THE PLAYGOER'S WEEKLY TALK

FROM what has been divulged in advance notices the season promises interest. Several plays which, it seemed, Philadelphia was likely to miss not on are now at least on the horizon, including "Declassee," to be revived for Ethel Barrymore, and "Lightnin'," in which Frank Bacon just ended a three years' New York run, breaking all theatrical duration or endurance records, by the simple device of moving on to Chicago to begin a nationwide tour. More immediately, in fact booked, are such big Broadway successes as "The Bat," a notable mystery play; "Spanish Love," the revival of "The Merry Widow," with Lydia Lipkowska, remembered here as a sweet-voiced Gilda at Hammerstein's Opera House; "Sally," with Marilynn Miller and Leon Errol; "Duley," with the eccentric Lynn Fontane; Barrie's new symbolic play, "Mary Rose," featuring Ruth Chatterton; "The Last Waltz," with Eleanor Painter, who was in the "Florodora" revival; "The Love Birds," with those fleet-footed vaudevillians Marion Bent and Pat Rooney; Lennox Robinson's "The White-Haired Boy," from the Abbey Theatre, Dublin, and such regular annuals as the "Follies," "Scandals" and "Winter Garden."

This is only a hint or so of what's in prospect in the way of general entertainment. Of special interest is the return of Miss Marlowe and Mr. Sothern to the stage, after a year's vacation. They will play at the Shubert. Shakespeare will also be given by Mr. Mantell, appearing, as usual, at the Broad, and Mr. Hamnden, who is likely to go again to the Walnut, where his first year's engagement built up a loyal and large following.

AS FOR what's going to happen right away, not putting one's trust in the vanities of the future, Monday will witness the opening of three big houses, and a fourth follows on Saturday.

The Forrest will open with "The Love Letter," in which the admirers of the fine young American baritone, John Charles Thomas, will have a chance to welcome him back with memories of "Apple Blossoms" achievements still fresh from last fall. There won't be so much of Mr. Thomas to welcome back, as his pictures show that his private recipe for summer banting is most effective.

While we didn't like to say so at the time for fear of hurting our popularity with Thomas devotees, really we almost thought he was a tenor, what with his high baritone vocalism and his evident adipose tendency. However, truth is mighty in a review and we let it prevail, calling him a baritone. We congratulate ourselves at our perspicacity and veracity, since all our critical confreres either called Mr. Thomas a tenor or were cagily noncommittal. Or rather we modestly pass on the congratulations we received on this score from a couple of music teachers.

Anyhow, it's a relief to have the hero in a musical show something more than a piping tenor. Charles Dillingham thinks it's worth while, too, for he has promoted Mr. Thomas to what press agents are fond of calling the stellar ranks.

"The Love Letter" is a genuine musical comedy, with all the artistic attributes that should distinguish this particular form of entertainment. It is based on a romantic play of Franz Molnar, the Hungarian dramatist of "The Devil" and "Liliom," and has been deftly turned into an American libretto by William Le Baron, who wrote the book of "Apple Blossoms." This insures a dramatic value to "Love Letter," altogether unusual in musical comedy. The music, by Victor Jacobi, is said to possess all the melodic charm and freshness that distinguished this composer's work in "Apple Blossoms," "Sybil" and "The Half Moon."

THE Lyric's opening will rob the movies of one of its most delightful personages, Madge Kennedy. Herself is to appear again, after three years' absence on the verbal, as distinguished from the shadowgraph stage in "Cornered."

This is a comedy by Dodson Mitchell, an actor, which is said to afford Miss Kennedy ample opportunity for the display of those qualities of piquancy, nonchalance and personal charm that are well remembered from the days of "Twin Beds" and "Fair and Warmer." Once, a decade or so ago, they did wonderful things for a very frail little comedy, "Little Miss Brown," which without Miss Kennedy's delicacy of touch would have quickly reached the vanishing point.

The management has been careful not to hint at the plot of "Cornered," so audiences can go to the Lyric Monday night with open minds.

"IRENE," which opens the Shubert, is a repeater. It proved one of the drollest and daintiest of last season's musical entertainments. This year the company is made up of the best members of last year's two companies, Eastern and Western.

