

Why a Bad Play?

Brady and Woods Give to New York Shocks That Disturb Most Hardened

By PERCY HAMMOND.

LET US, today, speak with understanding about the motives of Messrs. W. A. Brady and A. H. Woods in presenting so brazen a drama as "A Good Bad Woman."

Meaner scoundrels than I have discovered in that smutty enterprise symptoms that the producers were inspired by questionable purposes. It has been hinted that Messrs. Brady and Woods sacrificed their rectitude to an appetite for money, and that "A Good Bad Woman" is merely a medium for ill-gotten gain. Indifferent to clean hands and a clear conscience, they disregarded their reputations for harmlessness. They adjusted their lines at a guilty angle and set out for the profitable cash-fields of Avenus, filled with greed.

These doubts concerning the producers' intention in the matter are, I think, a bit cruel. Especially so in the case of Mr. Brady. A child of the theater, he has a filial love for his erring parent, and he wishes that it might be led to a better life. I have pictured Mr. Brady sometimes as similar to Joe Morgan's little daughter in "Ten Nights in a Bar Room," as she stood forlorn among the spittoons and beer bottles, crying:

Father, dear father, come home with me now.
The clock in the steeple strikes one.

For Mr. Brady is always sounding to the managers a note of helpful warning. Whenever he suspects that they are figuratively staying out too late at night, neglectful of their duties to the drama, he sings owl songs to them. A harbinger of evil, he tells them that, while they are celebrating sleepily, dark clouds are gathering. The kinetoscope, the gramophone, the wireless telegraph and other sober adversaries of the show business have first been exposed as perils by Mr. Brady to his fellow producers.

Therefore I am inclined to believe that back of "A Good Bad Woman" is a noble design. The impresario of late show signs of dissipation. They cause things to be done and said upon the stage that, unless stopped, will result in the police wagon and the house-gow. Mr. Brady and Mr. Woods, according to my theory, decided in the crisis to step in and put an end to it. "We will produce," they said, "a show that will be so dreadful that it will cause revolt. It will be of a kind to arouse even the somnolent censors to action. Though we shall be abused for our well-doing by those who do not understand, we shall have our reward in a fruitful martyrdom."

Well, if any drama will excite the authorities to antagonism, "A Good Bad Woman" is that one. It is in all its aspects what is known as a tough baby. From the innocent lips of Miss Helen MacKellar drop words of a kind to abash the most callous ear. Her role, that of an impure and drunken though a saint-like chippy, summons her to perform assignments that are the last word in naughtiness. The other night, after I had tried to describe them delicately for the New York Herald Tribune, I met Mr. Lawrence Gilman, the music critic of that journal, in the composing room. He had one of my proofs in his hand and he was blushing. Mr. Gilman is a hardened associate of the grand opera, and therefore is insured to life's blemishes. But he was so startled by my timid exposure of the transgressions in "A Good Bad Woman" that he begged me to dim them—which I did, at the cost of missing two editions.

"Episodes." Gilbert Emery's new study of American life, is I learn from advertisements, a justification of the good woman who is unfortunate in her good husband. It seems a little old-fashioned in these days to produce arguments on behalf of infidelity. Larger men than Mr. Emery have proved that sin is reasonable and to be expected in certain circumstances. Every student of domesticity now knows that if a woman is untrue to a man it is the fault of the man, and vice versa. Of one thing at least I have been convinced by my many years of studious theater-going. And that is if a husband, however well behaved, neglect his wife for his business, adultery will ensue. Usually with his best and least suspected friend.

Mr. Emery's new play is full of the quiet splendor of assistance in other New York. Also of its sixty scenes. In it William Courtleigh is an elderly capitalist, Miss Kathlene Macdonell, his young and very smart wife, and Mr. Emery himself, a handsome idler, meaning no harm, but doing it nevertheless. They form, I

At The THEATERS



Leonora Allen AT ORPHEUM



Miss Lynn Cantor AT BRANDEIS



Mollie Williams AT GAYETY



Elliott Dexter ORPHEUM

believe, what used to be known as a triangle. Mr. Courtleigh, encountering an unfamiliar emerald in Miss Macdonell's jewel box, detects a liaison between her and Mr. Emery. The lady explains that she craved attention, and that since her husband was chasing dollars in Wall street, she got it elsewhere. Moreover, she insists that she is not to blame for her carnal side-stepping. At the end of all them seem to be going by motor to what they call the polo game at Meadowbrook, planning to dine later in the day with the prince of Wales. Only the husband is particularly unhappy.

Miss Edite Janis's new revival, "Puzzles of 1925," is more than satire. factory, though complaints are made there is not enough of Miss Janis in it.

Of "The Undercurrent," in which Mr. Harry Barendson plays a wild and threemile old American business man, I shall refrain from reporting other than to say that it is just another of those incredible things that frequently are dragged in by the cat of the Broadway theater.

Glady's Baxter WITH Mitzi COMING TO BRANDEIS

features an intense dramatic sketch this time entitled "The Slave Dealer." She is also using a special called "The Mail Girl," in which she appeals for an increase in salary for the postal workers. Tuesday will be "surprise nite—that means fun—and Friday night a battle royal between six or eight friendly enemies (colored) will be staged.

