TUNEFUL 'TANGERINE' IS FULL OF LAUGHS

Catchy Music and Good Comedy, With Charming Julia Sanderson

Forrest—"Tangerine" is the kind of musical comedy that would be enjoyable even in a production by an amateur company. That is about as high praise as can be given the book and the lyrics and the whole framework of a piece of its kind. To say that a musical comedy almost carries itself to success, regardless of the personalities of the players is to mark it as an unusual addition to even a good season of theatrical productions. And it can really be said of "Tangerine."

There is fun enough in the very first act, where the Alimony Club holds its sessions in New York's famous Ludlow Street Jail, but the fun becomes even greater when the members of club, seeking to escape the yoke of women, flee to the Island of Tangerine, where every man is allowed eight wives and all eight have to work for him so that he can live in ease and luxury and never demean himself by labor of any kind.

There is a genuine broad comedy king of the island who has lived in this state of bliss, and the New York wives, pursuing their husbands to the kingdom, are put to work to atone for their domination at home. But they soon create complications by spreading woman's rights propaganda among the natives of their sex, and the tables are turned.

It all sounds silly, of course, but then any musical comedy plot would, related in such tabloid fashion. Anyway, the shifting scenes and incidents give chances for plenty of riotous fun and more or less slap-stick humor and lots of good songs and dances; but principally this particular production shines by reason of the grace and charm and beauty of Julia Sanderson. She has several haunting musical numbers, but her duet with Frank Crumit, "Fair Lady," long familiar here through phonograph records and dance orchestras, seems doubly compelling when she sings it. It "stopped the show" last night and the audience could not seem to get enough of it.

The principals of the cast here, with the exception of one member, are the same who achieved such a long run for the piece in New York. That exception is Frank Lalor, in the part of the island king, created by John Hassard. Lalor easily proves that all misgivings about the change were unfounded. He gives the character a new interpretation and one that does not overlook a single comedy opportunity.

Nixon—Lee Kids

Nixon—Jane and Katherine Lee, juvenile film stars, easily were accorded headline honors. These children went through all kinds of funny situations, and gave the audience an inkling into how pictures are made. The final scene was full of pathos, and showed the children could bring tears, as well as smiles, to the faces of their listeners. Bill Chase and Charlotte La Tour in a skit entitled "Around the Corner" pleased. This skit was a scream from opening to closing. Shriner and Fitzsimmons, character comedians, and the Five Avalons, double-wire walkers, also scored. The Scotch Highlanders from "The Bunch and Judy," now at the Garrick, were a special birthday anniversary attraction.

Globe—"The Sirens"

There's something entertaining for all ages in the show of which "The Sirens," a musical tabloid, is the headline feature. Jay Ellwood and Clay Hill have prominent roles and have a large share in making this miniature production a success. The act is lavishly staged. Many new ideas are brought out in "Miss Cupid," a musical farce, which is punctuated with timely philosophy. Ethel McDonough and company in "Milady's Busy Day" kept laughs in motion. Good acts were also presented by Barbara Grohs and company; Clifton and De Rex, Raymond and Leslie, comedy and songs; Tellaac and Dean, in a little of everything.

Allegheny—Review

Quality throughout tells the story of the bill, which runs with considerable snap. There's a whole show in "The Melody Review," a tabloid in which agile girls and witty comedians mingle with generally good results. The music sounds as though it might be just fresh from Broadway. "Cellmates," a comedy playlet, shows how pleasant life may be in jail. The bill also includes Clark and O'Neill, in comedy and songs; Four Singing Miners and Rose Seldon and Brother in gymnastic thrills. George Arliss, in "The Man Who Played God," is the film attraction.

Walton Roof—"Mason-Dixon"

Melodies which haunt the memory and carry with them an atmosphere of the Southland were dispensed by the Mason-Dixon "Seven," which, despite its name, consists of an aggregation of one dozen talented musicians. They can play anything under the sun and seemed to be as much at home with one instrument as another. They gave a brand-new program in which many Broadway hits are included. They landed a solid hit. Another big feature of the program is the White Way Trio, which introduced a number of novelties in connection with a varied program of 1922 caliber.

