

Jamaica Gets a New Theater — The Incoming Films

John Cort Opens a Theater

Jamaica Sees "Mr. What's-His-Name," a French Bedroom Farce, in Jamaica's First Home for the Spoken Drama.

By ARTHUR POLLOCK.

THE spoken drama moved into Jamaica last night. John Cort of Manhattan having built a home for it there, which he calls the Cort Theater. It is a few blocks east of where the "L" begins, set well back from Jamaica ave., with plenty of parking space for limousines from the Rockaways, Minoela, Garden City, Flushing, Kew Gardens, Forest Hills and so on and so forth. Mr. Cort has built a playhouse large enough for emergency, presuming, perhaps, that it is something of a gamble and envisaging the possibility of some day having to turn it into a palace for the films. It is to be hoped he never will. The theater has a lively orchestra, capable of playing "The Star-Spangled Banner" or "Bye-Bye Blackbird" and playing either with more spirit than is displayed by the large majority of the few existent theater orchestras. And it has a corps of neat and amiable young lady ushers.

It was with the playing of "The Star-Spangled Banner" that the theater began its life last night. Thereafter Boro President Maurice E. Conolly made a kind of absentminded dedication. He said it was going to be very nice for Queens Boro to have a place where it could see plays. New York has such places, he said, and Brooklyn has pointed out, too, that the boro will now see regular Broadway actors. One of the nice things about the community's having a theater of its own, he argued, is that it can send our children to the theater to be entertained and educated—for the theater is an educational institution—and know where they are, know that in this theater they are mingling with our neighbors' children, nice boys and girls, and having a nice time in a nice way, meeting practically no outsiders. Furthermore, as he made it clear, the tots will see good, clean plays.

"MR. WHAT'S-HIS-NAME." A farce adapted from the French of M. Mureux and Moussey-Eon by Seymour Hicks. Presented by A. H. Woods and Lee Shubert at the Cort Theater in Jamaica. Staged by Bertram Harrison.

It takes considerable cleverness on the part of any playwright to take five or less characters, put them in a single setting, shuffle them around and turn out a successful play. Merrill Rogers attempted it at the Bayes Theater in Manhattan last night. The piece was called "Her First Affaire" and it was produced by Gustav Blum, who has produced plays before in the little theater way up in the air.

"Mr. What's-His-Name" is a little old-fashioned now, a little tame but, after it gets started, merry enough. And it will be merrier, you may be sure, after it has been played oftener. Last night's was its first performance in this country. Bertram Harrison staged it, permitting his cast to proceed slowly and without any particular ensemble cleverness. It is every one for himself and no one worthy of especial trust. As a result it moves briskly and without any particular success. The piece is played more or less in a conventional manner. It is more or less lacking in situations, and as a result it has to depend upon its dialogue. Unfortunately, the author's brightest lines missed fire.

Mr. Overman and Mr. Lackaye are the most workmanlike members of the cast, the former clowning engagingly, the latter without great brilliance, the latter doing his hypnotizing in a manner that gives the play its first real drag upon the interest of the audience. Lennox Pawle is present, enjoying his customary exaggerations. The cast boasts two beauties, Lee Patrick and Ruth Lyons, neither of whom can act for a cent. It is a great pleasure to watch them. Miss Patrick is the disturbed wife who finds herself with two husbands in her bedroom.



George Bancroft

As Bull Weed, toughest of all the tough guys who snarl and shoot their way through "Underworld," at the Paramount

"Her First Affaire"

"HER FIRST AFFAIRE," a comedy in three acts by Merrill Rogers. Presented by Gustav Blum at the Bayes Theater.

THE CAST. Carey Maxon, Stanley Logan, Hildebrandt Maxon, Alina MacMahon, Vivian Lester, Ethel Wilson, Ann Hood, Grace Voss, Brian Cutler, Anderson Lawlor.

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proving that they were either not particularly bright or that the audience failed to see the humor. In fact, the only time that the audience really seemed to enjoy the entertainment was when "Her First Affaire" moved into a scene that reminded one of the late and not lamented "Virgin Man."

"Blood Money" is the workmanlike play of George Middleton from a story by H. H. Van Loan. It is a soft-maned mystery play which should prove to be popular with those who like safe, quiet and talky melodrama. It boasts of two murders, one happening before the play commences and the other occurring somewhere near the end of the first act. From then on the audience can rest assured that the pistol shots and dagger-throwing contests are all. Senator Bolton (strange, isn't it, how so many mystery plays contain Senators or Governors), we learn, has been found dead in his study, leaving after his departure two sons, a rather well-secretary and a mysterious \$100,000 which two dull-looking crooks have found with difficulty in getting. There are no detectives in this play.

