

"GUMPS," CARTOON MUSICAL SHOW, ONLY STAGE NOVELTY

THE PLAYGOER'S WEEKLY TALK Observations on Plays and Photoplays of Interest to Philadelphians

FOLLOWERS of "The Gumps," in the comedy section of the EVENING PUBLIC LEDGER, will have opportunity of lamping cartoonist Sidney Smith's funny folks on the stage. A musical comedy, which puts Andy, Min, Chester, Uncle Ben and Ma into farcical activity, carried by tunes, will be next week's only novelty. It will be shown at the Walnut, Blossing and Graham, "the living cartoons," present a side-splitting burlesque of a burlesque, one of Smith's "mountain canaries" that is said to provoke more hearty laughter than anything ever seen of its kind since the day when Henry E. Dixey made his first hit as the hind legs of the Acadian maid's beautiful beifer in "Evangeline."

STILL another week remains for our theatregoers to feast the quality of the lack thereof of the four new shows which had their premieres last Monday night. There is seldom such a wide diversity of opinion about the work's theatrical offerings as marks the views both of press and public concerning these still current attractions. Some liked some of them, some liked all of them, and some liked none of them, with all possible combinations of favor and disfavor in between.

The consensus seems to be that while it is worth while to see John Drew back on the stage in any vehicle, "The Cat Bird," which Ernest Hughes wrote, is not really a comedy in substance, structure or spirit. Major Hughes is a very clever fiction writer, with a knack of turning epigrams with a tang, and much of his dialogue is of the witty sizzling sort. So the critic is not wasted in seeing this play, although some commentators think that John Drew and Janet Hecker are "Hitchy Koo," the third of the Raymond Hitchcock series of intimate revues, just seems to miss striking fire. The star's peculiarities of humor are penalized to the utmost, and some of the specialties are novel and colorful. One song, "The Old-fashioned Garden," with its attendant business, is sweetly melodious to the ear and attractive to the eye.

Alice Brady's migration from the screen to the stage has not been very fortunate in the means of transportation from some accounts. There is a pretty sentiment in the piece, but the inverted method of presentation is rather taxing. Admirers of Miss Brady in the films are flocking to see her in person. It was at the same theatre, the Lyric, that she made her professional debut a few years ago as Helbe in a revival of "Hoffmayer."

Victor Maves has made no new thematic discoveries in "The Hottentot," in which Willie Collier is successively appearing. Much of the fun is guaranteed by the roll methods of Mr. Collier, who has the gift of turning the tables on others in the plot with a simple sentence expressed in his own droll manner and quaint manner. However difficult the situation in which he finds himself, he always manages to twist out of his predicament and come in a laugh winner.

The underlying theme of the piece, the complicated difficulties which share the feet of a man who poses as an expert in a line in which he has often done service in this city before, but never before on both sides of Broad street simultaneously with variation. In "The Hottentot" at the Broad, Mr. Collier impersonates a man afraid of horses, who rides a fiery steed to victory in a steeplechase. In "Nothing But Love" at the Schubert the actor is a motorcar race course, and the hero is a famous driver, afraid of death by drowning, although constantly taking the most desperate chances in auto races. And yet the heroine believes that he saved her from a watery grave. But he could not swim a stroke. Then the fun starts.

This central idea will be remembered as the same as that of James Montgomery's "The Aviator" of several seasons back, which was successful here last season in the musicalized version "Going Up." In all these cases living about his sporting prowess, though in different fields, plunged the hero into hot difficulties and furnished plots for farces.

TO BE a "quick study" is an asset that most actresses long to possess. Thanks to several years of training in stock companies in every conceivable part of a role, Frances Carson is a "quick study." It is no feat at all for this talented actress, who is appearing in the leading role in "The Hottentot," to learn a difficult part overnight and then, when it is changed or modified at rehearsal, to adapt herself to the changes at once. And William Collier is noted for changing costumes and lines constantly, at that.

Miss Carson is a Philadelphia girl, and her first stage work was with the Orpheum Players at the old Chestnut Street Theatre. She attributes her ability to learn a role quickly to her stock experience. "I would strongly advise any girl who plans to go in for dramatic work to join a reputable stock company," Miss Carson counseled. "The work is hard. While you are playing one role you are learning another and rehearsing a new play at the same time. In the morning work and more work from 9 in the morning until 11 at night, with just time enough for meals. But the experience gained in doing a new play every week is invaluable, and the constant study of new parts is a wonderful training for the memory. In a few months of stock work almost any one can be better prepared in a part than the stars."