Travesties at Dumont's

Dumont's — Two laugh-provoking travesties feature this week's program offered by Emmett Welch and his minstrels. They are "Northeast's Most Popular Beauty" and "Brewerytown's Most Charming Young Woman" and they are combined in a clever and original way. The program also contains Alpegini, the magician; Kelley and Thompson, in a comedy; "Selling Lots" and America's Comedy Four in songs and fun. Emmett Welch sings some new ballads.

Alhambra—Revue

Harry Romm and his revue feature here this week. It goes big with pretty girls and snappy times. Tuesday and Wednesday Owen Moore stars in the film feature, "Love Is an Awful Thing." Ben Smith is on hand with some funny songs and a new line of stories. Gardner and Revere have some good bits of nonsense dialogue, and Visor Trio thrill with an acrobatic number. The bill changes Thursday.

Keystone—Variety

Kavanaugh and Everett please with pretty girls and catchy melodies in their revue. The Beaumont Sisters and company make a hit with humorous dialogue and song. Olivette Haynes and Fred Beck are on hand with a rollicking comedy skit with a new twist in it. There is more good comedy with Frank Walmsley and Mae Keating. Miacahua and company have a thrilling wire act, and there is a good film serial, "In the Days of Buffalo Bill." This is the fourth installment.

Shows That Remain

LYRIC — "Blossom Time," with Bertram Peacock, Olga Cook and William Danforth.

ADELPHI—"Just Married," honeymoon farce, featuring Lynne Overman and Vivian Martin.

GARRICK—"The Bunch and Judy," Dillingham musical comedy, with Joseph Cawthorn and Fred and Adele Astaire.

WALNUT—"The Goddess," comedy from the French, with Marjorie Rambeau.

PLAY WITH MUSIC SCORES REAL HIT

"Good Morning, Dearie," Given More Than Cordial Greeting at Forrest

Forrest—The man who said Philadelphia audiences were apathetic slunk away from the Forrest Theatre shortly before midnight with the echoes of the last resounding applause that greeted "Good Morning, Dearie" still ringing in his ears. And probably no persons were more genuinely glad that the performance was over than the performers themselves. Because from the first time that Louise Groody and Harlan Dixon added their agile stepping to a tuneful melody until Miss Groody sang the last note of the score encores were asked—not only that, demanded. In one or two words Philadelphia—at least one audience—seemed to have found just what it wanted.

In "Good Morning, Dearie" Anne Caldwell and Jerome Kern did something they did not do in "The Bunch and Judy"—they made a play into a musical comedy. The play itself hangs by slight fabric, but still the fabric is there, and Miss Groody, Mr. Dixon and their assistants act what they have to act as though it mattered and the music was only incidental. And the whole was so well blended that one never seemed to know exactly whether he was seeing an honest-to-goodness play or a musical comedy.

The theme is a sort of "tenement and Fifth avenue" affair, such as "Irene" made popular, but it is not an old tune overplayed. The little girl of the tenements, Miss Groody, is the "sweetie" of a young crook (Mr. Dixon), but the son of a wealthy family sees the girl and falls in love. All this starts off things. There is a meeting again in a dance hall, when the aristocrat knocks out the tough in as realistic a rough-and-tumble battle as has been staged outside the movies. It was a thrill the audience rose to with a whoop.

Then follows a house party, when the young crook is foiled in an attempted robbery by a comedy detective, and everything apparently ends happily.

In "Good Morning, Dearie," it is not so much what they do as how they do it. Miss Groody, hardly beautiful, but certainly attractive, is a good companion stepper for Mr. Dixon, who actually carries off the stellar honors. Oscar Shaw, a dentifrice tenor, who outsmiles even Cecil Lean in the number of teeth shows, also makes up in his acting for what he lacks in voice. Ada Lewis, more matronly than of yore, but still the Ada of the speedy quip and resonant voice, and William Kent, a comedian frequently bordering on the grotesque, fill out the chief roles.

Besides these—and not least by any means—is a large and fair-to-gaze-upon chorus that is given frequent opportunities.