Phyllis Foyal, stoutly inclined, played the role of the secretary with all the emotion to which the part is entitled. Thomas Mitchell, as the secretive son of Senator Bolton, is fair. And the rest of the cast is satisfactory. "Blood Money" is really not a very bad melodrama. It has a prosperous appearance but may talk itself out before long.

"Blood Money"

"BLOOD MONEY," a play by George Middleton. From the story of H. H. Van Loan. Presented by Mrs. Henry B. Harris at the Hudson Theater. Staged by Ira Harris.

THE CAST. Nellie McKenna, Kate McCann, Julia Jones, Phyllis Foyal, James Dutton, Thomas Mitchell, Captain Harry Dark, Reginald Barlow, Ned Timmins, Robert Brister, Mary Jefferson, Beatrice Nichols, Tom Jefferson, Malcolm Duncan, Wynne Kane, Harold De Becker, Smith, Lawrence Cecil Passenger, John D. Seymour.

If you enjoy your bloody murders few, then you will find in "Blood Money," which opened last night at the Hudson Theater many months after its tryout in this boro, a mystery play of some mild importance.

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"Playing the Game"

Alfred E. Arons has bought from Bruce Reynolds a new drama, "Playing the Game," which he will put into rehearsal immediately following the presentation here early in October of his new opera, "The Sign of the Cross." It is a straight-forward manner. It is more or less lacking in situations, and as a result it has to depend upon its dialogue. Unfortunately, the author's brightest lines missed fire.

playwright had made Ann Hood, the character in the play, a wise little modern flapper. Then she appeared to be a mid-Victorian, sentimental, neverending schoolgirl. It would have been nice had she been either one or the other. Certainly, not so confusing. Ethel Wilson was a wise woman of the world. Then there was Anderson Lawlor, as a nice young boy in love with the young lady who was anxious to be compromised. Stanley Logan was the author who refused absolutely to practice what he preached. And he did preach. "Her First Affaire" will furnish a satisfactory evening's entertainment for people who do not object to the theater. For other theatergoers, it lacks both novelty and humor.

Among the Week's Theaters

"Les Miserables" Comes From a French Studio to the Central—Lon Chaney at the Strand.

Milton Sills at the Strand. BY GRACE CUTLER CUTLER.

TAKE a French serial movie, cut it down to one-fourth its original bulk, give it blatantly American sub-titles and you have a film that will run two and a half hours. In other words, you have a special. A preposterous screen entertainment? Surprisingly enough, no. As proved last night when the Universal edition of the French screening of Victor Hugo's "Les Miserables" was shown at the Central Theater.

For the well-known story of Jean Valjean, ex-convict, has been translated to the screen in magnificent style. The book has been followed closely; few of the dramatic incidents of the tale have been omitted, and a troupe of French players has given a realistic portrayal of their unhappy countrymen who lived during the early part of the Eighteenth Century. It is a picture that could not conceivably have been as authentic and stirring had it been made in Klieg-light conscious Hollywood.

The first part of the film is better than the second half. For in the first half a child actress plays the part of Cosette, the little girl, you will remember, whom Valjean befriended. Young Andre Rolan is the most natural, the most pathetic waif that has ever been brownie-baited and made to go barfaced on either the stage or screen. A bold assertion that, one that I refuse to modify in the slightest degree.

The familiar incident of the bishop's candlesticks is beautifully done. The 1832 revolutionary scenes are vivid and exciting. French villages, the Luxembourg Gardens, low-ceilinged streets and the narrow streets of Paris slums have been deftly utilized as background. But the nice photography that has gone into the making of "Les Miserables" is not to be forgotten for the power of the picture. Chief honors belong to the players. A few of them overact, many of them violate the current rules of registering their faces on the screen, but when the picture is over you realize that not one but a dozen excellent characterizations have been presented.

The star, Gabriel Gaby, is better as the embittered convict than he is as the reformed convict. His representation of Jean Valjean loses vigor as Jean becomes better and better. Paul Jorge is splendid as the priest. But to list the players who do well would be meaningless, as their names are unfamiliar to us. It must be granted that there are several theatrical episodes in the picture. Obviously that could not be avoided when it was made serially. But "Les Miserables" is very much worth your while. It's so good, in fact, that such printed messages as "And so France, utterly broken, drifted beyond the pale," and "For the first time in the life of this little drudge the sun shone," fail to spoil it.

