

## Fejer and Mack Winners at Keith's; Real Singers at Palace—Romeo at Lyric

By WALTER D. HICKMAN

O you want to hear real orchestral music on the variety stage?

Then go to B. F. Keith's this week. Joe Fejer and his Hungarian Orchestra is the headline attraction at Keith's this week.

This is not a jazz playing organization. The program announces such compositions as "Hungarian Rhapsody No. 2," "Blue Danube Waltz" and a violin solo, "Chanson Bohemian," as played by Fejer.

Now do not get worried and feel that this is too much for vaudeville. Fejer has brought a splendid group of players to Keith's. The music played by them needs no apology. The thing that I like about this orchestra is that it gets one interested in the mechanics of music. I am sure that you will be highly interested in the work of Bela Nyary at the cymbal.

Fejer is a violinist of ability. He is wise enough of a showman not to overdo the so-called "highbrow" music. He finishes his program with a medley fox trot. Let us have music, real music on the vaudeville stage. Keith's Theater is giving us that sort of music this week. It is up to us to take advantage of the opportunity.

Wilbur Mack, with the assistance of Allen Lieber, Meka Stanford and Gertrude Purdy, offer a smart little original something which is given no name on the program. As it is all in the way of a surprise, I will not give away the secret. Here is a smart comedy work, splendidly done by experts.

The Four Adlonas offer a splendid casting act. A really fine act. The Dreon Sisters give their impression of Lillian and Dorothy Gish. Raymond Bond, with the aid of Duncan Harris and Miss Eleanor Magnuson, appears in a sketch called "The Minute Man." During the conversation it develops that a man may look like a simp and yet not be one.

Sybil Vane, prima donna, is again present. She sings as well as usual. She gave a little curtain tale yesterday afternoon. Leon Lomque is at the piano and this is one reason why the act scores so well.

George Watts is a rotund comedian of song and Belle Hawley is a slender pianist. This team is good for many laughs and applause. Allyn Mann, with the assistance of several dancers, offers "A Whirl of Dance" as the closing act.

At Keith's all week.

**New Palace Bill Introduces Two Interesting Singers**

There are two people on the current bill at the Palace who know how to sing popular music without jazz. They are Wright and Detrich.

This act was placed in second position, but the audience yesterday afternoon greeted it instantly. The ability of these two singers was recognized at once. One of their songs, "The Little White House With the Little Red Roof" was written by Miss Detrich and met with favor.

There is some welcome harmony in this act, with good voices and songs

sung in a pleasing way. It stopped the show.

"Love's Fables" is a musical and dance act, with four men and two girls. It has rather an unusual opening number, a song which introduces four of the dancers. The singer had a good voice, and he sang some popular songs.

Casey and Warren have some clever lines in their act, some of which are based on the Englishman's alleged lack of a sense of humor. Casey, as an Englishman, gives a laughable interpretation of the average conception of the type. One of the funniest things in the act was Casey trying to understand why a chicken crosses the road.

Frazier and Bunce look so much alike that they have named their act "Double Trouble." They have some songs and some jokes based on their remarkable resemblance.

Lillian and Henry Ziegler have a better than usual opening act, and get a good hand on some of their stunts.

"The Man Between" is the feature photoplay. An entertaining bill at the Palace today and Wednesday. (By Observer.)

**Concerning Something (called "Spice of 1922")**

As presented at the Murat last night, "Spice of 1922" is not a big city show.

One realizes this after having seen this season such shows as "The Passing Show of 1923," "Blossom Time," "The Greenwich Village Follies," and others.



EL BRENDL

The book is by Jack Lait, and after seeing some of the alleged comedy sketches in this so-called revue, I am sure that Lait has not added anything to his fame by writing this revue. I found "The Spice of Honey" stupid and at times mighty close to the border line. The same applies to a bedroom nothing called "Help."

When this "Spice" show was presented in New York at the Winter Garden on July 6, 1922, the cast of principals included Milla Marion, James C. Morton, Sam Hearn, Arman Kallz, Florence Browne, Cecile d'Andrea, Harry Walters, Hasoutra, Helen O'Shea, Rex Storey, James Watts, Valeska Suratt, Will Oakland, Lucille Ballantine, Marion Randall, Matt Randall, Jane Richardson, James Gaylor, Midgie Miller, Flavia Arcaro, Stanley Brennan, E. H. Barlab, Adela Rowland, Jack Trainor, George Price, Artie Leeming, Jimmy Hussey and others.

