## By HENRY M. NEELY

THE 1921-22 theatrical season got away to almost a sensational start last Monday night when three of the legitimate houses opened to capacity. It was a holiday, of course, and luck brought us an evening with just enough zip in the air to make us think of indoor sports.

Around dinner time the restaurants were crowded and all the jazz cating aces, from the Chinks to the roofs, were swamped by unexpected throngs so waiters were worth their weight in gold. And after dinner everybody seemed to go to the theatre or the nearest movie

been dozing along during the slump so much that their fingers had got stiff and they had forgotten how to count out change. Then on Tuesday came a break in the weather and a few hot nights cut down respondence School Dramatic Critic (in the attendance by about a third. Still.

at that, it was good business for this time of year and the showmen are particularly well satisfied because they had looked forward to a slow opening.

Sees "Cornered"

Feropondence School Dramatic Critic In ten lessons), went up to the Lyric this week to see Madge Kennedy in "Cornered Cornered"

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The day of the Lyric this week to see Madge in "Cornered Cornered Corne

looked forward to a slow opening. Two more legit houses will be lighted during next week. The Walnut opens tonight; the Adelphia on Monday. The South Broad will get into the running on the twenty-sixth with "A Bill of Divorcement." and a little later the Chestnut Street Opera House will start its career as a Shubert vaudeville house

and the Garrick will come back to legit
with the ending of the run of "Tue
Four Horsemen of the Apocalypse."
It looks like an unusually good season from the viewpoint of the theatre-goer. The winter will bring a rich variety of serious, semi-serious and not so semi that will please all tastes and, according to the verdicts of audiences in other cities, there are a number of new shows to see the defects.

But I haven't. I apologized. 'I never studied anything. That's why I enjoy everything. I don't know enough to see the defects.' serious, semi-serious and not so semi that will please all tastes and, according which are quite above the average.

All the way along the Pennsy road to New York, where the farmers cultivate hasn't been simply done to death. The a rich crop of advertising signboards, crock play sign't wanted any more. The Didn't Want sen Wants to See Sonation thing should have been shelved long ago. And the shallow and hrau. In the old meretricious eleverness of the crafts-

days, it used to mean more to you than it does now. But Papa Janssen doesn't care. He has made his and he doesn't have to worry much if he mislays a "But." he protested, "couldn't you strip of car tickets. Papa Janssen has learned a lot about deliberately involved his characters in fe in general, but there is one man in seemingly inextricable situations and

life in general, but there is one man in the world whom he cannot understand. That man is his son. Werner. When Werner was big enough to wear Papa's old ones, the boy began to develop an individuality. And Papa couldn't get it at all. He wanted Werner to learn the business and, when the time came, just take over the Hofbrau and the various bank accounts and said that hit you right between the came, just take over the Hofbrau and the various bank accounts and said that hit you right between the came.

time came, just take over the Hofbrau eyes! You didn't care how he got 'em and the various bank accounts and read out of their troubles; you were with the financial pages of the newspapers.

Werner wouldn't. They began to fight about it. Papa insisted on making the state of the residue of th day Werner didn't come down to break-fast. They searched his room but he

allow the charm or the personality of and some of his clothes were gone. were constantly raising their scales distinctly trite and tawdry.'

and demanding shorter hours and extras. Werner didn't want to hire it:
hear that And I hope solve hear that. And I hope nobody finds it out in time to spoil their enjoyment of wanted to BE it.

Next they heard of Werner, he was the show. Personally, I think it's one working his way through Dartmouth College—waiting on tuble in one of the frat houses or clubs or something. And he was a good waiter. He had learned that at the Hofbrau.