Mr. Dillingham has provided one of his usual careful productions, and Edward Royce—who also, by the way, staged "The Bunch and Judy" — does wonders with the material accorded him.

"Good Morning, Dearie," has all the makings of a real Philadelphia success, which in this season means much.

NORA BAYES SCORES IN NEW SONG HITS

Character Singer Heads Unusually Good Shubert Unit Show

Chestnut Street Opera House—Nora Bayes is back again! That's the only word her thousands of Philadelphia admirers need, and they crowd to hear her characteristic songs sung in her characteristic way.

Miss Bayes, of course, has to sing some of her old successes because the audience usually isn't satisfied until she does. She scores a hit with several of the "old ones," and she has added on a few brand-new numbers which are typical Bayes songs. Dudley Wilkinson is at the piano in Miss Bayes' act.

The surrounding bill is exceptionally interesting. Anna Propp and George Stone provide some fancy dancing in "The Opening Act." This is followed by James B. Carson and company in their presentation, "The Music Publishers," a satire on the exploitation of popular songs. Matty White and Morton Beck have several melodic numbers sung in an individual and highly humorous manner, while Bert Walton exposes the wiles of women in two episodes of "You'll do the same thing to some one else."

Fast stepping, clever imitations and an original conception of what two esthetic dancers would do in a prize ring, make up a particularly good number by George Libby and Ida May Sparrow. The latter gives remarkable imitations of Marilyn Miller and Pavlowa, while Mr. Libby is equally apt as George M. Cohan and Leon Errol.

The latter part of the show is a musical revue, "Town Talk," with James B. Carson and Chester ("Rube") Nelson in the leading parts. Throughout the five scenes there is much frivolity. The chorus is above the average and provides a suitable background.

Cross Keys—"Dixie Land"

A musical offering, "Dixieland to Broadway," features this week's program, which was well received by yesterday's audiences. Arthur Alexander takes the leading part in the playlet and was as pleasing as on former appearances in this city. Jack Walsh and company also present a musical playlet. Other numbers on the program include McKenna, Banks and company, in comedy, singing and dancing, and Kraft's Harmonists, four pretty girls, in a musical number.

Trocadero's New Show

Trocadero—"The High-Life Girls," a two-act musical burlesque, opened last night and was well received by an enthusiastic house. La Belle Helena, whose dance acts have always proved very popular here, presented a new terpsichorean number which had the advantage of elaborate staging and costuming. The big cast included Harry Meyers, La Belle Paula, Marie Crispie, Bob Griffin, Tommy Siddans and Terry, the piper in songs, reels and dances.

"LA TENDRESSE" HAS PLENTY OF PATHOS

Henry Miller and Ruth Chatterton Star in Drama From French

Broad—Philadelphia has had so few—so pitifully few—real dramas this season that it ill behooves her to be overly critical, and, after all, "La Tendresse" is a play that is always theatrically effective and has a real literary flavor.

La Bataille, who wrote it, has followed well-worn and accepted lines. Then, too, they are lines of Continental thought and practice. Audiences over here can only regard it in an impersonal way and in a far-away and detached frame of mind.

It's one of those plays about an unfaithful mistress. Moreover, the man in the case is one of those aging and retrospective European creations who is intended to be wholly wistful and pathetic, but at times actually verges on the ridiculous. In "La Tendresse" he has his suspicions aroused and sets a trap for the lady in question by inviting the two men of whom he is suspicious to his home and stationing two shorthand experts behind a curtain. The young woman flouts both the suspects, but is then rash enough to admit her love to another male visitor, whereupon the middle-aged protector confronts her with her guilt and tells her (not once, but many, many times) to begone. In the final act—which takes place two years later—he is inclined to moroseness and colds in the head and to thinking romantically about his lost lady. Hence when she comes back for what is supposed to be a purely business reason he first attempts to make her feel as badly as possible and then offers her a sort of refuge for life, the basis of which, he tells her, is not to be their old kind of love, but a sort of "tenderness."