The prima donna is Patti Harrold, daughter of Orville Harrold, the Hoosier tenor who was catapulted into opera by Oscar Hammerstein and sweetened Broad and Poplar streets with his high notes. She inherits her pere's singing gifts and her picture—she has never appeared in the flesh in this latitude—make her out to be a very personable young person. Her full name is Adelina Patti Harrold, stage-named after the diva who took such a long farewell to all her greatness.

If the consensus of opinion is true that the contemporary musical show is running up grade and running fast, consideration of "Irene" places it well up in the list. It tells of the project to make famous a New York man dressmaker and a conspiracy to show life to three shopgirls who had never been well dressed in their lives, garbing them wonderfully and introducing them into blue-veined Long Island society as maids to the manner and manor born. The result is amusing.

THE Walnut's opening is deferred till Saturday night, when Oliver Morosco will launch a new piece, which he classifies as a melody drama, mean that what it may. Mr. Morosco has sent many musical successes to Philadelphia, among them Charlotte Greenwood's "So Long Letty" and "Linger Longer Letty." In presenting "Love Dreams," however, Mr. Morosco is making a radical departure from the usual type of musical play, which accounts for his use the term "melody drama" instead of the time worn "musical comedy."

"Love Dreams" is essentially a drama with music—a story of love, deception, sacrifice and happiness, interwoven with a delightful score of fourteen musical numbers that serve to add to the delineation of the story rather than to halt its progress, as is the case in the conventional musical show. The story of "Love Dreams" was written by Anna Nichols, who has several successes to her credit, while Mr. Morosco himself is responsible for the lyrics. The score introduces to the public a new composer, Werner Janssen, a young man of such promise that Mr. Morosco has placed him under exclusive contract for a period of years. The story or plot has to do with the sometimes amusing, and ofttimes temporarily tragic, experiences of two sisters in their struggle for fame and fortune. It incidentally reveals in an amusing manner many of the sensational publicity tricks that have had so much to do with the creation of well-known prima donnas on the stage today.

REALLY the honor of opening the season goes to Mae Desmond and Her Players, who tonight will revive "Way Down East." Under direction of Frank Fielder, who will continue to play many of the leads, this organization has moved into town and taken up quarters at the Metropolitan Opera House.

This, of course, is not a moving picture, but the original stage version of the well-known rural comedy drama of woman's trust, man's perfidy, love's faith, bucolic humor, sweet sentiment, countryside conventionality and the well-known triumph of virtue over evil. The big stage of the Metropolitan ought to offer a splendid area for setting the elaborate barnyard and other spectacular scenes. Miss Desmond will have a number of the old favorites with her including Mr. Mulrey, Mr. Webb and Miss Sanford.

THE city is to have two stock companies this season. For some years it was without any, then for a couple of years the Desmond-Fielder combination played in Germantown. With their removal to the Metropolitan, J. Fred Zimmerman and his sons are establishing a new resident organization at the Germantown house. Excellent advance reports are heard of the leads, Ruth Robinson and Dwight Meade, who will be introduced to their special public Monday in the snappy comedy, "Scandal," seen last season at one of the higher priced houses downtown.

MADGE KENNEDY will not be the only light of moviedom to shine on the local stage next week. Theda Bara, vampiest of vamps, and seen here last spring in a specially constructed melodrama, "The Blue Flame," will make a round of the neighborhood houses, personally appearing in conjunction with a film that shows the high lights and the daily routine of a motion-picture star. Her first bow will be in West Philadelphia, where she will appear in person all next week at the Cross Keys.

THE Broad will come into line on September 26 with Clemence Dane's "A Bill of Divorcement," which has been the reigning success in London since January. It's a straight drama and utilizes shell shock as a plot basis.

The Adelphi is due to open a week from Monday with "Irish Eyes," featuring a singing comedian, Walter Scanlan.

TWO houses are still out of the reckoning, so far as the legit. goes. "The Four Horsemen" looks like a long tenant of the Garrick with its picturization of the Ibanez novel. The Chestnut Street Opera House is being prepared for its new policy as Philadelphia domicile of Shubert vaudeville, with an early opening.