G. V. F. With the Mister Comedians at Brandeis Tonight

An exceptionally novel and pretentious theatrical event at the Brandeis theater for four days, commencing tonight, with special matinee on Wednesday, is Mister Gallagher and Mister Shean, in the "Greenwich Village Follies." Like other "Greenwich Village Follies" it offers gorgeous stage pictures, beautiful costumes, novel interludes, new surprises in individual and ensemble dances, a few of the brightest spots of last season's "Follies" and Mister Gallagher and Mister Shean, whose whimsical and humorous patter-patter and slang phrases have girdled the globe.

Last season Messrs. Jones and Green, managing directors of the Bohemians, Inc., rescued Mr. Gallagher and Mr. Shean from three months' exile caused by litigation by purchasing their contract from the shuberts and immediately incorporating them in their annual "Greenwich Village Follies." At the conclusion of the "Follies" tour the Bohemians, Inc., approached the comedians with an offer to star them in a world tour on which they are now en route.

Many well-known principals from

the leading musical comedies, vaudeville and standard revues are embodied in the roster, and one of the youngest and most fascinating choruses ever lured from Broadway, the famous artists' models declared to be most pleasing to the eye, was selected after a beauty contest held among the leading artists.

The comedy scenes of this musical revue were penned by many authors, including Billy K. Wells, Lew Fields, George Kaufman and George Y. Hottel. The lyrics were supplied by Bert Kalmar and Irving Caesar and the score by Louis Hirsch, Harry Ruby and Con Conrad. The entire production was devised and produced under the personal direction of John Murray Anderson, who conceived and executed all former "Greenwich Village Follies."

Photo of Dexter Given to Women

An autographed photograph of Elliott Dexter, appearing at the Orpheum theater this week in person, will be presented to all women patrons attending the weekday matinees. Mr. Dexter is featured in a playlet in three scenes, of which he is the author and producer.

Once Eva Lang's Leading Man, He Now Heads Orpheum

Elliott Dexter, popular motion picture and stage star, tops the bill at the Orpheum this week in a sketch written and produced by himself and which he calls "The Playlet Without a Name." The new playlet is in three scenes and the supporting cast includes Blanche Rose, Boyd Irwin and Frances Buckley. Mr. Dexter is known chiefly for his work in the movies but many of his screen admirers remember him as leading man for Eva Lang at the American theater stock company, now the Strand.

Albert Lindquist, Swedish-American tenor and Leonora Allen have an enviable position on the concert stage. In their duet numbers their voices blend and harmonize in an exquisite perfection. Webb's Entertainers are capable of putting on a whole vaudeville show should the necessity arise. The act includes a trio of clever singers, dancers, comedians, jugglers and a brief dramatic sketch. Al and Fanny Stedman present a unique blending of fun and music. Bert Levy, internationally known artist, draws cartoons on smoked glass, which are projected on the screen line for line as the picture is being completed. Levy whistles while he works and his whistling alone makes satisfying entertainment. Warren and O'Brien are comedians par excellence. Eddie Weber and Marion Ridnor have a nifty song and dance act.

"Rain" Promises to Give Us Something Worth Waiting for

"Rain" will show at the Brandeis for four days starting next Thursday, with a matinee on Saturday. A play that continues to fill a Broadway theater after two years of uninterrupted success, and apparently could continue indefinitely, must have a popular appeal. The specially organized company that Sam H. Harris is sending on tour is an exact duplicate of the New York production. Taken from Mr. Somerset Maugham's story, "Miss Thompson," it has been given marvelous dramatization by John Cotton and Clarence Randolph. The fact that a dominant character in it, a South sea missionary, is tempted and betrayed by a siren incarnate, whose soul he is zealous to save, does not lessen the dramatic appeal. It is a story of a kind that would hardly have been written a generation ago, when it would have been less safe to count on an understanding of the characters thus pitilessly exposed.

"Hail and Farewell," Barbara La Marr's forthcoming Sawyer-Lubin production, has been definitely titled "Heart of a Temptress."

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PRICES: NIGHTS: \$3.00—\$2.50—\$2.00—\$1.00
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Four Days Start. Thurs., Feb. 19 MATINEE SATURDAY

SAM H. HARRIS presents

RAIN

The WORLD'S GREATEST DRAMA
by John Cotton & Clemence Randolph
Based on W. SOMERSET MAUGHAM'S story "MISS THOMPSON"

Tickets Now on Sale Sat. Mat. 50c \$1, \$1.50 and \$2 Plus Ev'ngs: 50c, \$1, \$1.50, \$2 and \$2.50 U. S. Tax

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The London String Quartet

James Levey, first violin; H. Waldo Warner, viola; Thomas W. Patre, second violin; C. Warwick-Evans, cello.
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Two Days Only Fri. and Sat., Mar. 6-7 Matinee Saturday

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ELLIOTT DEXTER

IN "A PLAYLET WITHOUT A NAME" IN THREE SCENES
Written and Produced by Mr. Dexter.

AL-STEDMAN-FANNY In "PIANOFAPERS" BERT LEVY Popular Artist-Entertainer

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ALBERT LINDQUEST and LEONORA ALLEN with HAROLD YATES in "Songs That People Love"

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COMING THROUGH WITH A HIT!

The screen's favorite pair of sweethearts reunited—

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AND

LILA LEE

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The story of a man who marries an heiress—and then has to prove he's a man.

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A burlesque beauty who loved a nobleman—who would have loved him if he'd been a bus conductor—who knew but one instinct—to fight for her man—and who learned to live and to fight on for those she loved even when her heart was broken.

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