

# PIGEON LOAFERS AND LOVE MUST WEEP

## County Clerk's Aid Tied Heart Appeal Tied to Neck

NEW YORK, Feb. 17.—Somewhere south of the Bronx a heart-sore lover waits further word from his sweet-heart—more than a brief message which he no doubt has already read and perhaps shed a few tears over—and somebody's romance is shattered. It all becomes known because of the carelessness of a girl.

Gyp is a naive and well-bred carrier pigeon and the bearer of a love note of apparent great importance. A note found in a brass capsule tied around his neck was addressed, "High Dear," and read, "Secret is out. Father knows all and is sending me back to school. I am heartbroken. Will write later. This message but explanatory message was signed 'Dolly'.

The messenger bearing this news to an anxious Lothario evidently had no military training, for while flying across the Bronx he disobeyed orders completely by stopping for a few "hills and goos" with some two dozen pigeons that make their home in the large statue of Justice just outside the windows on the second floor of the Bronx county sureties court building at Third avenue and One Hundred and Sixty-first street. The regular dwellers about the statue have been there for the past five or six years and are fed and cared for by Henry Schiffer and Frank Kneezek, clerks in the Bronx county clerk's office. The two providers pay their regular daily bill to the clerk and the birds are fed. They noticed the brass capsule and with little coaxing Schiffer carried the bird inside for examination. Schiffer and Kneezek, as both former men, but neither has been married so long that he cannot scent a romance. Their sympathy went out to "High Dear," and "Dolly," and they decided to place the message back in its place and send Gyp on his way.

The bird was taken to the roof of the courthouse building and there released. After flying upward a considerable distance it circled several times and they headed directly south.

### Moving Pictures

**Strand.**  
"All of a Sudden Peggy," the latest Marquette Clark comedy, which began a week's engagement at the Strand theater yesterday, is proving to be one of the most delightful of all of Miss Clark's new pictures. The story is a society one with a romance as the background. The girl in this instance is Peggy O'Mara, who is confronted with the task of marrying off her mother to prevent herself being married to the man she does not want. She has another man in view and the way she manages things, while it nearly brought on a scandal in the family, makes unusually bright comedy. Mack Bennett's comedy, "Back to the Kitchen," is adding to the laughs.

**Majestic.**  
"Evangeline," the motion picture version of Henry Wadsworth Longfellow's famous poem, which opened its run at the Majestic theater yesterday, is unquestionably the finest film line-up seen here in a long time.

**Princess.**  
"Hunting Shadows," H. B. Warner's new production at the Princess Wednesday and Thursday, begins with a shot in the dark and ends with a hair-raising climax in which a man, who by all the rules of the game should be dead and buried, comes to life and wreaks retributive justice on a bunch of crooks and brings happiness to the rightful heirs of his fortune.

The scene of this gripping mystery tale is a gas-bath and spa. The Tudor style of architecture, built in the human woods by a woman on an island, who then pretends to "shuff off this mortal coil," leaving his grandson to battle with the crooks, who are trying to get away with his inheritance.

**Orpheum.**  
Who ever heard of an aesthetic dance to the strains of Sousa's "Stars and Stripes Forever"? For that matter, who ever heard of a woman impersonating, physically, a peacock? Yet Max Hoffman has interwoven with intricacy and almost discordant harmony a musical setting for the former and Adolph Blom has arranged such a rite of physical gyrations for the latter that Gertrude Hoffman in the few minutes she dances in her headline act at the Orpheum this week displays all the pent up vivacity, artistry, skill in interpretation of which this wonderful show woman is capable.

When she does more. She impersonates other stage artists and her act of mimicry in this line, if anything, equals, perhaps exceeds her eccentric dancing. In her dance, "The Spirit of Victory," she is at her best. In her peacock dance she is superbly beautiful in expression, in costumes and display of the human form—less of the latter than formerly—be it said to her credit. In her impersonations she is captivating. Her recital of the same scene from "The Shulamite" that Olga Petrova did here recently, was announced as an imitation of that great artist. Hoffman does imitate Petrova. But she reads the passage from "The Shulamite" perhaps better than the woman she imitates.

Two sketches of antithetical type on the bill show how latter day vaudeville writers turn one to the present, one to the past, for their methods.

"When He Came Back" from the pen of Edgar Allan Woolf is framed for one character—the grandmother—by Mrs. Gene Hughes. The lines are as broad as Mrs. Hughes' avoirdupois—the plot threadbare and too often strained to get a laugh for a grandstand.

On the other hand "Seven A. M.," a child of the quick-fire brain of Jack Lait, is modestly titled. Few there are who possess any sense of humor but can discern the opportunity for satire in the basic story of a cigar counter and the sophisticated night clerk of 1920 hotel. But to catch the spirit of these two types, to surround them with the atmosphere needed, to pen lines like Billy Frawley and Edna Louise put over—nobody but a Jack Lait could do it. The offering has a bad spot on the bill, many of the comedy lines, if the audience was playing in the infield, could be deemed as soaring over the right field fence. But the act goes over with a vim at that. Neither Billy nor Edna can sing much but they don't have to. The clever reading of the clever lines is enough.

Joe Laurie, Jr., in a monologue, later introducing two elderly people he calls father and mother, caught the audience from the start. He solicited applause, won it, then overdid the act and left the audience tired of listening to him. He ought to learn, or somebody ought to teach him how to quit when the quitting is good.

James J. Morton, the animated program, gets many a laugh in his clever introductions of each act. He acts himself and in acting Jim Morton he is doing well.

Ward and Dooley open with a dancing bicycling act and the old favorites, Collins and Hart, burlesquers, close a bill calculated to make one forget the film.

### Loew's Lyceum.

There is nothing at Loew's Lyceum for the first half of the week that will project one skyward from their seat. Neither is there anything on the vaudeville bill to knock. It's just one of those all-round bills, nothing great, nothing so very bad.

Homer Lind is no newcomer. Neither is his sketch, "The Singing Teacher," fresh from the hands of an author. But Homer Lind always is pleasing. He gets a place in the hearts of variety-goers that assures him applause any time he comes before an audience.

Adah Currie Lind takes the part of the musical student with Frederick Rich, in a song skit, should discover that she has no room-shouting voice. It lacks volume. But give Miss Lind credit for showmanship in saving that Beale street number until the last when she went off with them howling for more.

Shepard and Dunn are comedy warblers with just enough punch in their turn to make it go. Tommy Long and Marie Long got the laughs with some comic stuff. Song interpolations by Miss Long added a rather unique feature to an act of this character. Stricker opened with a series of contortionist feats.

May Allison stars in the feature film, "The Walkoffs." It's a picture that will appeal to Loew patrons. The story is

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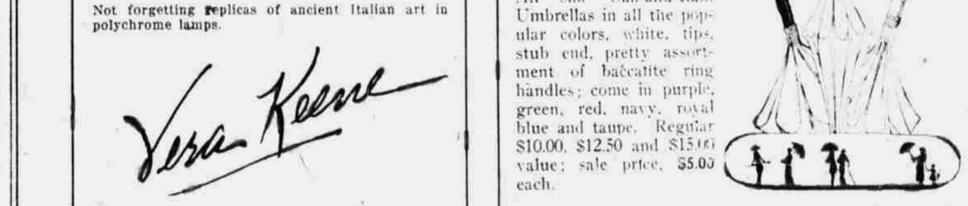
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