The cast seen at the Murat last night was vastly different, and names went in revues. Jack Trainor, Kallz, Florence Browne are present at the Murat from the New York cast of

principals. Others in the cast include Arthur Corey, El Brendel, Flo Bert, Martha Troop, Dorothy Kendall, Alice Ridnor, Maris Chaney and others.

Flo Bert tries very hard to put class and ability into this revue, but she has a most difficult job. Brendel in one scene wears a trick suit which falls to pieces. In one scene several dancers appear with some kind of paint, varnish or something all over them. If this is art, then the man who paints a barn down on the farm must be a great artist.

This show has a really beautiful scene, the Dutch number, at the close of the first act. This is the real revue article made so by costuming and scenery. The same applies to the last number in the last act, a beautiful flash finish.

You know that I speak my own opinions and this time is no exception to the rule. This show on the whole is not what we expect at the Murat Theater, the home of such beautiful revues as "The Passing Show of 1923," "The Dancing Girl," "Greenwich Village Follies" and others. Edward L. Bloom is presenting this "Spice" show. Yes, there are a large number of people in the cast, but quantity does not make a show.

Have your own idea about this one. I have stated mine.

At the Murat all week.

**Here is a Story of How Two Men Tied Up Lyric Show**

It seems to me that success in the vaudeville field rests to a great extent upon the personality of the performer.

Take this week's bill at the Lyric and consider the case of Clark and O'Neill. It isn't so much what they do, but how they do it. Everybody knows "Turkey in the Straw." These two men are able to make a comedy hit out of this old idea.

They sing and they dance, but it is the way they introduce their work which counts. They make quite a fuss over what song number they shall sing. The audience gets all worked up and the result is that good showmanship and personality ties up the Thanksgiving week bill at the Lyric.

A man billed as Romeo has the services of eight dancing girls. The man has a sort of a Prince of Wales way about him and the girls really can dance. The outstanding feature of the act is a toy soldier dance. Pleasing work. Act is well dressed.

Dorothea Neilson is a violinist and Ouis Francis is a pianist and cellist. These two go in for the better sort of music. Jones and Johnson, negroes, strut their stuff both in dance and in song as well as conversation. Ed Redmond and company offer a

comedy sketch called "Napoleon." I believe the hardest job in the show business is to write an interesting vaudeville sketch. I have seen enough failures on the stage to convince me that it is some job to turn out the right sort of a sketch. "Napoleon" has been written with an eye on the laughs. It concerns an inmate of an insane asylum who finds refuge in a cottage occupied by two quarreling lovers. At times it approaches melodrama, then farce and then suddenly becomes comedy. It moves rapidly and holds the interest. Guess that is the real test of a successful variety sketch.

The Clinton Sisters open the show with a dancing act. Al Golem and his Persian marvels close the bill. At the Lyric all week.

**"Youthful Follies" Is Quite A Mixture of This and That**

The Capitol this week is offering "Youthful Follies," another Columbia Wheel burlesque show.

The show starts out like polite musical comedy, then becomes regular burlesque and winds up as musical comedy.

The first scene is placed in the Dunbar Seminary, and that is a strange place for a burlesque show to start. Julia Gifford in this act has a chance to offer several song numbers which are presented as song pictures. It is seldom that a burlesque show goes in for this sort of thing.

Another step out of the ordinary is "Fun in the Movies." Harry Morris and Ed Cole, comedians, stand before the screen and get a lot of fun in telling Charlie Chaplin how to go through his paces. This is new stuff for burlesque and is good fun.

Johnny Nit and Mary Tuck, colored dancers, do some good hoofing. Cole and Morris offer their conception of "Gallagher and Shean." It is during this number that Cole teases the audience into believing that he is going to sing a dirty song, but he doesn't. This stunt reminds me of Billy B. Van's red card joke. It's all in fun.

