the lost nation; Miss Maud Kieley; Miss Katie O'Connor; Miss Hanley's servant, Miss Muriel Ellis; Miss Barbara Livingston; Miss Hanley's guest, Miss Evelyn Brown; Miss Bett Cameron; Miss Pearl Howard; Miss Marion Reynolds; Miss May Hepburn; Just Lizze, the goat; Miss Mario Leavon; Miss Alias and Miss Alib; Miss Mildred Howard and Miss Maud Reed.

DRAMA AND LIFE

Let us hope that the sad case of woman's suicide, after a visit to the powerful play "Outward Bound," will not reinforce the very old fallacy of serious works of art are to blame for their possible influence upon individuals, says the London Mirror.

We can well imagine that a depressed young man (out of work) might put an end to himself after seeing "Justice."

A villainous playgoer might fall into decline after a performance of "Haillet." Tentative poisoners and others might be confirmed in their evil ways by "Macbeth." A jealous husband might leave "Othello" with a determination to strangle his wife.

Mostly these things don't happen, direct results of dramatic influence. But, even if they did, it would rather a question of diminishing numbers of the morbid by open-health cure than of confining plights and novelists to themes of "Sandford and Merton" type—calculated to prompt us all to get with our work and pay our bills.

QUEEN SQUARE

BIG WEEK-END BILL

Most unusual Charles Jones attraction, filled with action, thrills and romance.

"The Rainstorm"

A side-splitting comedy.

PRICES: Afternoon 2.30—10c, 15c Night 7, 8.45—25c

FRI. STAR SAT. FRI. SAT. GAIETY

PETE MORRISON IN "HARD LUCK JACK" Western

"THE BERYL CORONET" Sherlock Holmes Story

RUTH ROLAND IN "THE WHITE EAGLE" Episode 11

"DANGER RAILS" COMEDY

WESLEY (Freckles) BARRY IN "SCHOOL DAYS" A Picture for all Children From 6 to 66.

Serial. Comedy.

NOTE—Two shows Saturday afternoon at 2 and 3.30.