Theatrical Billboard For the Coming Week

New Attractions

FORREST—"The Love Letter," a musical comedy based on a libretto by Franz Molnar, by William Le Baron, with music by Victor Jacobi, composer of "The Half Moon." John Charles Thomas, the leading baritone of the musical comedy stage, is the star and is supported by such well known folk as Carolyn Thomas, Will West, Marjorie Gateson, Charles Lawrence and the Irving Sisters. Edward Royce has directed for Charles Dillingham, who has given the piece a sumptuous production.

LYRIC—"Cornered," a comedy by Dodson Mitchell, brings Madge Kennedy back to the speaking stage after several seasons' absence. She is said to be as piquant and charming and as good to look at as of yore in the dual role which the playwright has given her. The original cast comes intact, inclusive of Leslie Austen, Amelia Gardner, Morgan Coman and Natalie Manning. The story is one of interesting comedy complications.

SHUBERT — "Irene" returns to court more of the emphatic approval it won here last season. Most of the principals are newcomers, headed by Patti Harrold. James Montgomery's story has to do with the experiences of some shop girls transplanted to the exclusive life of a Long Island villa. The score of real tunefulness is by Harry Tierney.

WALNUT — (Opens Saturday evening, September 10). "Love Dreams," a new musical comedy by Anna Nichols, with lyrics by the producer, Oliver Morosco and music by a new composer, Werner Janssen. The story deals with the amusing efforts of two sisters to win fame and fortune. Elsie Alder, Marion Green, Maude Eburne, Tow Powers and Paul Burns are in the cast.

Vaudeville

KEITH'S—Will open the new season with a special bill in honor of the thirty-eighth anniversary of the inauguration of vaudeville by B. F. Keith. Yvette Rugel, diminutive prima donna, in new songs; Robert Emmet Keane, musical comedy player, and Claire Whitney, screen star, in satire, "The Gossipy Sex"; Vaughan Comfort, American tenor; Mandels, novelty athletics; Reed and Austin, travesty; Jed Dooley, cameo comique; Baraban and Grohs, Indian dances; Miller and Chapman, eccentric dancing; Herbert's trained dogs.

CROSS KEYS—Theda Bara, in person, all week, supplementing a picture showing the daily life of a screen star; Zigler Sisters, syncopated dances; Neapolitan Trio, Italian serenaders; Denny and Deyo, comedy songs, and other acts for the first half of week. New bill, including Miss Bara, Thursday.

ALHAMBRA—Dorothy Dalton, in her new film, "Behind Masks"; Gordon and Gates, "Bits of Versatile Nonsense"; Lightning Six, comedians; Dayton and Grant, skit. New bill Thursday.

GLOBE—"A Creole Cocktail," with a capable company of singers and dancers; Texas Comedy Four; Hattie Althoff, known as the "female Al Jolson"; Ronair and Ward, comedy sketch; Martinetti and Payne, knockabout artists; Fremont-Benton Players, comedy playlet; Doreen and Webster, versatile entertainers, and other acts.

ALLEGHENY—Al White's Entertainers, clever local juveniles; Jaw Cooper, blackface screamer; Marimba Band; Fields and Fink, skit; Prevost and Goulett, melange of mirth and melody; Gloria Swanson, in Elinor Glyn's movie, "The Great Moment."

KEYSTONE—Henry Toomer, in playlet, "The Wife Saver"; Ben Smith, "the rotund traveling salesman"; the Rogerses, versatile entertainers; first installment of the new Pathe Serial, "Hurricane Hatch," and other acts.

GRAND — W. C. Fields' "Flivverton" travesty, which made a big hit in the last "Follies"; La Bergere and Her Posing Dogs; the Forrests, musicians of talent; Mignonette Kokin, dancing novelty; Harold Lloyd, comedy, "I Do"; Pathe News; Aesop's Fables, etc.

WALTON ROOF—James and Mercer Templeton, musical comedy entertainers; Fay Marbe, the sensational dancer; Tomson Twins and Evelyn Law, in artistic vaudeville stuff.

WILLIAM PENN — Big City Four, noted vocal quartet, assembled again after several seasons' separation; Constance Talmadge's striking film, "Lessons in Love"; Duffy and Keller, comedy skit with songs; Little Jim, "bear with the human brain," and other acts. New bill of merit on Thursday.

BROADWAY — "Dancers Supreme," spectacular act; Meighan, in "Conquest of Canaan," Tarkington movie; "The New Janitor," comedy skit; Milo Tro, musical novelty. New bill Thursday.