We have said that these middle-aged lovers are inclined to be ridiculous. This one certainly would have been without the tempered and finely poised skill of Henry Miller. To be sure, his acting in the "begone-from-me-door" scene of the second act belonged to a school not seen much any more on our stage, but it is finely effective in a large and wholesome way, and into his quieter scenes Mr. Miller put a depth of feeling that lifted them far above the general standard of the rather tawdry play. Here again, as in "Molière," he was the deceived male, but here was none of the nobility or poetry that was present in the Moller drama. Only Miller was there to give it dignity and solidity.

We think we are safe in saying that Ruth Chatterton has never risen to such emotional heights, but having said that, we must admit that she couldn't, even then, rise high enough to keep her head above the flood of familiar emotionalisms which Bataille put in that big scene. Here she broke from part now and then, with glimpses of Barrie and "Mary Rose" now, and again, perhaps, even a suggestion of the saccharinity of "Moonlight and Honeysuckle." We felt sorry for Miss Chatterton; she did so well with the rest of the play, but we missed the genuine pathos of that island scene from "Mary Rose," and we think perhaps she did, too.

The supporting cast, particularly H. Cooper-Cliffe and Tom Nesbitt (shorn of the part he had with Miss Chatterton before) were acceptable. The staging was of the popular French domestic-drama variety—plenty of gilt and many plush chairs.

ISRAEL VICHNIN'S RECITAL

Israel Vichnin, one of the best of the younger generation of Philadelphia's pianists and who has frequently appeared publicly as a youthful prodigy, gave a recital in the Foyer of the Academy of Music last evening before a large audience. Mr. Vichnin's principal number was the great fantasie in C major of Schumann, a work making very considerable mental and technical demands upon the performer, but the young pianist had apparently little trouble with its difficulties.

The Chopin group, without which no piano recital appears to be complete, was composed of the Berceuse, the scherzo in C-sharp minor, the F-sharp nocturne and the Polonaise in A-flat. The last group was Debussy's "Dr. Gradus ad Parnassum" and epilogue of Korngold "Sonnetto 104 del Petrarca" and the gnemenreigen of Liszt and the Valse Caprice of Rubinstein.

This is a program which requires a decided variety of technical and emotional equipment and the brilliancy of the whole performance speaks well for the manner in which this promising youth has been trained. There is nothing of the charlatan or faker about his playing; it is all sound, both from the technical and from the interpretative end.

Broadway—"Nearly Married"

"Nearly Married," a musical-farce comedy, heads this week's bill, which is replete with laughter. Fred Lightner and company appear in the production, and delighted audiences at the opening performances yesterday. Other numbers on the program include Sascha Piatov and Natalie, famous dancers, in a novel terpsichorean act which was well received, and McLellan and Sarah in "Bits of Everything." The moving-picture feature for this week is "The Man Who Played God," featuring George Arliss, the famous actor, in the leading role.

Fay's—"In 1922"

There's a wealth of surprise in the tabloid "Vaudeville a la 1922," which heads an excellent bill. The fads and follies of the year, with a little look at the future, are given a number of scenes in which clever comedians and pretty girls frolic in entertaining fashion. Bertram and Dolly laughs in comedy, the Robinson Four tell the latest in harmony, and Worsley and Hillier, comedians, show some inside stuff in the way of getting real laughs. The bill also included Rhodes, Kelly and Reynolds, and the Kremka Brothers, gymnasts. "My Wild Irish Rose" is the photoplay attraction.

William Penn—Review

"The Timely Review," a musical oddity, featuring Lou Browne, is the headline attraction at this popular playhouse this week, dividing honors with Toto, the famous clown, and his company in a big act. John Alexander and Bill Fields, tramp comedians, and Bob Knapp and Chris Cornalla, comedians, acrobats and singers, round out the bill, which was pronounced excellent by audiences at the opening performances, judging by the amount of applause. The moving-picture feature is a Zane Grey story, "Golden Dreams," with Claire Adams in the leading role.

Elman Ill, Defers Concert Here

Because of the illness of Mischa Elman, the violinist, a concert to be given by him at the Academy of Music Thursday night has been postponed. He will play here later in the season. Mr. Elman became ill in Boston and his physicians advised that he cancel all engagements for this week.

