

THEY SWAT THE GUY FOR GOOD REASON

Johnny Dooley 'Soaked' on the Bean Because He Is the Guy Who Puts Pins on Men's New Shirts in 'Earl Carroll Vanities' at English's.

BY WALTER D. HICKMAN

HAVE always wanted to know what would happen to the guy who puts pins in men's new shirts. Found it out last night when Johnny Dooley impersonated the guy who does the crime. The solution to this most vexing problem was "soaked" most successfully on the "bean" by those who buy shirts now and then.



George Moran

Am trying to tell you about the three ring circus that Earl Carroll has sent to English's under the title of Earl Carroll Vanities. Here is a show that is loaded with good showmanship; tons of comedy that has speed and then some, as cast that is loaded to the brim with comedy of the hour; a master of ceremonies who increases his talent every time that he changes his clothes; a woman who is a wonderful dancer; scenery that is elaborate; a show that has comedy, but treated by ex-who put it in high two men who went into home that has a photograph of the name of the Two Black Crows on a Columbia record; a comedian by the name of Johnny Dooley, who spills the secret of the paste pot and the guy who puts pins in a new shirt for men—and many other reasons why this Earl Carroll show is the smartest thing that he has sent to this city. I know that you are going to ask me if this edition is better than the one that Peggy Hopkins Joyce "graced" some years ago. My answer is this—this edition does not have a freak star to draw you in. This show has standard names who deliver entertainment that is rapid, smart, loud, even tainted with suggestion, and beautiful scenery. In other words, I am trying to tell you at this uncivilized hour that I am writing my report to you, that this show is the best revue of the season. I do not qualify this statement. Here is a smart big city attempt to entertain people who are tired and those who never get tired.

There are no great nor even good voices in this revue, but the comedy is there, delivered by people who know how to deal out these parcels of laughs that come out of the brain box and those that originate under the belt and then ooze out under one's Adam apple. In other words, this Earl Carroll attempt to strut his annual frolic is a whole of a show, lively up to the minute and one of the most reliable if not the best revue buy of the season.

Let us get at the people who deliver the goods as follows. Interest of course centers upon Moran and Mack under the name of the Two Black Crows. These men are shown-men whether they are on records or on stage. I have often told you that these men are the funniest and best comedians that ever placed their fun before a recording apparatus. On the stage, they take it for granted that you know 'em. They start some of their Black Crow record stuff and give it a new twist. For example, "the doctor told me that I had to eat chicken broth three times a day and not get out in the night air. It can't be done." Remember that this is a blackface comedian talking to his mate. Figure it out. It can be much better explained by hearing them do their own explaining at English's this week.

You first meet them in the great rock-cracking scene in the first act. They follow this riot with their time ancient boxing bout which is a comedy tragedy. Here is low comedy, but the best laugh blow below the belt that I have ever encountered upon the stage. Then in the second act you have the engine scene which shows the two black face comedians not working at the engine job, Carroll has spotted these men right in his revue. They do not do their record stuff. They suggest it, and then give Charley Mack the joke a new ending. This proves the artistry of these men. And there is no doubt to the statement that they sell the show and do their duty in convincing one that the money is well spent. They do not have so much to do, but when they get started they land. I started out by telling you about Johnny Dooley. Here is a lad from the Dooley family who has fallen into fame. He takes more hokum falls than any guy on the stage. He does not grow fatter with each fall, but he does become funnier. He has a paste-throwing and spilling episode in this revue that is the limit. It is the sloppiest I fun on the stage. It isn't even good. It is nonsense of the most pasty kind. So much so that I nearly fell out of my seat—thus proving to myself that Johnny Dooley is the best high-class common clown in the business.

Want to call your attention to Julius Tannen, who declares that is a "one man university." He changes his costume many times for no reason whatsoever and every time he gets better. He has a clever nothing on golf. He has much to do about nothing. He is a reason for the success of this show. The best and the funniest as well as the wildest thing he pulls is a travesty upon mind reading. Mind you this is not serious business, it is monkey business. He does read and how. One of the cleverest burlesque things that has ever graced decent society. And added to all of his costumes, he introduces a protégé—meaning a trained seal, who becomes a wonder when fed fish.

This show moves fast. There is lot of other talent present and I have "tipped" much of it. "Mirrors of the Aces" lives up to the Earl Carroll idea of beauty without too much attire. He has handled form and

In Big Cast



Helen Gahagan

There is a treat in store for drama lovers tonight at the Mural as "Diplomacy" will be the offering. The all-star cast includes Helen Gahagan, Margaret Anglin, Frances Starr, William Faversham, Jacob Ben-Ami, Rollo Peters, Cecilia Loftis, Charles Coburn, Tyrone Power, George Cohan, Georges Renavent and Antony Hollis. Here is one of the real treats of this season and from all reports it deserves one of the largest audiences of the season. It is rated as one of the best revivals of many years. (By W. D. H.)

was there and I am told that it is the usual thing with this company. They made their work play.

