

## Jack Pearl Explains Meaning of 9 A. S.; Send to Us More Artists Like Guerite

By WALTER D. HICKMAN.

O longer is it 9 p. m.

Oh, mercy no. I should ut-

ter it more loudly. It is 9

A. S.

It means "Nine after supper." And

we liked that one during "The Dance-

ing Girl" at the Murat last night.

The "Dancing Girl" belongs to the

better class of revue entertainment.

There is no brazen ex-posure of the

flesh. The girls don't just strut and

expose, but they do sing and wear

clothing which actually covers what

is intended to be covered.

Scenically, this show is one of real

beauty. It isn't overdone and it

doesn't ooze perfume, paint and burn-

ing incense all over the theater. It

stacks up as a common sense method

of entertainment for the entire fam-

ily, including grandma and grandpa.

Jack Pearl Walks

Away With This Show

There are many valuable people in

the cast, but Jack Pearl is the one

you will remember when the season

is all over. Pearl can create a laugh

by stuttering or sneezing out a few

comical lines. He is a skilled show-

man. He never overacts and he has

the rare judgment of using clean ma-

terial.

Pearl has some delicious fun with

Marie Stoddard in "At the Custom

House." Marie has just landed from

France and Pearl as a custom inspec-

tor finds it necessary to question

Marie.

After Marie's wet goods are discov-

ered, Pearl asks, "How long are you

going to stay in America?"

"Just one quart," she answers.

That was all she succeeded in get-

ting into the country.

Before the booze was discovered,

Pearl asks, "Did you bring any liquor

into the country?"

"Certainly no," Marie answers.

Then Pearl whispers, "Do you want

to buy any?"

Pearl will increase his following by

the hundreds if he keeps on at the

pace he is going in this show.

The Three Doners

Dance, Dance and Dance

The Three Doners—Kitty, who

dresses like a boy; Rose, who looks

like sweet sixteen, and Ted—appear

in many smart dances. These three

know how to dance, especially the

clever Kitty. They never fail to

please.

We are lucky to get Trini, a Eu-

ropean dancer. She was in the New

York production of the show, but

played only the final week in Chicago.

She is a dancer possessing real Span-

ish fire. She flashes on and off in

numerous dances and in one rare

song picture, "My Love Bouquet," a

Spanish dance number as done by

Trini, is the real article. She has a

commanding personal and two "in-

nocent eyes. The "Innocent Eyes,"

number is done with Jack Pearl. A

real comedy affair.

Pearl, Ted Doner and the others

have some clever fooling in "The

Boxing Contest." The unexpected

happens as Pearl puts over a comedy

knockout. Llora Hoffman has a voice

which would be welcomed on the

concert stage. Here is a rare singer.

Frank J. Corbett, Arthur Marget-

son, Llora Hoffman and Trini appear

in a song picture, "Romance." The

lighting effects increase the charm

of this movie picture. One of the

beauty spots of the show, the "Ve-

sailles" number, belongs to the beau-

ty winning division. Ethna Sparre has

her big chance here. Frank Byron

and Miss Hoffman also register.

Lou Holtz is present. As far as I

am concerned he is the most uninter-

esting alleged comedian on the Ameri-

can stage. To me some of his ma-

terial needs cleaning up. I don't like

the brand of insinuating "dirt" dished

up at times by Holtz. This beautiful

show does not need the services of

Holtz.

With the exception of Holtz, I rec-

ommend "The Dancing Girl" as the

best Winter Garden show I have seen

here in the last four years.

At the Murat all week.

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Meet a Real Artist,

Her Name Is Laura Guerite

Her name is Laura Guerite, pro-

nounced "Goreet."

She says so herself. It might be

well to remember the pronunciation,

for if you see this woman at the

Lyric this week you are likely to

leave the theater talking about her.

Miss Guerite is a real entertainer.

She opens her act with an Italian

character song and then gets to her

real business, which is travesty. She

closes with a Cockney bit which she

says is a typical English music hall

song.

If Miss Guerite is a typical music

hall entertainer, I would like to see

more of them. Her travesties are

partly sing and partly talk, but the

effect is gained by her actions and

what is technically known as "mug-

ging." Through the whole act there

is a line of intimate "chatter" which

gives the impression that the actress

is having as much fun as the audi-

ence, which is great deal.

Walter Hastings is a young man

who sings, plays the piano and talks

a little. Some of his songs are either

exclusive property or very new. All

of them are very good, his talk is

humorous and his fingers seem to fly

### Prima Donna Has Grand Opera Voice



This act is one of the commanding reasons for visiting the Palace today. It is seldom that a piano and a violin story vaudeville show, but that is what two violins and a piano are doing. Those responsible are Custer and Beasley twins. The pianist is an expert and the two girls playing the violin know how to produce real melody. The act is also of big time flavor.

Fred Walton and Mary Brant are offering their eccentric "Huh." In which the odd comedy methods of the woman stop the act. Here is breezy fun, well presented.

The Fayettes open the bill. The man is a contortionist of no mean ability. He twists himself into all kinds of positions. Good act. The Gardeners, Bert and Mary, offer some noisy chatter and some fair dances.

The movie feature is "The Ragged Edge," a Goldwyn picture.

Four of the acts on view at the Palace would do credit to any big time bill.

At the Palace today and Wednesday.

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Concerning the Old and New Burlesque Idea

The modern burlesque viewpoint is different from the "good old days" where license seemed to be the rule.

Lena Daley has been dancing

across the burlesque stage which at times reminds one of Eva Tanguay, for many years.

Miss Daley, who in private life is the wife of Ed E. Daley, owner of "Brevities of 1923," knows her burlesque audience. She knows that the days of the burlesque revue is here and that the old slap-stick days are gone forever.

Realizing this, Daley got hold of a Broadway musical review written by George La Maire and Billy K. Wells, with tunes and music by Al W. Brown. The result is that "Brevities of 1923" has more legitimate laughs than the average show seen on the burlesque stage.

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