"Another thing about stock work is the self-confidence that it gives. You learn what to do when some one forgets lines, and by using your brains you can so handle a situation that few in the audience will realize that anything was wrong."

FARCE is hard on comedians. Florence Moore has found evidence in the second act of her play a very tearing occupation. It is in this act that the famous girl in the world is made up to represent Cleopatra, and after eleven weeks her hair is beginning to resemble the original habit when she was the queen of Egypt. Fearing that the censor might happen into the Adelphi any night, Miss Moore brought A. H. Woods to have a new costume made, and the producer, not wishing to have his net farce closed on account of lack of clothes, had written his star to have a new dress made in Philadelphia. Consequently Miss Moore will spend her spare time during the final week here in being fitted out in a new Cleopatra costume. She is now on a still hunt for a dressmaker who is also something of a historian.

HARRY DAVENPORT, who is giving a delightful, colorful characterization of the Doctor in "Three Wise Fools," was asked a run at the Garrick, has some interesting thoughts

FEATURED IN THE PLAYHOUSES



L. WOLFE GILBERT, Nixon... Mlle. RABETTE, 20th Century Maids... FLORENCE MOORE, 'Breakfast in Bed'... HARRY BURNS, Allegheny... LOLA WILLIAMS, Globe... FRANK MCINTYRE, 'Rose of China'...



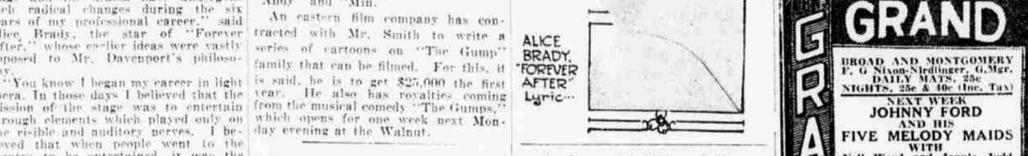
FRANCES CARSON, 'The Hottentot'... DOROTHY SHOEMAKER, 'Nothing But Love'...



BEVERLY BYRD, 'The Gumps'... BETTY PIERCE, 'Nothing But Love'...



FRANCES CARSON, 'The Hottentot'... RITA DANE, 'Hitchy Koo'...



ALICE BRADY, 'Forever After'...

"The Gumps" are here. And Creator of "Andy" and "Min" Needn't Work Any More. That there is big money in drawing cartoons—if they happen to be a hit—is evinced by the fact that Sidney Smith, a former newspaper man, who used to walk now rides in his "big car" as the results of his comic drawings of "The Gumps," which are better known as "Andy" and "Min."

An eastern film company has contracted with Mr. Smith to write a series of cartoons on "The Gump" family that can be filmed. For this, it is said, he is to get \$25,000 the first year. He also has royalties, coming from the musical comedy "The Gumps," which opens for one week next Monday evening at the Walnut.

Barbering the Bobbed Chisteras. One of the luxuries of the new "Hitchy-Koo" show, of which Raymond Hitchcock is the eccentric spirit of comedy, is a barber specialist, who keeps the bobbed crowns of the girly chasers shapely and glossy. As there are fifty or more of them the tonorial artist puts in a full day's work and gets an actor's pay.

In Greenwich Village Follies. Frances White, the petite comedienne, has been added to the cast of the Greenwich Village Follies, and during the Schubert run will play the role heretofore filled by Bessie McCoy Davis. Miss White retires from the cast of the Ziegfeld Midnight Frolic on actor's pay.