In Rehearsal

"Golden Dawn," Arthur Hammerstein's new musical play, with which the producer of "Rose Marie" will open "Hammerstein's," the theater built at 33rd St. and Broadway in memory of his father, the late Oscar Hammerstein, went into rehearsal yesterday.

The Albee

Karyl Norman, "The Creole Fashion Plate," and Odette Myrtle, the French revue star, share the headline honors on the bill at the E. F. Albee Theater, 40th Street. Norman made his first appearance in Brooklyn following his season as the star of "Lady Do," and received a warm reception. Odette Myrtle, sparkling with personality, appeared with her violin in a pantomime.

The supporting card was one of the best staged at the Albee this year. Although not billed as one of the headliners, Myrtle and Gladys Layher are down for an eddy called "A Spinning Romance," which won the encore honors.

Benry Rubin, popular comedian, is seen in "Erewhon That's Different." Not to be outdone in the art of keeping the audience amused are the old colored team of Moss and Frye, originators of "Low High Is Up!" The favorite darkey funsters offer "New and Old Sayings."

At the New Brighton

George Price, star of several musical comedies, returned to the stage of the New Brighton Theater last night to head this week's bill after an absence from the seashore playhouse for over a year. The young comedian appeared in his own act, titled "What's Price?" which included several of his old songs along with some of his new ones and his usual collection of funny stories.

He made a hit. Joe Wilton and Rex Weeber were with him in the act, which they call "It's All in the Game." This pair sing several songs, with Weeber doing a popular ventriloquist number. Don Kord, with six dancers and a jazz band, scored a hit with the seashore fans in the "Revue of 1927." Raymond and Bulger in "A Syncopated Cocktail," Irene Rindler, dancer, and a comedy company, were splitting act, entitled "Whoa! Pagliacci!" the Chevalier Brothers, acrobats, who really amused the audience, and the Kravetses, tightrope walkers, complete the bill.

W M B Q DISCONTINUES FOR A WHILE

Adjustments to station equipment and the studio will keep W M B Q of Brooklyn off the air temporarily. The closing program was broadcast last night.

slips to Paris as often as he likes. In spite of his irregular conduct he's the pet of the squadron. Officers pat him on the back as they remind him his colleagues are wrapping up the responsibilities of his misadventure. Times without one he isn't even hard-boiled. On the contrary, he's coy and whimsical. He carvots through a wood after a girl. But for the sake of giving justice where justice is due, he may be recorded that the air battles are all that "Wings" has taught us to expect air battles to be.

Mr. Sills is more often than not a disappearing act. But with all the war pictures to study he really should have done something in his personal war. He's famous as a strong, two-fisted fireman, isn't he? All of these pictures are as gloomy as Mr. Sills has managed to make his share of it. For the smart young Molly O'Day, who plays as Richard Barhlimmer, 1917 sweetheart in "The Patent Leather Kid," is in "Hard-Boiled Haggerty." And her presence is an event that will probably enliven many a picture during the next few years. She is good-looking and she has made the most of her experience in the two reels. The vigorous way she goes about her screen business is in pleasing contrast to the antics of Lieutenant Haggerty.

Check off Milton Sills as another screen hero who has fought his war. Put a black mark after the strong, silent man's manner of going into conflict. "Hard-Boiled Haggerty" at the Strand shows him up as a preposterous soldier. Flying his plane deadily off to a preposterous version of the World War. Here we have an act temperament to the nth degree. Hard-boiled Haggerty flies when he pleases and