NORMA TALMADGE IS SEEN AT RADIANT BEST

Star Shows Screen's Finest Art in "Eternal Flame" at Stanley

Stanley — After a wearisome procession of pretty puppets, vivacious dolls and falsely inflated stars, shown week after week in pictures that might be worthy if worthily acted, it is more than a pleasure—rather say a heartfelt delight—to greet once more a real screen aristocrat.

Norma Talmadge, who has struggled onward and upward through the vicissitudes of paltry pictures, feeble mechanical technique and unobservant producers, has, some time since, reached the top rung of the screen ladder, but she shows no indication of slipping or of taking too much for granted her elevation. As Madame La Duchesse de Langeais, Balzac's heroine in "The Eternal Flame," she puts to shame the average film star. Here is a finished product, more rarely beautiful than in her schoolgirl days of acting maids and extras, now perfectly poised, and, undeniably, the most perfect mistress of real emotion that the pictures possess. "The Eternal Flame" (except for its title) is surely one of the year's finest pictures. If it becomes a wee bit hysterical at the end (because its makers did not quite dare to retain the unhappy Balzac ending), that can be forgiven because of the sane, dignified and extremely imaginative way the feature is presented.

It is a story of France, in the reign of Louis XVIII, and its principal character is the aforesaid Duchess, who, disillusioned in her first marriage, becomes an incorrigible flirt and breaker of hearts. Among her conquests is a certain General Montrivenu (a friend of Napoleon's), but this very serious and intense gentleman takes her flippant treatment much to heart, and finally, believing her entirely insincere, which she is not, kidnaps her and threatens to put a brand upon her lovely face.

Her entreaties dissuade him, but when he leaves her she realizes for the first time just how much she cares. Letter after letter (twenty-two in all) she sends him and waits, bedecked in her finery, for his arrival, but he never comes. She gives him one final chance and then disappears—to an old Spanish nunnery on a Mediterranean isle. Too late he repents his hardness, and it is only after months of searching and hours of entreaty that he can persuade her to return to the world with him.

Frank Lloyd's superb direction must be taken into account in a summary of this picture's high points. France of a hundred years ago has been recreated with beautiful effect; cobblestone streets with swaying coaches, ballrooms in which hundreds tread the stately minuet, and inns with huge hams roasting before the fireplace—all these are given us in splendid detail.

Close beside Miss Talmadge in dramatic effect is Conway Tearle as the General; this is easily his finest screen effort. It is not to be wondered at since he had the inspiration of the star before him. There is a sub-title in "The Eternal Flame" containing a beautiful and well-known line, "To lose a friend is to die a little." We can only offer an ineffectual paraphrase and say, "To keep a true and dear friend upon the screen like Miss Talmadge is to live a little longer."

Stanton—A great wonderment and a host of thrills will likely be inspired in most of those who see the latest film spectacle, "Nero," but not once will they be transported back to the old Roman days and made to feel that the characters are flesh-and-blood people. That, perhaps, best describes the difference between the delicate, needle-like art of Ernest Lubitsch and the heavy-handed, opulent efforts of American producers and directors.

However, if you're not too anxious to have reality in your historical films, you'll get all kinds of enjoyment out of "Nero." As in "Theodora," you'll be confronted with mammoth pillars, towering temples and streets filled with seemingly endless streams of humanity. A thread of story is introduced into the history and, although it resembles "Quo Vadis" in a striking manner, that fact does not hurt it. The persecutions of the early Christians, including their terror-stricken moments in the arena with the ferocious lions, provide lively action in the extreme.

The real "kick" comes, though, with the far-famed burning of the city, which gives Director J. Gordon Edwards all kinds of opportunities for stupendous settings and mob effects. The authenticity of certain scenes will be forgiven in the gorgeousness of it all.

The cast, with one exception, is foreign. Jacques Gretillat, a Continental star, plays the title role, and it is not his fault that the character abides by tradition rather than sober history. The American is Violet Mersereau, who plays Marcia, the heroine in the interpolated love affair. The rest of the characters enter well into the spirit of this exciting spectacle.

Victoria—A picture that is much out of the ordinary and which in conception is far above the average and in execution, though not so good, still praiseworthy, is "Shadows," which is an adaptation of Wilbur Daniel Steele's prize-winning story, "Ching, Ching, Chinaman."