Maurice Cash was the leading comedian with the show. He is a Jewish comedian and there is his foil, Bennie Plant, a Dutch comedian. And that is a team that I have not seen on the burlesque stage for some time. They are fairly good, but the humor is not new by any means.

Peggy Mayo is the featured female dancer. She is a good dancer and a fairly good singer. The other women in the company who are principals are Mary Mack, who sings mostly and Francine La Roque, who is a fair dancer.

"Pretty Babies" is a fairly fast show, in its songs and dances. And is fairly good burlesque. At the Mutual (By the Observer.)

Other theaters today offer: "Diplomacy," at the Mural, with an all-star cast, tonight only; Eddie Fardo, at the Circle; Charlie Davis, at the Indiana; Emil Seidel, at Loew's Palace; "The Wife's Relations," at the Ohio; Movietone and Vitaphone, at the Apollo, and "Pitfalls of Passion," at the Colonial.

This department was asked to publish the story of "Diplomacy" act by act. Last Saturday I gave to you the history of the characters as acted from the first production up to the present time. I find it impossible to print in detail at this time the complete story of "Diplomacy."

The Luster Brothers seem to be acrobatic contortionists. They both can double up like jack-knives. They have a dancing spoon that seems to perform of its own account. Some good acrobatics here.

I missed part of the act of Paul Kodak and sister. And what I saw of it was good. Kodak, when I came in, was spinning eight hoops in the air. A novelty. Then he brings out his kodak and gets ready to take a picture. First it is put on his shoulder, and when the trigger is pulled the thing flies apart and there is the sister. Something new.

News reel and comedies completed the program.

At the Lyric. (By the Observer.)

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In telling how she was benefited by taking Theodor's Black-Draught, Mrs. M. S. Adams, who lives near Seneca, S. C., says:

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Steffen Is Cause of Success

Conductor of Mendelssohn Choir Proves His Value.

Mme. Irene Pavloska, mezzo-soprano; Forrest Lamont, tenor, and Lester Spring, baritone, of the Chicago Civic Opera Company, were guest artists at the annual spring concert of the Mendelssohn Choir of Indianapolis Monday night at the Mural.

The program, as a whole, well presented, was a familiar one and therefore well liked.

A substitution, Mr. Spring for Virgilio Lazzari, who was unable to appear, occasioned no change in the program and Mr. Spring was received with much applause. His programmed number, "Aria," of "Salvator Rosa," showed a voice range with much power, and was accompanied by clear enunciation. His encore was an aria from "Robin Hood."

The first number by the choir, "Fourth Psalmody," from "Mefistofele," was followed by the trio, Mme. Pavloska, Lamont and Spring, who gave a trio from "Madame Butterfly."

Women of the choir gave the

graceful "Every Flower Chorus" from "Mme. Butterfly," and the "Finale Act II," also from "Butterfly," was a winning number hummed by the choir.

Following Mr. Spring's numbers, the men of the choir sang the "Battleground" from Wagner's "Rienzi," and had we been Romans called to arise we certainly would have answered, so enthusiastic were the local singers in their presentation.

The final number of the first part of the program, the "Coronation Scene" from "Voris Godounov," given by the chorus, was accompanied by the two local pianists, Willard Mac Gregor and Bomer Cramer, who received the most enthusiastic applause of the entire program. Their encore, the two pianos alone, was Arensky's "Waltz," for which the youthful artists are well known. Rounds of applause called them back twice after the encore, and the intermission proceeded while enthusiastic admirers of the boys voiced their approval with more applause.

Lamont, the powerful visiting tenor, gave an aria from "Andreas Chener," for his program number and when he was called back gave "Hymn to the Night."

Although short, the "Bell Chorus" from "Pagliacci," was very well done. It was followed by the introductory chorus of "Cavalleria Rusticana," so familiar to all of us and for that reason happily received.

Mme. Pavloska, quite dramatic with her mezzo-soprano, sang from "Mignon," and gave for her encores, Rachbach's melody for Joyce Kilmer's "Trees," and "Si Je T'aimé," from "Carmen." She was delightful and with an unusually

strong voice played up and down the scale with ease.

The final group on the evening's program included a Faust duet by Lamont and Spring, and a Faust trio by the two and Mme. Pavloska.

To Elmer Andrew Steffen, conductor, is due much praise for the fine work of the Mendelssohn choir and his leadership is that of a true master. Paul R. Mathews accom-

panist for the choir, performed in his usual good style.

Announcement was made last night of the booking of John Charles Thomas one of America's favorite baritone, for the opening concert of the Mendelssohn choir next season on Nov. 19, the hundredth anniversary of Franz Schubert's death. Edith Mason, lyric soprano of the Chicago Civic Opera Company, will appear at the spring

concert April 29, 1929. The choir plans to observe appropriately the anniversary of Schubert's death. (By Mary Farmer.)

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