Stock

METROPOLITAN OPERA HOUSE—Mae Desmond and Her Players, presented by Frank Fielder, in "Way Down East." This is not a movie but the opening attraction of a well-known local stock company playing the William A. Brady production of the noted rural comedy drama. Miss Desmond has the role of Anna Moore, played in the Griffith film by Lillian Gish, and Mr. Fielder has the role of the sturdy David, played by Richard Barthelmess.

ORPHEUM — "Scandal," one of the breeziest comedies of last season at the downtown higher-priced houses, will serve to introduce the members of the new resident organization. Ruth Robinson and Dwight Meade are the leads and Arthur Richie is the stage manager engaged by the veteran theatrical manager, J. Fred Zimmerman. A handsome scenic setting is promised.

Burlesque

TROCADERO — "Broadway Scandals," a new combination which is said to excel in comedians and pretty choristers. Clyde Bates ("Sum Bum"), the tramp eccentrique, is featured; Vinnie Phillips, Dorothy Barnes and May Kennis are also in the roster. A pretty production is the background for the funmaking.

THE MATINEE GIRL

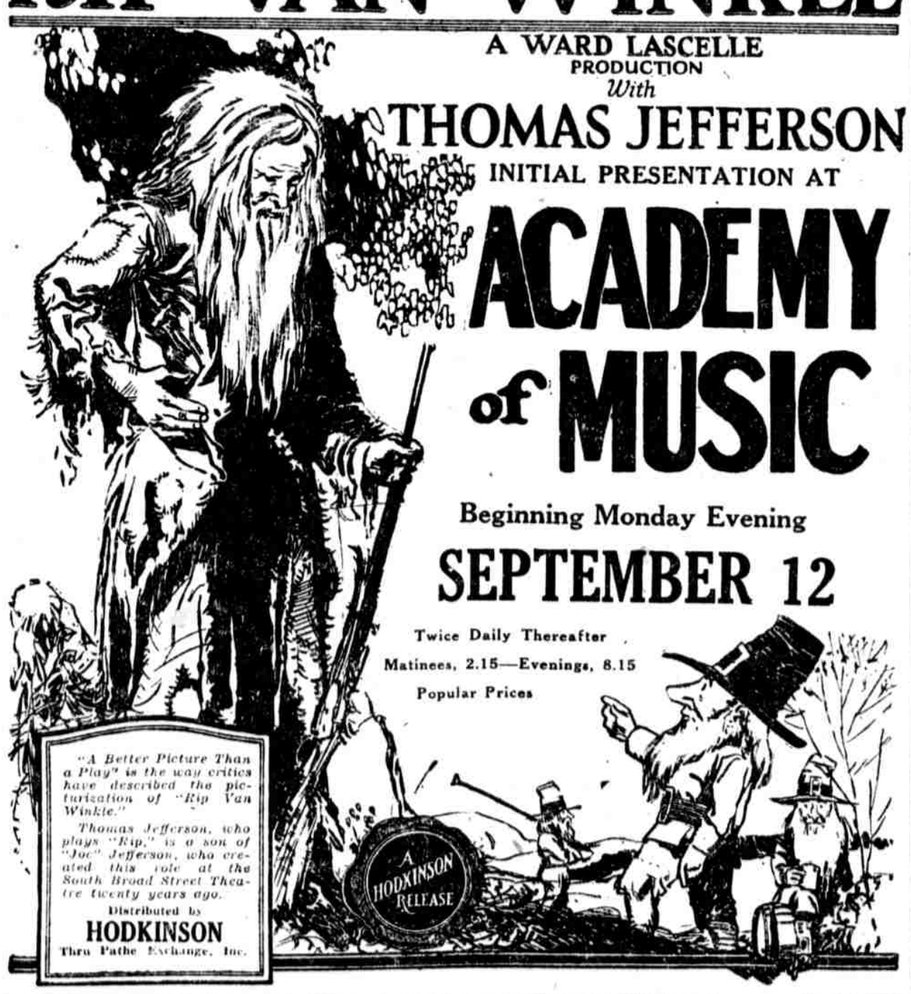
"No Longer With Us," Says John Charles Thomas, Who Should Know

What has become of the old-time matinee girl—the flapper, the caramel-eating boarding-school girl who giggled and cried and tossed her corsage of orchids at the leading man and went home and wrote him an ardent note on scented paper?