B.F. Keith's CHESTNUT BELOW TWELFTH STREET Keith Shows Always Prove Their Class! NEXT WEEK "VIE" DOROTHY SHOEMAKER "EVERYWOMAN" FILMED

JOHN SWOR BROTHERS ALBERT WM. DeMAREST & COLLETTE ESTELLE FOUR NELSONS McCormack & Mellon MARCO TWINS

Patricola Herbert Clifton THE SCINTILLATING MELODIST IN HIS TRAVESTIES ON THE WEAKER SEX

WALNUT Mat. Today Last Times Pollyanna

OH! MIN. THE GUMPS ANDY & MIN ONE WEEK COMMENCING Monday Evening THE POPULAR CARTOON MUSICAL COMEDY WITH 100% "PEP" CHORUS GIRLS WITH YOUTH AND BEAUTY

TWO WEEKS BEGINNING FEB. 2nd Seat Sale Monday FISKE O'HARA America's Favorite Actor-Singer in DOWN LIMERICK WAY

HARRY DAVENPORT, who is giving a delightful, colorful characterization of the Doctor in "Three Wise Fools," was asked a run at the Garrick, has some interesting thoughts

PHILADELPHIA'S FOREMOST THEATRES

BROAD "WON THE SWEEPSTAKES OF LAUGHTER."—Evg. Ledger NEXT WEEK—LAST WEEK NIGHTS AT 8:15 MATINEES WED. & SAT. AT 2:15 GREATEST LAUGHING HIT IN YEARS! SAM H. HARRIS Presents

WILLIAM COLLIER IN THE GREATEST SUCCESS OF HIS CAREER "THE HOTTENTOT" A NEW FARCE BY VICTOR MAPES WITH A REPRESENTATIVE CAST INCLUDING: FRANCIS CARSON, ANN ANDREWS, HELEN WOLCOTT, CALVIN THOMAS, DONALD MERRI, FREDERIC KARR AND OTHER FAVORITES "COLLIER AT HIS BEST IN THIS PLAY."—Bulletin. 2 WEEKS BEGINNING MON., FEB. 2 SEATS WORLD'S GREATEST COMEDIENNE MARIE DRESSLER IN HER BIG SUCCESS TILLIE'S NIGHTMARE THE GENIUS LAUGHING MUSICAL COMEDY SENSATION OF THE GENERATION

GARRICK "ALAS! AND ALACK! THE END IS IN SIGHT" LAST WEEK BUT ONE JOHN GOLDEN'S DELIGHTFUL

3 WISE FOOLS DON'T MISS THIS NEVER-TO-BE-FORGOTTEN COMEDY NIGHTS AT 8:20 MATS. WED. & SAT. LAST TIMES SATURDAY, FEB. 1 SEATS ON SALE FOR ALL REMAINING PERFORMANCES.

FORREST FILL YOUR VEINS WITH THE WINE OF LAUGHTER RAYMOND HITCHCOCK IN HIS FINEST AND LATEST MUSICAL REVUE HITCHY KOO OF 1919 BOOK BY GEO. V. HOBART LYRICS AND MUSIC BY COLE FORTER. 100 ENTERTAINERS—101 PER CENT SHOW. THE ONLY "HITCHY"—CHORUS OF 40 UNDER 20 LIVELIEST, LOVELIEST, LAUGHINGEST SHOW WITH MORE DISTINCTIVE FEATURES OF HUMOR AND BEAUTY THAN SEEN HERE IN YEARS. NEXT WEEK LAST WEEK NIGHTS AT 8:15 MATINEES WED. & SAT. AT 2:15

Coming MONDAY, FEB. 9 BEN HUR 21ST ANNUAL PRODUCTION—WORLD'S MIGHTIEST PLAY 250 PEOPLE—20 HORSES IN THE CHARIOT RACE. MATINEE TODAY AT 2:30. TONIGHT AT 8:30 NIGHTS AT 8:30 MATINEES THURS. & SAT. AT 2:30

PHILADELPHIA THEATRE "THE CAT-BIRD" BY ROBERT HUGHES OPENS FEB. 2 IN NEW YORK

W.M. PENN. FOX & BRITT McCARTY & FAYE JIM, THE SHIMMY KING DOUGLAS FAIRBANKS

PEOPLES ED. LEE WROTHER 20th Century Maids EVERY ONE IS A BEAUTY

4 DANCING LESSONS \$5 A TEACHER FOR EACH PUPIL CORTISOZ SCHOOL

DUNBAR THEATRE BROAD AT LOMBARD MAT. DAILY 2:15-2:30 TO 7:30 EVGS. 8:30-8:50 TO 11:50 (Plus W. Tax) Last Week—Beg. Monday The Lafayette Colored Musical Comedy Company De Luxe in BABY BLUES

King Olaf The Choral Society of Philadelphia

ORPHEUM JERRY MAE DESMOND YSAYE and ELMAN