

"APPLE BLOSSOMS" BOWER OF MELODY

Fritz Kreisler and Victor Jacobi Beautifully Score Le Baron's Clever Book

Verdant—To hear the orchestra, chorus and principals put "Apple Blossoms" across (and they did it across) one would think (one who could think that far back) that this piece represented a renaissance of the Viennese school of operetta, or at least that renaissance of it typified by "The Merry Widow," "The Blue Bird" and the "Chocolate Soldier" of a decade ago.

The book, by William Le Baron, who also devised the libretto and the music, is a "romantic comedy" which is a riddle in the instance of a hard, hard smile and a heart as true as the strains of "Swon-drops" "Wedding March" or whatever high ringing tenor is playing the music. Various fine old plot improbabilities are invoked to carry the interrupted romance along. There is one novelty—the bride who gets the apparently wrong husband and (even though he is John Charles Thomas and sings a beautiful time-honored orange blossom and being wedded in the midst of apple blossoms, which she says bring her luck. So they do, so they do, after a due time which romance waits on plot.

BURLESQUE BILLS

Clever Show Casino Feature—Good Entertainment Elsewhere
Casino—Town Scandals is full of merriment and fun, which are generously distributed by a clever cast and a comely chorus. George Clark, the principal humorist, proves his claim to the title of character comedian in a role that departs from the conventional, Ethel Stone, the libel and lively caricature, contributes largely to the success of the entertainment and a treat is given music.

Attractions That Remain

BROAD—"Clarence" Booth Tarlington's characteristic comedy of American temperament. The story is about whimsical soldier, played by Alfred Lunt, with such notable players as Mary Holland, Phoebe Foster, John Flood and Glenn Hunter in support. The play is rich in genuine comic spirit.

ADLER—"The Purple Mask," with Leo Dittichstein in a romantic play about the Napoleonic era. The story, replete with thrills and romance, concerns the exploits of a mysterious character who has won reputation for himself and his hazardous exploits. Mr. Dittichstein impersonates this character in a fascinating manner and is finely supported.

LYRIC—"Passing Show," Winter Garden production, with James Barton, Lon Hudson, Frankie Heath, Avon Comedy Four, Four Haley, Sister, Kyra, Oriental dancer, and an "aurore borealis of bewitching beauties." A blend of travesty, revue and extravaganza.

SHUBERT—"Irene," the musical comedy adventures of shop girl Cinderella. Book is rich in humor and situations and music includes melodious and tuneful songs.

GARFIELD—"Lady Billy," operetta of genuine type, featuring demure Miss Helen, who appears in half a dozen fetching disguises and many romantic situations. Score is varied and colorful and there is an elaborate production.

The book is right up to the calendar, the settings and costumes are varied and artistic, and the music is not lacking in either tone or jazz qualities.

Troaders—George and Etta Pillard are local favorites and their attractive entertainment proved last evening with the opening of their own clever show. It is a new burlesque entertainment with many specialties and an ensemble of pretty girls.

People's—Helen McCain is the singing principal of "Hip, Hip, Hokey," which began a week's engagement last night at this popular neighborhood playhouse. Pat Kearney is the principal comedian, while in Marjorie Williams is seen a player with promise for greater popularity.

HOBART FARCE AT ORPHEUM

First Local Presentation of "What's Your Husband Doing?"

Orpheum—George V. Hobart's farce of a thousand laughs, entitled "What's Your Husband Doing," is an experience in laughter by the noted humorist who wrote "Experience," "Wildfire" and many other farces and comedies. It was frolicsome given its local premiere by the resident players, who have developed a nice touch in the representation of lighter entertainment. Miss Desmond was especially good as the wife.

"What's Your Husband Doing?" may give some good pointers to devoted wives who are not quite sure where their spouses spend the time. Of course, it is pure farce, of the breezy, amusing sort, which will relegate to the past any suspicion that may lurk in the innocent mind of a good housewife. There is such a woful mix-up that one is perplexed as to how it is all going to terminate until the final curtain.

The farce is appropriately staged and costumed.

HARRY SANTREY AND BAND LEAD KEITH'S

Others on Bill Prove Attractive to Audience—Vaudeville Elsewhere

Keith's—Harry Santrey and his syndicated society band, which supplies the headline at Keith's night, lives up to its title of a 1920 Jingle of Jazz, and then some. There were nine syndicated "kings" who gave everything from "Grand Opera" as played by New York Giants, to a tuneful ballad piece called "Tired of Me." And then there was Mr. Santrey, who had the applause led to him continuously from the other side of the footlights, an enthusiastic audience being sitting there yet if it were not that the leader of the syndicated band decided it was high time to go to bed. Mr. Santrey scored on all of his song hits.

Gertrude Vanderbilt needs no introduction here. Her act, which was a word everybody out front was awfully glad she came and was very loath to see the last graceful bow that definitely said, "Oh-uh, no more." First of all there was her prettiness, then her costumes and last but not least the song that made everybody laugh and call for more. It was called "Like It" or something like that, but anyhow everybody did. Miss Vanderbilt will also be joined by the late Mrs. Moore, who was up to the Vanderbilt standard.

Carrie Jacobs Bond, of "Perfect Day" fame, of course, needed no introduction over the crowded house when the well-beloved song writer stepped out upon the stage. It was generally agreed that Mrs. Bond fitted exactly in the picture.

Gracefully groomed in lavender and yellow and with her hair framing her sweet, peaceful face, three best known songs, "I Love You Truly," "Just Awearying for You" and "The Song of Your Hand," which she sang them. There was also a new song, "The Touch of Your Hand," which she sang them.