She has ceased to exist, according to John Charles Thomas, the popular baritone of "Maytime" and of "Apple Blossoms," who will return to the Forrest Monday in "The Love Letter," an operetta based upon Molnar's "The Wolf," with a score by Victor Jacobi and a libretto by William Le Baron, and produced by Charles Dillingham.

Since Mr. Thomas has been termed the "Prince Charming of light opera" his testimony should carry considerable weight. Mr. Thomas says that during the last two years when he was playing in "Apple Blossoms," first in New New York and then on tour, he did not receive a single "mash" note. There was a pile of mail on his dressing table every day when he came to the theatre, but his letters did not come from sentimental schoolgirls, but from grown men and women.

B. F. Keith's
CHESTNUT STREET BELOW TWELFTH STREET
NEXT WEEK—GRAND OPENING OF THE NEW SEASON!
Philadelphia's Own Star YVETTE RUGEL THE MINIATURE PRIMA DONNA LEO FEINER, Accompanist
The Stage and Screen Stars ROBERT EMMETT KEANE AND CLAIRE WHITNEY IN A LAWRENCE GRATTON PLAY "THE GOSSIPY SEX"
DAVE SEED & RALPH AUSTIN in "THINGS and STUFF" | SONIA BARABAN & GROHS CHAS. C. A TERPSICHOREAN NOVELTY
SPECIAL COMEDY FEATURE! WILLIAM & JOE MANDEL A GENUINE NOVELTY, CALLED "AN UNUSUAL OCCURRENCE"
Jed Dooley | Fred Miller & Bert Capman | Herbert's Animals
EXTRA ADDED ATTRACTION! AND EXTRA ADDED ATTRACTION!
VAUGHN COMFORT America's Most Natural Tenor
Assisted by JAY WEST JONES, Marvel of the Piano
TWO SHOWS DAILY, 2 P. M., 30c and 55c. BOXES, 85c. NIGHTS, 8 O'CLOCK, 30c TO $1.50, INCLUDING WAR TAX. SEATS ON SALE ONE WEEK IN ADVANCE.
THE SENSATION OF THE CENTURY
Sept. 12 "SAWING A WOMAN IN HALF"

RIP VAN WINKLE
A WARD LASCELLE PRODUCTION
With
THOMAS JEFFERSON
INITIAL PRESENTATION AT
ACADEMY of MUSIC
Beginning Monday Evening
SEPTEMBER 12
Twice Daily Thereafter
Matinees, 2.15—Evenings, 8.15
Popular Prices


"A Better Picture Than a Play" is the way critics have described the picturization of "Rip Van Winkle."
Thomas Jefferson, who plays "Rip," is a son of "Joe" Jefferson, who created this role at the South Broad Street Theatre twenty years ago.
Distributed by HODKINSON Thru Pathe Exchange, Inc.

STRAND
STRAND
EVANSTOWN AVE. AND YENANGO. Herbert M. Effinger, Manager
MONDAY—START OF OUR NEW SEASON
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MATINEES, 20c Plus War Tax 2c--22c
EVENINGS, 30c Plus War Tax 3c--33c
And to Prove That There Will Be No Deterioration in Our Sterling Standard We Are Offering This Year's Best Picture
ELINOR GLYN'S THE GREAT MOMENT WITH GLORIA SWANSON
MILTON SILLS, ALEC FRANCIS AND AN HONEST-TO-GOODNESS ALL-STAR CAST
by ELINOR GLYN, Whose "Three Weeks" Fairly "Burned Up" the Literary World

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F. G. Nixon-Nirdlinger, Gen. Mgr.
Reopens Labor Day Matinee
Prices, Beginning Monday Afternoon
Mats., 25c—Children, 11c
Evenings, 25c & 40c Tax Included
Matinees, 2:15. Nights, 7 and 9
W. C. Fields Presents MR. and MRS. FLIVERTON
A TRAVESTY ON MOTORING—COMPANY OF 8
MIGNONETTE, KOKIN & CO. | ELSIE L. BERGERE & POSING DOGS
GRACE & ERNIE FORREST | "THE VOLUNTEERS"
HAROLD LLOYD in "I DO!"