He went through the whole musical works at college—harmony, instrumen-tation, highbrow, lowbrow and song and dance. And he began to compose Little things at first, and then bigger

About the time he was leaving college. Oliver Merosco put on a show called "Love Dreams" out in Los Angeles. It was a pleasing drama and it went fairly well, though it didn't bust the speed regulations. Morosco wasn't satisfied. He liked the story and felt that something his could be play: he would have a good score com-posed for it and put it out as a "melody turns, drama." idea of turning it into a new form of back and watches somebody use an

Some of the best showmen in the game of the best showmen in the game frequently guess wrong. A play is offered to them and they guess it won't go. They turn it down. Sometimes the game of the mand they guess it will go and produce the game of the game frequently guess wrong. A play is offered to them and they guess it won't go. They turn it down. Sometimes the game of the game frequently guess wrong. A play is offered to them and they guess it won't go. They turn it down. Sometimes the game of the best showmen in the game of the best showmen in the game frequently guess wrong. A play is offered to them and they guess it won't go. They turn it down. Sometimes the game of the best showmen in the game frequently guess wrong. A play is offered to them and they guess it won't go. They turn it down. Sometimes the game of the game frequently guess wrong. A play is offered to them and they guess it won't go. They turn it down. Sometimes the game frequently guess wrong and in the game of the game frequently guess it won't go. They turn it down. Sometimes the game of the game frequently guess it won't go. They turn it down. Sometimes the game of the Dartmouth waiter chap who had been composing a lot of melodies that clung to the memory and insisted on being hummed while you lathered for your morning shave. Moroseo sent for him. Moroseo knew Papa Jenssen, of course. But he hadn't the slightest suspicion that this young waiter chap was any producers on Breadway. He looked it der if he wants all the money there is

He told Werner what he wanted. Werner bubbled over. Great! He'd love to try it. So he wrote a score werner bubbled over. Great: He day was nawed along Broadwith fourteen musical numbers and took
it to Morosco. Then Morosco bubbled on. It was a fair comedy, but after
over. Greater: It was so good he commissioned the young waiter to write
him a show for Charlotte Greenwood.

Then it was turned into a musical werner's doing that new. Meantime, comedy and the author started again to "Love Dreams" hopes you'll like its find some one who would take a chance young musical father. It opens the with it. But he had to get up a little Walnut Street Theatre tonight, and company of his own to start it. young Werner will be among those

But Papa Janssen won't be there. He hasn't forgiven Werner vet. The idea of a young fellow, with a comfortable fortune and a going business ready to fall into his lap, and here he goes and makes one of those musician fellowing behaved himself. When, if he'd only behaved himself, he could easily hire all the musicians he wanted to:

The play is now known as "Irene." First, as a comedy without music, it was called "Irene O'Dare." We have it with us now at the Shubert. We had it there last year, I hope we'll have it negations he wanted to:

can sing and whistle the "Irene" stuff—

Now I ask you.

Week-Chat of the Plays and Players

sniffing his disapproval.

He shook his head hopelessly.

"But, my dear fellow," he said, accenting the "low." "there isn't a sit-uation or an idea in "Cornered" that

see all the way through how the author

then used the element of surprise or laughter to disguise the implausibility

"Gee!" I exclaimed. "I'm sorry to

Nothing to it.

Percy Goggles, the norn-rimmed Cor- a good musical comedy turn up its aris-

The play was hawked along Broad-

Today he has a bank account well over a million dellars. His weekly royalties exceed \$20,000. Now take a

long breath and I'll tell you some more.

The play is now known as "Irene,

in fact, you can't help singing and whistling it. And that is what makes

"try it.



Bara ALLEGHENY

SHUBERT

Walter

Scanlan

Kittie

Glasco

Lydia Kane.

Theatrical Billboard

For the Coming Week

New Attractions

chance to sing many old and new Irish songs. The cast includes Charles W. Dingle, Bennett R. Finn, Pacie Rippie, Clay Codic, Albert West, Fredericka Going, Olive Mechan and

Shows that Remain

SHUBERT—'Irene." musical comedy.
FORREST—John Charles Thomas and
the Astatres, in "The Love Letter."
GARRICK—"The Four Horsemen of the
Apocalypse."