Another act that caught the audience's eye was the fragrant quartet was "Memories of the Dance," given by Tim and Kitty O'Meara, with Huxton Hay at the piano. There was a graceful minuet first. But the pair were not content to remain in the past long. They went to Broadway to show how the dancing fared there, and there was even a visit to the Bowery. The whole act was heartily received.

Harry Lester sang "the water" in a character monologue sketch delivered at the applause he got and that is saying a great deal for the gentleman with the white apron and the napkin over his arm was so honestly and uproariously funny that everybody wanted to keep him on as long as possible. His "inside stuff" on people who patronize restaurants was the hit of the act.

Other acts that won instant favor were a troupe of clever Chinese acrobats with Lon Tack Sam in the lead; Jack Lacey and Celia O'Connor, in smart songs and dances; Peter and Lebut in "bumps, thrills, bouquets and falls," and Betty Martin and Philip Moore in "A Midair Classic."

Kinggrams and topics of the day and the bill.

William Penn—Paul Morton and Naomi Glass have a tuneful musical comedy act which worthily heads the bill. "The Volunteers" is another act with a attractive melody. Ben Morris and Harry Solomon give pleasure in an entertaining sketch. Fred's Circus, which is a certain skill. Fred's Circus, which is a certain skill.

"The Master Mind," with Lionel Barrymore, complete the excellent bill.

Allegany—"Polly Pearls," a scintillating musical comedy, won headlining honors. Myrtle Howard and Hal Burton got a good hand. Grazer and Lawler, steppers of note, too, were well received.

MANY NEW MOVIES FOR PHOTOPLAY FANS

Excellent Acting by Mitchell Lewis—Wally Reid Grows Whiskers

Stanton—"Wallace Audacious" grows a beard on Wallace Reid, and matinee maids who have heretofore adored his smooth-shaven, potterlike facial attractions will have a new thrill in this be-whiskered hero. Ben Ames Wilson's story, Paramount made the play, with James Cagney at the director's megaphone.

The story goes that unless the hero is working by a certain date he will not inherit the estate his father left. It is the desire of his lady love that he work in the office of the manager of the estate before she will consent to become engaged. There is a crook who looks so much like the hero that he is taken for him. When this villain realizes how easy it is to impersonate the heir the latter is put on a boat and sent away while the former enjoys the wealth. When the heir decides to return to his home a stay in Honolulu he tries to convince people of his real identity, but is not successful until he talks with newspapermen. It is the dog of the herd who recognizes him and thus saves the estate from going into the hands of the impostor.

Margaret Loomis is well cast as the heroine. Mr. Reid plays his dual role with some remarkable double photography. Added attractions in music and movies fill out the program.

Palace—"The Riddle Woman" is better as a movie than it was as a stage play, with Bertha Kalmar in the role played by Geraldine Farrar. In fact, it also marks one of the best vehicles that the opera singer has appeared in lately. Carl Jacobs wrote the original, which was scenarized by John D. Clymer. He has made it into an adequate manner.

The lavish way in which this play has been mounted is gratifying to the eye. The folding of the plot, wherein is disclosed a count who collects blackmail from innocent girls. Confessions are in order and love triumphs even to the telling of the husband by the erring wife.

Ward Crane is the leading man with double rejoicing. Most of the action takes place on the boat known as "The Blenheim." A sea captain befriends a little boy when a ruffian throws him overboard into the water. Developments show the boy to be friendly, so he is adopted. Later years show him to be not inclined to follow in the career of his seafaring father, but the commission in the navy of him, and that is what he does, going so far as to break up a gay party and carry him off. A similar episode is "On With the Dance" and "Below the Surface." There is a girl who loves the son of the captain, but that romance is sidetracked until the end. The denouement is not unexpected.

In the cast are Helen Ferguson and Noah Beery, Jr., William Mong, Casson Ferguson and Norval MacGregor, as the captain.

Regent—"The Frisky Mrs. Johnson" is by the late Clyde Fitch. It has had the able direction of Edward Dillon. Lawrence McCloskey, of this city, prepared the scenario, which gives the stage play a fine movie background. Billie Burke, the heroine, is the late Mrs. Johnson, a sweet self, but she really seems to be losing her ability to act before the camera. Perhaps a return to the spoken stage for a while will aid her.

Whenever any one does something that seems unconventional he is put down by those who know him as unusual, or as in the case of the American, "odd." Here is a character player whose work has not had the proper mediums of reaching the "first-run" public, but it is hoped that this vehicle will bring his worth to the fore in future plays. The story is by the late Jack London and was directed by Edward Sionan.

Seafaring folk lend picturesque quality to movie stories, but when the virile characters as described by Jack London are placed on the screen with such good playing as this company does, there is double rejoicing. Most of the action

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The thrilling finale of the ice rescue scene continues to stir movie fans. "STRAND AND COLONIAL"—"Something to Think About," with Elliott Dexter.

RIVOLI—"A Mormon Maid," with Mae Murray.

LOBBY—"Held by the Enemy," with Louis Stone.

COLLEGE—"The Round-Up," with "Fatty" Arbuckle.

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CELEBRITY—"Just a Wife," BELMONT—Dustin Farnum, in "Big Happiness."

GREAT NORTHERN—"Mid-Channel," with Clara Kimball Young.

AVENUE—"Pauline Frederick," in "The Fall of Caesar."

Hall, Helen Dunbar, Fred Huntley and Jane Wolf.

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