COLISEUM
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MARKET STREET ABOVE 59TH ST.
F. G. NIXON-NIRDLINGER .....General Manager
'Tis Paramount Week
MON. & TUES. Wm. S. HART in "O'MALLEY OF THE MOUNTED"
Wednesday All-Star Cast in "TOO WISE WIVES"
BACK TO PRE-WAR PRICES
MATINEES 11c & 15c
EVENINGS & HOLIDAYS 15c & 20c
POSITIVELY NO HIGHER
'Tis Paramount Week
Thurs. & Friday Thomas Meighan in "THE CITY OF SILENT MEN"
SATURDAY ETHEL CLAYTON in "SHAM"

FOURTH ANNUAL PARAMOUNT WEEK
LOCUST
LOCUST AND BELMONT
52d & Locust Sts. F. G. Nixon-Nirdlinger General Manager
It's Paramount Week AT BOTH THESE THEATRES
52d St. ab. Market F. G. Nixon-Nirdlinger General Manager
GLORIA SWANSON
MILTON SILLS, ALEC FRANCIS
and an Honest-to-Goodness All-Star Cast in
THE GREAT MOMENT
BY ELINOR GLYN
Author of "THREE WEEKS"

Leader
Lancaster Ave. & Forty-first St.
IT'S PARAMOUNT WEEK
MON. & TUES.—W. S. Hart in "The Whistle"
WED. & THURS.—House Peters and Jane Novak in "Isobel"
FRI. & SAT.—Seena Owen in "The Woman God Changed"
ALSO CELEBRATING PARAMOUNT WEEK
Rivoli 52d & Sansom Sts. It's Paramount Week
MONDAY, TUESDAY & WEDNESDAY PARAMOUNT'S SUPER-SPECIAL "DECEPTION"
THURSDAY, FRIDAY AND SATURDAY W. S. HART in "THE WHISTLE"
Cedar 60th & Cedar Ave. It's Paramount Week
Mon., Tues.—Wally Reid, "Love Special"
Wed., Thurs.—Thomas Meighan, "White and Unmarried"
Fri., Sat.—Mae Murray, The Gilded Lily

DIRECTION STANLEY COMPANY OF AMERICA
NEXT WEEK IS PARAMOUNT WEEK
The Stanley
MARKET AT NINETEENTH
11 A. M. TO 11 P. M.
THE DE LUXE SENSATION OF THE SEASON
GEORGE FITZMAURICE'S PICTURIZATION OF GEORGE V. HOBART'S WELL-KNOWN PLAY
"EXPERIENCE"
UNUSUALLY COMPETENT CAST HEADED WITH
RICHARD BARTHELMESS as "YOUTH"
ALL THE CHARACTERS OF THE ORIGINAL PLAY AND 1000 AUXILIARIES
UNUSUAL ELABORATE SCENES
MUSICAL PROLOGUE—POPULAR SELECTIONS FROM "IL TROVATORE"
SOLOISTS—SUSSANE IDA CLOUGH and RICCARDO GALETTI
TWO WEEKS COMMENCING Sept. 12th CECIL B. DE MILLE'S "The Affairs of Anatol"
WITH CAST INCLUDING
WALLACE REID, GLORIA SWANSON, ELLIOTT DEXTER, BEBE DANIELS, AGNES AYRES, THEODORE ROBERTS, WANDA HAWLEY, MONTE BLUE, THEODORE KOSLOFF
ADDED ATTRACTION—NEW TONY SARG CARTOON

PALACE
1214 MARKET STREET
Next Week Is Paramount Week
Betty Compson "THE GIRL OF THE MIRACLE MAN" IN AT THE END OF THE WORLD
A Thrilling Romance Based on the Play of the Same Name. Cast includes: Milton Sills, Mitchell Lewis, Clarence Geraldy, Ferguson and Joseph Kilgour.

ARCADIA
CHESTNUT BELOW 16TH
Next Week Is Paramount Week
Elsie Ferguson IN FOOTLIGHTS
By RITA WEIMAN
Directed by John S. Robertson.
All the Glamour of Back-Stage is in this inside story of a star.