Its most remarkable feature is the characterization by Lon Chaney of Yen Sin, "the heathen," a Chinese who is cast ashore in a little New England fishing village and sets up there, despite hostility and abuse, a small laundry. Chaney's Oriental make-up is one of his greatest achievements, worthy to be classed close beside his Frog in "The Miracle Man." He is always the inscrutable, mystic, observant one, the interesting and arresting figure back of the story.

The plot concerns his friendship for a young clergyman who has married the widow of a fisherman, lost at sea. A jealous and hypocritical "pillar of the church" writes letters supposedly from the fisherman husband and claiming he is still alive, but this blackmailing scheme is exposed by the "Chink" and the latter, before his strange self-destruction, accepts Christianity.

Harrison Ford is a sincere and potent figure as Malden, the young clergyman, and Marguerite De La Motte is Sympathy Gibbs, the heroine. John Sainpolis is the villain and Walter Long the fisherman husband. The direction was in the capable hands of Tom Forman, one of the most promising of the younger wielders of the megaphone.

Except for a very slight excess footage and a mistaken "clinch" as a final shot, this picture is something that all discerning film fans should see. But, why, oh why, the changed title!

Photoplays Elsewhere

ALDINE — "The Broadway Rose," latest Mae Murray feature.

KARLTON—"Skin Deep," story of a criminal, with Milton Sills.

PALACE—"The Prisoner of Zenda," Anthony Hope's romance, directed by Rex Ingram.

CAPITOL — "Under Two Flags," Ouida's romance of the desert, with Priscilla Dean.

GREAT NORTHERN — "The Masquerader," with Guy Bates Post.

MARKET STREET — "Manslaughter," with Thomas Meighan.

IMPERIAL—"Human Hearts," with House Peters.

COLONIAL — "Pink Gods," with Bebe Daniels.

LOCUST — "Human Hearts," Hal Reid's bucolic success, with House Peters.

NIXON'S AMBASSADOR—"Human Hearts," with House Peters.

BELMONT — "On the High Seas," sea story, with Dorothy Dalton and Jack Holt.

RIVOLI—"Moonshine Valley," with William Farnum.

COLISEUM—"Burning Sands," with Wanda Hawley.

CEDAR—"Moonshine Valley," with William Farnum.

JUMBO—"The Storm," with House Peters.

STRAND—"Pink Gods," with Bebe Daniels.

SIXTY-NINTH STREET — "The Face in the Fog," with Lionel Barrymore.

LEADER — "Burning Sands," with Wanda Hawley.

Arcadia—Alice Brady

Arcadia—Alice Brady appears in "Anna Ascends" in the role of a pretty Italian immigrant who rises up the social ladder, becomes a writer, gets involved in a jewel-smuggling robbery, and finally finds "the real love" in the person of an American newspaperman. It is all far-fetched, but entertaining, and Miss Brady's portrayal helps lift it out of the rut of utter mediocrity.

David Powell has a villainous role for a change and does it well. Of course, Nita Naldi is an adventuress and a fascinating one. Robert Ellis is the rather tepid hero, and there are many others of note in the long cast. The settings are more than ordinarily attractive and varied.

Regent—"The Deuce of Spades"

Regent—"The Deuce of Spades" is a combination melodrama-comedy, with Charles Ray featured. It is unfortunate, but true, that the former element dominates. It concerns a young chap who acquires, through strange means, a restaurant in a small Western town, and a pretty waitress in that restaurant. Of course, there is a "bad man" in it for good measure. Ray is clever and his cast good, but the plot is rather futile.

"BON TONS" AT CASINO

Casino—A snappy, fast-moving show is that presented in Jacobs and Jerome's "Bon Tons," which opened last night. This was distinctly not a case of too many cooks spoiling the broth, for everybody who had anything to do with the "Bon Tons" succeeded admirably. Abe Leavitt's book is clever and often original. Solly Fields staged the attractive dance numbers, and J. Seymour, Miller and Kahn arranged the music. There were two acts and twelve scenes, and the cast which cavorted through the mixture of song and comedy included John Barry, Bob Stratsman, Gertude Beck, Lou Barry, Jean DeLisle, Dave Kindler and the Frasier Trio, vocalists.

