

Dot Miller Put on Her Paint and Marched on but Kay Beatty Found Her Own Soul

By Walter D. Hickman
HIGH class hotel lobby workers were men, who attend conventions at Atlantic City, made for if not to pay hotel bills for such ladies?

That was the logic or rather the excuse of Dot Miller, one of those slangy, but cute little intimate playmates with any man on a second's notice. Kay Beatty at one time went "cruising with Dot, but Kay discovered that in honest work there was love and a chance for happiness. Kay stepped from the curbside of a cheap one night rooming district into the studio of Jerry Strong, a man of character, talent and means. He knew that in every woman there was a soul or a something which if developed and given a free chance would cause the human spirit to steer a straight course. He was right, but it takes four acts in "Ladies of the Evening" to prove his theory. Kay found her soul, beauty, love and work. Dot put on more war paint on her face, annexed a rich daddy and dug gold by the pound out of the old "dog." Dot kept marching on from one coat to another as long as she had a rich daddy.

That is the story, just between us, of "Ladies of the Evening," a David Belasco production, which flourished in New York for many months last season.

Here is a play that tackles a problem of commercial sex. The tragedy and comedy of such situations have both been handled in a truthful manner. It is the object of this play to amuse and the "ladies" do that and at the same time several "tons" of thought creep into one's being as the play unfolds itself.

Dot Miller is just one of those "things," those human good fellows, who are just good for nothing. But Dot Miller is human. She is alive. She is the mistress of her one person tent show. She is the berries. She knows the slang and the tricks which will land men with more money than brains. She is the "old cats" herself. She is a rotter, but a "good fellow" of definite "occupa-

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