MARKET ABOVE NINTH VICTORIA 9 A. M. TO 11 P. M.
Next Week—Paramount Week—A New George Melford Production
THE GREAT IMPERSONATION
With JAMES KIRKWOOD
AN AMAZING DRAMA FROM THE NOVEL By E. PHILLIPS OPPENHEIM

CROSS KEYS
MARKET ST. BELOW 60TH
REOPENS MONDAY
WITH VAUDEVILLE HEADLINER SUPREME
THEDA BARA (HERSELF)
CONTINUING ALL THIS WEEK
3 SHOWS DAILY—2:15, 7 & 9

BROADWAY
BROAD AND SNYDER AVENUE
REOPENS MONDAY
Continuous—11 A. M. to 11 P. M.
VAUDEVILLE
AND A PARAMOUNT PICTURE
Thomas Meighan IN THE Conquest of Canaan
OTHER ACTS WORTH WHILE

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A POWERFUL, GRIPPING HUMAN PICTURE, LAVISHLY PRODUCED
GLORIA SWANSON
IN ELINOR GLYN'S
"The Great Moment"
MILTON SILLS IS LEADING MAN
"IT IS QUITE THE BEST THING PARAMOUNT HAS TURNED OUT FOR MANY MOONS."—EVENING BULLETIN

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Vaudeville, 11 A. M. to 11 P. M.
Next Wk.—Gala Holiday Bill
A MUSICAL BEVERAGE WITH
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A 100 PER CENT KICK
ADDED ATTRACTION
TEXAS COWBOY QUARTET
FOUR VOLUMES OF HARMONY
OTHER ACTS WORTH WHILE

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Frankford and Allegheny Aves.
World's Largest Vaudeville Theatre
REOPENS MONDAY
3 SHOWS, 2:15, 7 and 9
5 ACTS OF VAUDEVILLE 5
AND A PARAMOUNT PICTURE
Gloria Swanson
and MILTON SILLS in
"The Great Moment"
By Elinor Glyn

ALHAMBRA
12TH AND MORRIS STS.
REOPENS MONDAY
CONTINUOUS 1:30 TO 11 P. M.
VAUDEVILLE
AND A PARAMOUNT PICTURE
DOROTHY DALTON
in "BEHIND MASKS"

REGENT
MARKET STREET BELOW 17TH
Next Week Is Paramount Week
THE GREAT
ENRICO CARUSO
In His First and Only Photoplay
"MY COUSIN"
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PRIVATE LESSONS 6 for $5

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THE SMART MUSICAL COMEDY HIT
"IRENE"

LYRIC MON., SEPT. 5TH
MADGE KENNEDY (Herself) in
"CORNERED"

WALTON ROOF
REFINED ENTERTAINMENT
SERVICE CHARGES, $1.00
FAY MARBE
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James & Mercer Templeton
Musical Comedy Dancers
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Artistic Vaudeville Acts

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MATINEES 2:15. EVENINGS 7 and 9
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Monday Matinee WITH 5—Big Acts—5
AND FIRST W. PHILA. SHOWING OF
Constance Talmadge In "Lessons in Love"
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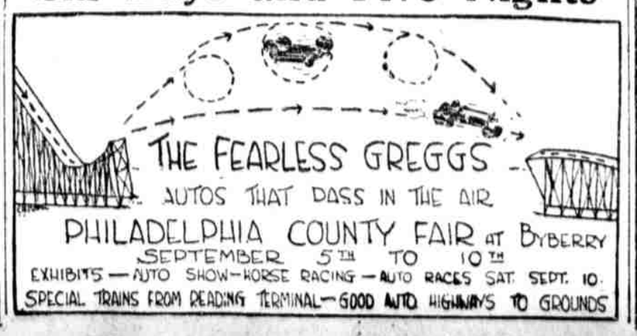
Something Doing All the Time
Closes for the Season Sunday, September 11th
Special Program for
Labor Day
Free Concerts Twice Daily by
Durbano's Concert Band
Ercole Durbano, Conductor
Edna Wallace Kinney, Contralto
Fireworks Friday Night

Six Days and Five Nights


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Dedicated to all women who don't realize the value of money.....

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"The Woman God Changed"
E. K. LINCOLN & SEENA OWEN

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Roscoe (Fatty) Arbuckle
And LILA LEE in
"CRAZY TO MARRY"
A BIG FEATURE COMEDY