WOODSIDE

Closes Tomorrow

Special Concerts By

**Durbano's Concert** 

emotionalism to overcome his keen per-ceptions to that extent. Nor does be

In the beginning "Irene" was owned by James Montgomery, the author, The trouble was that Werner wanted an actress to blind him to the structural defects of her vehicle. Carle Carleton, a motion-picture protucal defects of her vehicle. Cornered, moter, and Joseph Moran, part owner music they wanted, though the unions were constantly raising their scales distinctly true and toward. stood that the piece is owned thirds by Montgomery and one-third by Moran. Be that as it may, it is one

New Attractions

WALNUT — Oliver Morosco's "Lova Dreams," a new type of show called a "melody drama." It is a drama first of all, with fourteen nusical numbers by a new composer. Werner Janssen, with lyrics by Mr. Morosco himself. The cast is headed by Else Alder. Marion Green and Tom Powers. Others are Edna Bates, Maude Bourne, Paul Burns and Maurie Holland.

ADELPHI — Walter Scanlon, in "Irish Eyes," with plot laid both in Ireland and America. The young tenor has a dual role of Irish fisher lad on Galway Bay and millionaire mine owner in America. The story gives a chance to sing many old and new of the best entertainments I've seen in a long time. And I don't care who knows it. Also personally I'm still head over heels in love with Madge Kennedy. And I don't care who knows that either. When my keen perceptions are not blinded by a girl as winsome and captivating as she is—you can take me to the morgue; that's all."

of the greatest money-makers of the present theatrical generation.

The engagement at the Vanderbilt Theatre. New York, began on November 18, 1919. The piece was produced at the Empire Theatre in London on April 5, 1920, and soon afterward by three additional companies in the English provinces. By this time it had been well through Scotland and Ireland.

At about the same time rights were

and felt that something big could be ting hold of valuable plays is concerned, begun for the organization of three adguesser who finally sits ditional companies to tour America. In June and July rights were sold for "Irene" in Sweden, India and cer-tain parts of South America. Singa-pore, Bombay, Calcutta, Rio Janeiro, adding machine for his income tax re-Some of the best showmen in the

About two years ago, somebody took And, not satisfied with this, Mont-comery is writing another one. Wonover and pointed to the "exit" sign. in the world;

5 VAUDEVILLE ACTS

JACK LEVY and His Four

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ROOF SERVICE CHARGES, \$1.00 Bill and James Templeton Emile Lea with Wesley Pierce

Baroness Norka Rouskaya

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Ger rd's Monkeys | Diffs & Keller Charles HURRICANE HUTCH Autohinson Perhe News Erect Performance

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STARS OF STAGE TO BE SEEN HERE NEXT WEEK

Stock

METROPOLITAN OPERA HOUSE—
Mae Desmond and Her Players in
"Eyes of Youth." the play originally
seen here at the Adelphi Theatre with
Alma Tell in the leading role. In
Miss Desmond's cast will be Frank
Fielder, Tello Webb, Sumner Nichols,
J. Jay Mulrey, Frank Camp, Earle
Dwire, Walter Grey, Eleanor Brent,
Louise Sanford, Mary Duncan Stewart and Helen Campbell.

At And Helen Corpheum Players in A. H. Wood's laugh success, "The Girl in the Limousine" Mr. Meade and Miss Equinson, leading man and woman of the Orpheum Players, are featured in this successful farce. Vaudeville

KEITH'S—Horace Goldin. "The Royal Illusionist," leads off, featuring his new act of "sawing a living woman

and Aesop's Fables.

CROSS KEYS—"A Creole Cocktail." a "musical beverage with 100 per cent kick," will be the headliner Monday, Tuesday and Wednesday. Others are Lannigans and Haney, Philadelphia boys, offering a melange of comedy, songs, chatter and dances; Chisholm and Breen, comedians; F. Barrett Carman, billed as a "Dialestician"; Goldie and Thorne, in song characterizations; the Randall Sisters, dancers. On Thursday, Friday and Saturday the headliner will be Littlis Margaret Osborn, premiere dancer in Will Morrissey's "Oddities of 1921," with a cast of nine principals.