HAIRBREADTH HARRY



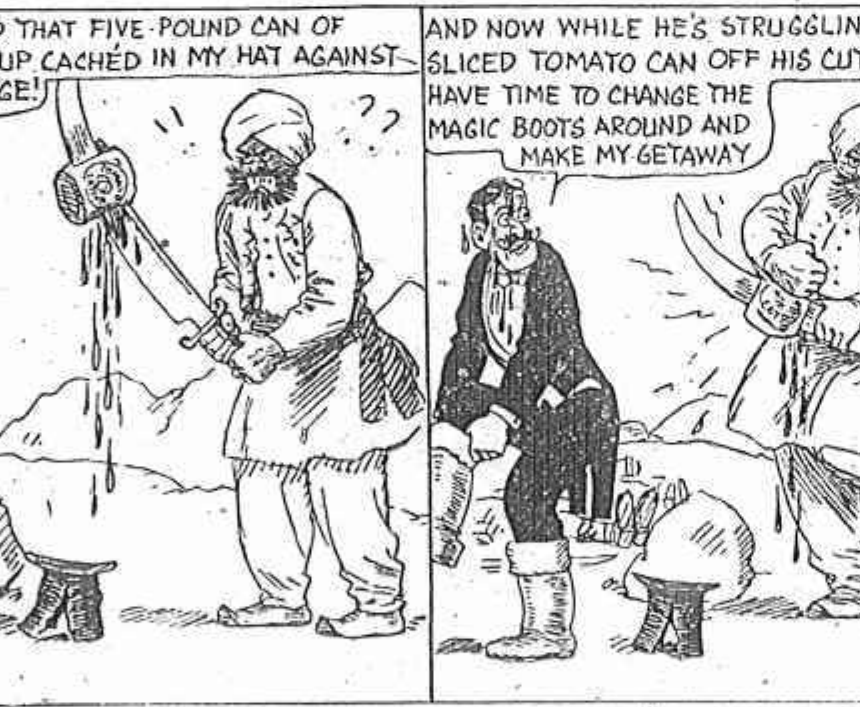
THE BUNGLE FAMILY



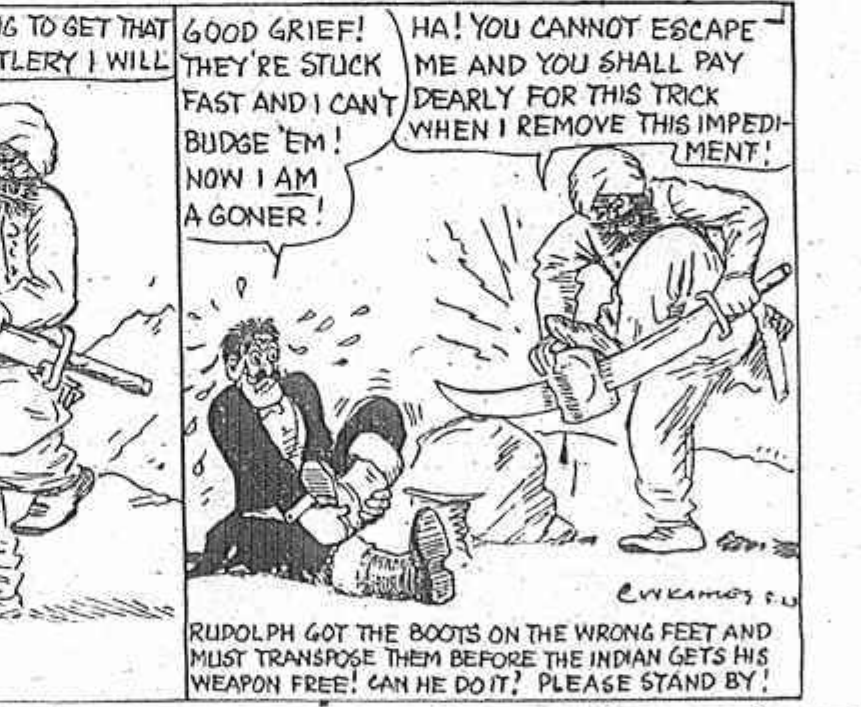
SOMEBODY'S STENOGRAPHER



Canned!