In the last act Cole goes in for some regular burlesque stuff by dressing up like a near vampire who falls in love with a sheik. I didn't get a laugh out of this stunt, but I was way in the minority. Part of the show is good and part is not even fair.

At the Capitol this week.

**Stock Burlesque Continues At the Broadway Theater**

Those in charge of the destinies of the stock company, now playing burlesque at the Broadway, are making the mistake of using some of the bits again that were used earlier in the season.

This should not be necessary, as there are some good lines in this week's show, and it has not been an improvement to add the old ones.

Some of the old favorites are in the

company this week, and in addition, there is some new talent.

At the Broadway all this week.—(By Observer.)

—♦♦♦—  
The movies on view today include: "Little Old New York" at the Circle; "The Gold Diggers" at the Ohio; "The Lone Star Ranger" at the Apollo; "The Thrill Chaser" at the Isis; "Enemies of Women" at the Lincoln Square.

On Thursday afternoon, "Good Morning Dearly," a musical comedy opens a three-day engagement at English's.

**SENATOR REED SCORES 'PILLOW SLIP PARADES'**

Missouri Solon Declares Religious Discrimination Is Anarchy.

By United Press  
KANSAS CITY, Mo., Nov. 27.—"This business of parading in pillow slips is the most un-American thing that has befallen the Nation in the last century," James A. Reed, United States Senator from Missouri, declared last night in addressing the Kansas State Bar Association meeting.

"Religious distinctions are criminal," he said. "It is not Americanism. It is anarchy."

**98TH BIRTHDAY OBSERVED**

By Times Special  
WALTON, Ind., Nov. 27.—Mrs. J. P. Hurd, 98, a pioneer of Cass County and a member of the Walton English Lutheran Church fifty-five years, has just celebrated her birthday.

At the event were five children, not one of whom is under 62 years old. Many other relatives were present. She has twenty-eight grandchildren, fifty-four great-grandchildren and five great-great-grandchildren.

**Observe Wedding Anniversary**

By Times Special  
NOBLESVILLE, Ind., Nov. 27.—"Many other relatives were present. She has twenty-eight grandchildren, fifty-four great-grandchildren and five great-great-grandchildren."

**Harmless Means of Reducing Fat**

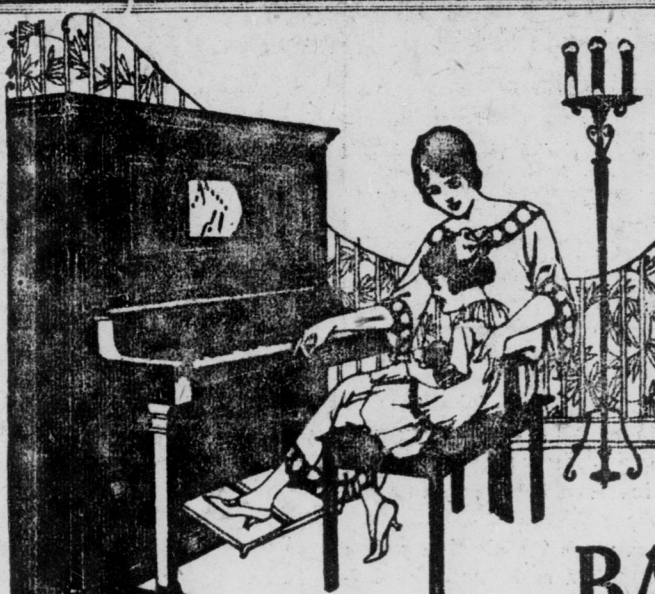
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**The Experience of a Stenographer**

BUFFALO, N. Y.—"I had a sort of mental and physical breakdown which compelled me to stay at home from work for some time. I am a stenographer and would break down in the office and go right into hysterics. A neighbor of mine had been nervous and run-down and had taken Lydia E. Pinkham's Vegetable Compound with great benefit and recommended it to me. After taking several bottles I noticed such an improvement that I was the happiest girl in the world and I now feel fine. I surely am recommending the Vegetable Compound and always will when I have the opportunity to do so."—ELLA WILLA WUERTZ, 106 Wende St., Buffalo, N. Y.

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