ALLEGHENY—Theda Bara in person; ALLEGHEN'—Theda Bara in person; Clara Kimball Young, in "Charge It"; Oklahoma Four; Lew Cooper, "The Black Laugh"; the Four Readings; Schwartz and Clifford,

Adele Astaire

METROPOLITAN

ORPHEUM

ester

in two." The surrounding bill includes the Ford Dancers, Wellington Cross; Walter Newman and cast, in "Profiteering"; Emily Darrell, comedienne; Walter Clinton and Julia Rooney in a new skit; Corradini's Animals; Helen Morati; the "Songbird." and the Three Lordons. The film features are the Pathe Weekly and Aesop'z Fables.

BROADWAY—First halt of week little Margaret Csborn, in "Oddities of 1921"; Clara Kimball Young, in "Straight From Paris"; Smith and Nelman; Frances Rice and Jules Rubell; Dorothy Wahl. Latter half of week new bill featuring Mile. Rhea and company. and company. GLOBE-Ben Turpin, he of the funny

criss-cross eyes and comical antics, who has made countless millions of followers of the screen roar with laughter, is the headliner this week, when he will appear in person with his own company. An all-star bill surrounds Turpin, including Dancers Supreme; the Texas Comedy Four, in

Bernet; Miner and Evans; Frances and Willard; Ubert Carlton; Leon Stanton, with his own company of players; Seymour and Jeanette and Frances and Evances and Evances are the McBans; Lang and Vernon; Billy Hibbitt and Eddle Maile and as a special attraction for the children Jean Berzac's Indoor Circus has been secured. A comedy picture, Pathe News, Topics of the Day and Aesop's Fables round out the bill.

KEYSTONE — "The Seven Military

Fables round out the bill.

KEYSTONE — "The Seven Military Girls" head the show. Other acts are Frank and Teddy Sabind and company; Gerard's Monkeys; "Rappi," the violinist; Duffy and Keller, comedy skit, and pictures featuring chapter two of the "Hurricane Hutch' serial and the Pathe News.

serial and the Pathe News.

WILLIAM PENN—First half of weel:
Jack Levy and his Four Symphony
Sisters; Bebe Daniels, in "One Wild
Week"; Princeton and Watson; Valentine Vox; the Big Three; Larimer
and Hudson. Latter half of week
change of bill, with Frank Dobson
and his "Thirteen Sirens" as the headliners.

CASINO—Joe Hurtig's "Greenwich Village Review" in a laughtest called lage Review" in a laughtest called "Such Is Life." Frank Harcourt, the largest ever held by the company.

bers Tom Senna and Gertrude ber, Kitty Glasco, prima donna. Benard, soubrette; Shaw and dancers; Libby Hart, ingenue, at Ulis, juvenile.

TROCADERO—"Some Show," with Josephus, and Al Levitt featured. Others are Emma Kohier, prima donna; Florence White ford, soubrette; Lillian Pinous, the "little girl full of pep," Comedy to furnished by Danny Murphy, Harry Evanson and Jock Power. Other ser are Zita Lyons, the "Venus White and a novelty called "The Temptation of Man."

Norwood Fire Carnival to Start The twenty-ninth annual carnival of the Norwood Fire Company opens the evening, bringing many firemen from other boroughs of the county, The carnival will continue until September. 17. The entire space above Winom avenue will be roped of along the Chester pike. The Ladies' Auxiliary of the Fire Company will take a lively part in

PHILADELPHIA'S LEADING THEATRES, DIRECTION LEE & J. J. SHUBERY BROAD WEEK MON. SEPT. 12TH

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By ANNA NICHOLS Lyrics by OLIVER MOROSCO Music by WERNER JANSSEN

A TYPICAL MOROSCO CAST INCLUDING ELSE ALDER TOM POWERS MAUDE EBURNE MARION GREEN

EDNA BATES PAUL BURNS MAURIE HOLLAND

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