AMUSEMENTS

"Two Black Crows"

AMUSEMENTS

LEADING THEATRES~DIRECTION of Robt.McLAUGHLIN

AMUSEMENTS.

AMUSEMENTS.

Cleanliness Dominates White's Latest Frolic

(Continued From First Page)
the Broadway audience will permit,
and its great prosperity may encourage Mr. White in his endeavor to
turn a new leaf. I may be wrong,
but I estimate that the perfect fooling of Ed Wynn is more valuable to
a prank of the kind than a hundred
bare and knotty female knees or a
score of pigsty japes by squalid

The French franc as a Latin quarter,
and when the villain appears in a
faultless ready made dinner coat he
calls him a wolf in cheap clothing.
Playing the inevitable revue-waiter
in the inevitable revue-cafe scene, he
is told by a customer that "I am so
hungry I could eat a horse." Whereupon he goes into the kitchen and
reappears leading a horse.

Nothing could be siller, yet Mr.
Wynn's bland and apparently unconcerned efforts are as amusing. If not score of pigsty japes by squalid

Mr. Wynn has the ability to be intelligently ridiculous and he can make a bad joke good simply by his nethod of telling it. He has been laughed at for many years and the laughter has always been clean.

In "Manhattan Mary" he refers to

Will Play in Rupp's New Musical Play



ORPHA TOWL ORPHA TOWL

A new musical comedy, composed and produced by Clevelanders, will have its premiere at the Ohlo Theater the week of Jan. 23. It was written by Carl Rupp, leader of the Hollenden Hotel Orshestra, who has become well known through his song compositions and radio broadcasting.

The name of the show is "Yes, Dear," and it is being sponsored by the Al Sirat Grotto. Samuel R. Bradley is directing the production, while Jack Lynch, formerly with Broadway musical shows, is responsible for the lances.

nces.

Leading roles will be played by pha Towl, Olga Squire, Howd Justice, Gilbert Shea, Billie ockard, Peter Doyle, Thelma anning, Fred Van Loot and orbert Schwind.

Operetta Listed for the Hanna

"Countess Maritza," the Viennese operetta which ran an entire season New York and is now playing in Chicago, will be introduced to Clevelond at the Hanna Sunday, Jan. 8.

The score of "Countess Maritza"

The score of "Countess Maritza" the work of Emmerich Kalman, the first attracted attention in merica by his music for "Sari." in hich Mitzi was starred. The book by Julius Brammar and Alfred runwald, while Harry B. Smith and the American adaptation. The operetta was first given in ienna, where it ran for three years, ater it had long and notable engements in Budapest and Berlin. It tells a story of Hungarian nolity and gypsy life. The Shubert est includes Walter Woolf, leading an; Odette Myrtil, French comeenne and violinist; Gladys Baxter, rima donna; Marjorie Peterson and eorge Dobbs, singers and dancers. George Dobbs, singers and dancers, and many others.

"Peaches" Browning Is Scheduled for Oriental

Frances Heenan Browning, better nown as "Peaches," will be seen at he Oriental Theater next week, tarting Sunday, Jan. 1. The former ride of Edward W. "Daddy" Browning, New York millionaire, will apear in a song and dance act. She omes here from stage engagements in Chicago and Detroit.

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cerned efforts are as amusing, if not as important, as those of Will Rogers, who is, I believe the best and most hygienic thing that has happened to the drama in this generation.

A First-Rate Show.

Among other amazements in "Manhattan Mary," you will see Mr. White himself pretending to supervise a rehearsal of the "Scandals." Screne, though dictatory, Mr. White appears in the orchestra pit, a baton in one hand, a megaphone in the other, issuing calm commands to his army of entertainers. Although confronted by warring temperaments, Mr. White is patiently and realistically majestic, an idylic counterfeit of a Broadway intrepreneur in the placid throes of preparation.

He. Mr. Wypp Mr. Halls 1-1 A First-Rate Show.

ation.

He, Mr. Wynn, Mr. Holtz and an noffensive soubret named Ona Muncon, assisted by numerous chorus cirls of the dumb-bell type, establish the show as among the best of the better Eroadway anties.

"Los Angeles" Disappoints.

"Los Angeles" Disappoints.

Most of us complacent first nighters were disappointed last Monday night when Max Marcin, an agitating playwright, and Donald Ogden Stewart, a conscientious wit and humorist, fuiled to convince us in a drama named "Los Angeles" that Hollywood is an interesting hothed of alternating vice and virtue. From their experiences as scenarists and title writers, the Messrs. Marcin and Stewart seemed to be equipped to write a Broadway history of the goings-on in California.

write a Broadway history of the goings-on in California.

Here, we thought, will be a tolerant, amusing and dramatic study of sim-life, set forth by two of its most penetrating investigators. We shall learn from them, we suspected, the truth about the artists and models, who, sober now and drunken then, produce our most moving, moving pictures. Adding to the hopeful prospect was the fact that George M. Cohan, the shrewdest of America's showmen, backed the play financially. But "Los Angeles" proved to be but a feeble and incoherent silhouette, awkwardly advertising Hollywood as no place for a cunning Manhattan soubrette to exert her Tammany charms. When Mr. Marcin, a competent dramatist: Mr. Stewart, a sagacious joker, and Mr. Cohan, a knowing showman, collaborate in so dire a thing as "Los Angeles." playgoers may well prefer such minor trivialities as "Hit the Deck." "Rio Rita," "The Merry Malones," "Manhattan Mary" and "The Trial of Mary Dugan."

"Los Angeles" is as incompetent a play as has been produced in Times Square during the week that ended

Famous Viennese

a play as has been produced in Times Square during the week that ended Monday.

AMUSEMENTS.

MASONIC HALL

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lhe Great God Brown

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