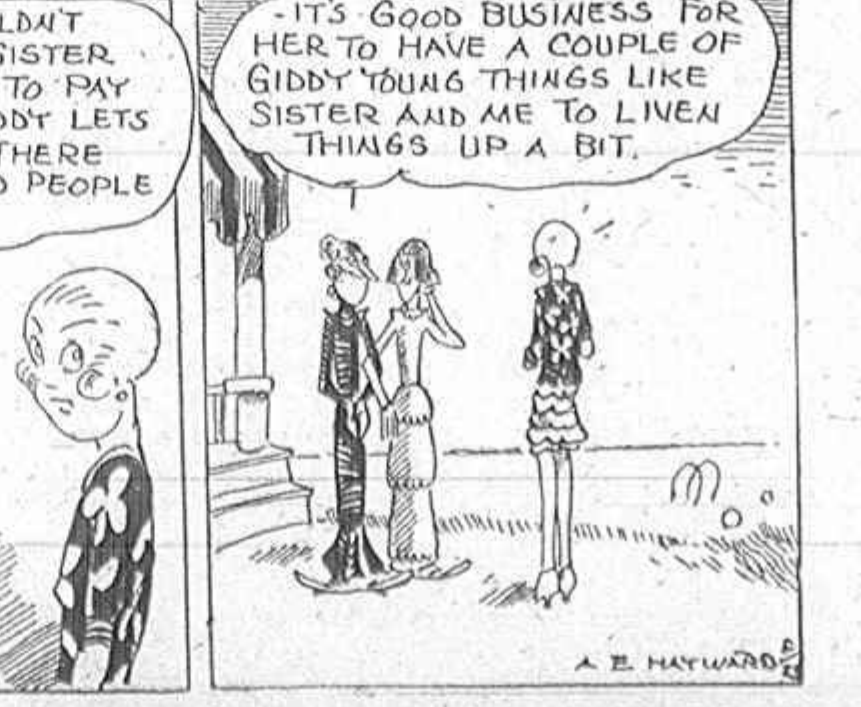
By C. W. KAHLES



Louie Knows



Sweet Sixteen



By H. J. TUTHILL



AMUSEMENTS—BROOKLYN

CLARA BOW ESTHER RALSTON in "Children of Divorce" at HARRY DEFF. BREVOORT LEWIS STONE in "The Patent Leather Kid" at RICHARD BARHILMER. BROADWAY S. COATES in "The Patent Leather Kid" at RICHARD BARHILMER. AMUSEMENTS—MANHATTAN GAIETY in "The Patent Leather Kid" at RICHARD BARHILMER. KING OF KINGS in "The Patent Leather Kid" at RICHARD BARHILMER. SATURDAY'S CHILDREN in "The Patent Leather Kid" at RICHARD BARHILMER. BLOOD MONEY in "The Patent Leather Kid" at RICHARD BARHILMER. AMUSEMENTS—QUEENS CORT JAMAICA in "The Patent Leather Kid" at RICHARD BARHILMER. MR. WHAT'S-HIS-NAME in "The Patent Leather Kid" at RICHARD BARHILMER. FEATURE FILMS SHOWING TODAY BEDFORD SECTION TOMORROW Apollo, Fulton & Throop, Nancy Nash, Rich hat Howard, Regent, Fulton & Bedford, Matt Moore, Married Affairs, BROAD WALL BORO HALL Trevitt, Fulton St., Myrtle Av., The Kid Sister, also Vandeville, also RUSHWICK SECTION Colonial, B'way & Chauncey, Midge Bellamy, Colleen, also RUSHWICK SECTION CONEY ISLAND SECTION Vilvon, Opp Steeplechase, ... Ben Lyon, Danne Magie, also Vandeville, ... FLATBUSH SECTION Century, Noydard & Pacific Ralph Graves, Rich Men's Sons, ... May Moran, ... National, 113 Church Av., Douglas Fairbanks, Hon. Q. ... Kingway, Kings H. C. I. Av. Reginald Denny, East and Portico ... Linden, 111 Flatbush Av., ... Philson, Phylson of the Opera ... Mayor, C. I. Av. Av. U. ... Mrs. Hanson, Captain Salvation ... Midway, ... 111th St. ... Rich, ... Parkside, 125 Flatbush Av. Milton Sills, Framed ... Bialto, 115 Flatbush Av., Warner Baxter, ... GREENPOINT SECTION HILL SECTION Chamberland, 217 CumV. Louie Faerday, Simple St. ... PARK Slope AND MOUNTAIN Atlantic, Flatbush & Dean, Reginald Denny, East and Portico ... Regent, 111 Flatbush Av., ... East of the River, Queen and the Bat, ... Crystal, 121 Washington St., Prince Rally Levy, Track by the Falls, ... Bedford, 145 Parkside St., ... The Teller, also California, ... National, 113 Church Av., Douglas Fairbanks, Hon. Q. ... Oxford, Bialto St. Flat Av. ... Rich Men's Sons, ... Terminal, 4th Av. & Dean, ... Hill Drive, The Teller, ... RIDGEWOOD SECTION Parkhaven, 111 Wyckoff, ... William Collier Jr., Stranded ... Midway, 111 Parkside St., C. Bialto, ... Modern Commandments