

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 fouling 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 Broadway buffoons.

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

In "Manhattan Mary" he refers to

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 sillier, yet Mr. Wynn's bland and apparently unconfused 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 amusements in "Manhattan Mary" you will see Mr. White himself pretending to supervise a rehearsal of the "Scandalous Serene" though dictating. 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 idyllic counterpoint of a Broadway entrepreneur in the placid throes of preparation.

He, Mr. Wynn, Mr. Holtz and an inoffensive soubrette named Ona Munsen, assisted by numerous chorus girls of the dumb-bell type, establish the show as among the best of the better Broadway antics.

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

Here, we thought, will be a tolerant, amusing and dramatic study of film-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. Be a "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. Merz, 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 Monday.

Will Play in Rupp's New Musical Play



ORPHA TOWEL

A new musical comedy, composed and produced by Clevelanders, will have its premiere at the Ohio Theater the week of Jan. 23. It was written by Carl Rupp, leader of the Hollenden Hotel Orchestra, 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 Siring Grotto. Samuel R. Bradley is directing the production, while Jack Lynch, formerly with Broadway musical shows, is responsible for the dances.

Leading roles will be played by Orpha Towel, Olga Squire, Howard Justice, Gilbert Spha, Billie Lockard, Peter Doyle, Thelma Manning, Fred Van Loo and Norbert Schwind.

Famous Viennese Operetta Listed for the Hanna

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

The score of "Countess Maritza" is the work of Emmerich Kalman, who first attracted attention in America by his music for "Sari" in Vienna, where it ran for three years. Later it had long and notable engagements in Budapest and Berlin.

It tells a story of Hungarian nobility and gypsy life. The Schubert cast includes Walter Woolf, leading man; Odette Myrtil, French comedienne and violinist; Gladys Baxter, prima donna; Harry K. Morton, comedian; Marjorie Peterson and George Dobbs, singers and dancers, and many others.

"Peaches" Browning Is Scheduled for Oriental
 Frances Heenan Browning, better known as "Peaches," will be seen at the Oriental Theater next week, starting Sunday, Jan. 1. The former bride of Edward W. "Daddy" Browning, New York millionaire, will appear in a song and dance act. She comes here from stage engagements in Chicago and Detroit.

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