

COMEDY IN ONE ACT

Keith Headline Is Hit; Jazz at Palace

There is a real vaudeville bill at Keith's this week with tons of music, plenty of comedy, good singing and clever dancing.

"The Son Dodgers," headliner, has all the essence of an elaborate comedy boiled down to one act, is beautifully mounted and has special songs, dances and some clever lines.

John E. Walker is the principal laugh-maker. Richard De Mar, Lilian Lester and Leda Errol contribute to the success of the piece. There are four pretty ladies whom we would like to call something other than chorus girls, for they do more than the usual chorus steps and wear pretty costumes. They are an asset to the act.

Seldom are imitations given as clever as those of Kane and Grant. The little girl's impression of Francis White singing her famous puzzle song, "Round on the End and High in the Middle," was one of the cleverest bits of the whole show. Her youthful male partner scored with a Frisco dance. It was one of the best imitations of this famous dance we have ever seen.

The jazz band seems to be the ruling fad in vaudeville this season. This time it is Dave Harris and his syncopators. They stopped the show. Clara Barry and Orville Whittedge have a piano and song act that is clever.

Sam Lewis and Sam Dody in their act "Hello, Hello, Hello," offer an imitation of a ventriloquist and his dummy that is one of the cleverest novelties that we have seen in some time. Vasco, who plays thirty different instruments in fifteen minutes, and an aerial act called "Aviation Antics," complete the bill. (By the Observer.)

Another Jazz Band

A jazz band is again the feature offering at the Palace.

The Ten Seattle Harmony Kings who headline the bill are different. They lack nothing in harmony and live up to their billing in that respect. They offer several novelties, among them a colored jazz dancer, Jack Neill, the conductor, and Gene Collins, the dancer, are featured. The audience was reluctant to let them go when we saw the show.

Kay Nellan, a dainty little character singer tied up the show with her Scotch, "Wop" and Irish comedy songs. Her Harry Lauder imitation of "It's nice to get up in the morning," was nicely done.

The act of Sophie and Harvey Everett, which they call "Money," is the close of the bill.

Boganny's comedians, a company of eight men, which includes several midgets, do a comedy "school" act

which winds up in a tumbling act.

Harry Gilbert offers a number of character and comedy songs which he has written himself. His material is clever and well handled.

Weedick and La Due offer a Western act of some merit. Their act is slow getting started and needs to be speeded up, but their roving stunts pull them through nicely.

John Barrymore in "Sherlock Holmes" is the photoplay attraction.

And the Cello Talks

Ever hear a cello and a violin carry on a conversation in English?

That is what is happening at the Lyric this week while Coscia and Verdi are on the stage. The cello recites "Mary Had a Little Lamb."

Coscia and Verdi are clever entertainers. They know how to play the violin and the cello, and they know how to "clown" without offense. They bring a dash of originality which easily makes them (according to my way of thinking) the outstanding feature of the bill.

Two acts on the bill remind one of the informal moments found in the modern revue. In "The Stage Director," an author of a play takes the audience into his confidence and "jokes" the actors while they are playing his sketch. Of course, the acting is exaggerated to get the laughs. It's rather a unique idea.

This same confidential spirit comes into play during the headline act, "Springtime Frivolities," during which the producer (guess it is the producer) tells the audience his plot has been stolen. He introduces the cast and they decide to improvise a plot as they go along.

Homor Sisters sing and dance. They dance better than they sing. The Three Belmonts open the show with hoop-throwing and the like. Scotty Weston is a dancer. He has some well executed steps. Weiser and Reiser have noisy nonsense, both in conversation and song. The Variety Trio is a comedy singing organization.

At the Lyric all week.—By W. D. H.

Concerning "The Painted Flapper"

Want to laugh?

Then go to the Park Theater this week and see "The Painted Flapper," for it is so ridiculous it is really funny.

During the "big moment," the climax of the play, the audience howled with laughter. It is the scene where the husband, a poor, weak, wounded war veteran, fights with his employer who was trying to break up his home. We have seen stage fights before, but this one wins the prize. Again the audience was convulsed during a dramatic love scene. We really were sorry for the performers, for they seemed to be taking the

thing seriously and doing their best.

We were surprised to see Walter Poulter in such a play, but one thing must be said, he stood head and shoulders above the cast and the play itself and commanded the attention of the audience whenever he made his appearance.

"The Painted Flapper" is cheap melodrama and can't last in the big cities. However, the prices are reasonable and it may entertain some people. Certainly it will make you laugh. (By the Observer.)

At the Rialto

"On the Levee," the musical com-

edy at the Rialto this week, probably gets its name from the blackface comedian who sings "St. Louis Blues."

The theme of the show is based on the troubles of a hotel porter, who is continually getting in bad through the pranks of the proprietor's daughter. She either has them falling down an elevator shaft, rolling down a stairway or some other ridiculous stunt.

As usual, there are a number of song numbers and specialties worked through the show.

The cast includes Hart and Earle, Hardy and Larkin, Taylor and Davis and the Coulter, O'Grady and Gless Trio.

"Queen of the Turf," a motion picture of the Kentucky Derby, is the photoplay attraction.

Looks Like the Real Thing

This must be the open season for jazz bands.

There is a jazz band featured in "The Pepper Pots," at the Broadway this week. This band, however, is a burlesque on a jazz band.

At last we have burlesque bits in a burlesque show. There is a burlesque on grand opera, on a mind-reading act, on dancing and on drama.

Charles Goldie, the featured comedian, is versatile. First of all, he is a comedian, but he ties up the show

with his dancing. "Red" Marshall, the second comic, also is a clever fun-maker. Jack Leonard handles most of the song numbers. His impression of Caruso singing "Pagliacci" is a feature. The program says "Bertha Delmonte wears regular clothes."

They are expensive looking, if that is what they mean. Others in the cast are Harry Keeler, Peggy Day and Rae Leanse.

The "Pepper Pots" contains more legitimate comedy than any other show in the house this season. (By the Observer.)

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Murat Shelters Colored Show. The last minute booking at the Murat permitted "Plantation Days," a negro revue, which was offered last week at the Shubert-Park, to open a week's engagement at the Murat last night. Performances will be given each evening this week, with matinees Wednesday and Saturday and with a midnight show on Friday night.

This show has been discussed at length in this department. At the Murat all week.

On the Screen

The following movies may be seen today: "A Fool There Was" at the Apollo, "The Prisoner of Zenda" at the Ohio, "Alias Julius Caesar" and Ayres' Fashion Revue at the Circle.

"The Fighting Guide" at Mister Smith's, "Out of the Clouds" at the Regent, "The Man Who Saw Tomorrow" at the Colonial and "Fair Lady" at the Isis.

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