Nixon's Grand—"The Fakers"

Those who doubt that human minds may be read should stop here this week and listen to the feats of Harry and Emma Sharrock. Remarkable feats in this line are just a side attraction in their well-staged skit called "The Fair Ground Fakers." Incidentally, the Sharrocks use no mysterious or fancy trimmings in delivering the goods in this line. Newhoff and Phelps in "Tuneful Tales" sprinkle good comedy with music and the result is generally gratifying. George F. Moore, the musical comedy star, offers "A Little of This and That" and won solid approval. Willie and Joe Hale, Frazer and his Highlanders and O'Reilly and Murphy, in a comedy surprise, round out an excellent bill.

ELSIE JANIS BACK IN VAUDEVILLE

Heads Program of Jollity and Comedy at Keith's Theatre

Keith's—Elsie Janis, the incomparable, with all her usual pep and originality, is the star of the bill at Keith's this week. Elsie said in a dainty little curtain speech, after being recalled for encore after encore, that she was really a little bit scared, for she was not sure how her return to vaudeville after five years would take.

It took. It took because she was Elsie, and without the necessity of elaborate preparation and scenery she alone can put across an act that is entertaining to her observers as long as she will remain before the lights. Going back to her service in France, when she cheered the boys of the allied armies, she repeated her "Happiness and Cheer Bringer" of the dark days "Over There" by singing "Give Me the Moon, Dear," as it seemed to her characters of various nationalities would have interpreted it.

A comb and different arrangement of her hair was all the make-up she needed in order to portray the characters, and each one got over with forceful clearness. Curtain call after curtain call resulted, so she thanked the audience as "Fanny Brice" would thank them. Still the house was not satisfied, so Elsie thanked them in the sweet and normal voice of Elsie Janis.

It is a laughable and clean bill at Keith's this week. Captain H. C. McIntyre and company perform some very clever target and fancy shooting with a 22-caliber rifle. A comedy pantomime by the Briants brings laugh after laugh. Charles Harrison and Sylvia Dakin with Billy Hogue in "The Three of Us" have conceived a novel and interesting musical number.

Married life at its worst is portrayed in a humorous manner by Julia Nash and C. H. O'Donnell in the latter's comedy, "Almost Single," while Powers and Wallace give some good singing and dancing. For unadulterated nonsence that brings a constant roar of laughter Rockwell and Fox succeeded. The program closed with one of the most clever wire-walking and dancing by the Clevens, who, with a scenic compliment, introduced new ideas in tight-rope stunts.

MAE DESMOND'S PLAY

Desmond—Adventure and love are mingled in "The Story of the Rosary," which is being presented by Mae Desmon and her stock favorites this week. It concerns the abiding love of a girl who gives her sweetheart a rosary on the occasion of their parting and tells of the part this rosary plays in their later lives. Miss Desmond has a highly emotional role, which she plays with discretion and ability. In her supporting cast are Frank Fielder, Louise Sanford, De Forrest Dawley, Sumner Nichols, Rita Davis, Betty Garde, John W. Lott and Bernice Callahan.

Orpheum—Mrs. Gene Hughes

Mrs. Gene Hughes heads the bill with a novel comedy playlet full of laughs for everybody. Wilbur P. Sweatman and his syncopated five offer new jass numbers, and Latham and Lee please with a novelty surprise act called "What Do You Mean?" Barret and Cuneen offer a good sentimental sketch, "Grey and Old Rose," and Mae Francis sings some pretty songs. The film is the old but ever new melodrama, "More to Be Pitied Than Scorned."

After Every Meal

WRIGLEY'S

A five cent package of Wrigley's affords a beneficial treat for the whole family.

It gives delight and keeps teeth white.

Your stomach will thank you.

Wrigley's comes to you clean, wholesome and full of flavor in its waxed wrapped package.

C125

Save the wrappers — Good for valuable premiums

WRIGLEY'S—The Flavor Lasts—WRIGLEY'S