

Flo Ziegfeld Again Glorifies American Girl in His 'Follies' Now at English's

By WALTER D. HICKMAN
Glorifying the American girl is a sweet but expensive job for Florenz Ziegfeld.



WILLIAM COLLIER

His "Follies" always costs many fortunes to present as it costs to dress pretty women even if few clothes are worn now and then.

His "Follies" now being presented at English's is not a name show. The two names best known are William Collier and Jimmy Hussey. Even during the Broadway run of this show there were numerous changes in the principles as Ziegfeld has found it necessary to keep his national institution on Broadway just as long as it is profitable. As being presented here, the "Follies" is shy many big names that were present during the New York run. These missed mostly are Will Rogers, Gilda Gray, Gallagher and Shean. For a time, Eddie Cantor replaced Will Rogers during the Broadway run. Then on June 25, 1923, a second edition was presented and that is the edition we have with some cast changes. I know that it is impossible to have Gray, Gallagher and Shean, Will Rogers and other big names I have mentioned on tour, Chicago didn't get them. So why worry.

You can go to the "Follies" this week at English's sure of this one big thing: You will see a whale of a pretty show and a most beautiful entertainment. This show has variety. I honestly believe that the strength of the "Follies" rests with the girls. Every one is beautiful and the scenic equipment is as beautiful as the girls. It is still the most beautiful institu-

tion before the American public to day.

Picking the High Lights Is a Very Pleading Job

I haven't the space to go into detail of this "girl circus" of the stage. There are too many rings.

Will outline briefly what I liked best and why, as follows:

The Tiller Girls—To me these perfect dancing beauties are the real hit sensation of the show. Never have I seen better ensemble dancing. The best hoopers in captivity. Perfect. Perfect.

Kelo Brothers—Their rube eccentric dancing a real hit, which happens at the very beginning of the show.

Elsa Peterson—Because of her singing "A Kiss in the Dark." The gowns in "The Lace Maker" number while she sings are wonders.

Helen Gates—A jazz singer who scores with the Gilda Gray number, "It is Getting Dark on Old Broadway."

Art pictures by Ben Ali Haggin—Really beautiful, every one of them.

"Keep Off The Grass"—The only comedy vehicle that gives William Collier a chance to be droll and really funny. His conversation with Davy Jones in the first act is not so forty.

Jimmy Hussey—Not by his songs, but by his comedy work in an automobile travesty, "Getting a Ticket."

Andrew Tombs—Because of his clever monologue under the title of "Ziegfeld News Reel." Mighty clever.

Martha Lorber and Evelyn Law—Because they both dance well.

And last but not least—The Ziegfeld Girls. Never have I seen a prettier and better drilled group of girls.

While Speaking of Other Things We Hasten to Say:

Many people will get an awful kick out of the South Sea wiggy dance of Martha Lorber. There is plenty of movement here. Quite often during this show there is an exposure of

beautiful limbs. Art is art you know and beauty is beauty.

"Proclaiming Gods" is dignified with the title of being a ballet, but turns to be rather wild burlesque. The "Radio" number pleases. "A New Light on the Housing Problem" is the Ziegfeld brand of slapstick and humor.

The Follies is a national pastime. It is beautiful and smart. From the standpoint of beautiful women, Ziegfeld has never sent us better lookers. The edition we have is a most beautiful show. Shy on comedy, but that is not why people buy Follies tickets. The secret is women, lovely women.

The present "Follies" at English's is just as good and pretty as any on tour.

At English's all week.

IN WHICH AN AUDIENCE HONORS ROGERS AND ALLEN

Song pictures are not common on the vaudeville stage.

We expect pictorial beauty to accompany a song on the revue stage.

Allan Rogers and Leonora Allen have brought the song picture to the variety stage with much success. They are at Keith's this week.

These two people know how to sing and Miss Allen knows how to dress for her songs. She is a beautiful woman with musical comedy ways.

One of their best numbers is the well-known "Lady of the Night." Miss Allen scores with "Dixie."

Rogers' big number is "The Road to Mandalay." This tea mis an easy winner. They were given a tremendous ovation when I reviewed the show.

There are two "nut" acts on the bill. Bert Fitzgibbon, assisted by his brother, Lew, offer a daffy di act. There is some sense to all of Bert's nonsense and that is a rare article in "nut" acts. His poetic tribute to the late Woodrow Wilson is out of keeping with the spirit of his act. The Four Diamonds have a dancing act with an athletic finish which is a triumph. The two little diamonds just had to use that one sparkle even more than the two larger diamonds. A mighty good act.

William Gibson and Regina Connell in "One Night in Spring," prove that there is such a thing as love at first sight. Some of their conversation is smart. Alice Morley sings the jazzy mamma and daddy songs of the hour.

The McDonald Trio open the bill with a bicycle turn. Al Allen, Gilda Taylor and Dorothy Barber close the show with dances, songs and piano

'Radio Girls' Has Real Prima Donna in Alger



HAZEL ALGER

With "Radio Girls" now at the Capitol is a real prima donna of the burlesque stage. Her name is Hazel Alger. She appears to advantage in her song numbers.

Music. Allen rather overdoes his "Chinese Blues" number, but lands solid while dancing with Miss Taylor in the "New Orleans" number.

Just between us—the entire bill stacks up as good entertainment without being sensational.

At Keith's all week.

ELsie and PAULSEN DO APACHE DANCE ON SKATES

The Apache dance on ice skates—the Paris underworld transplanted to St. Moritz—accomplished with all the abandon the dance calls for, is performed admirably by Elsie and Paulsen at the Lyric this week.

So gracefully do these two dance one is hardly aware they are on skates; never a misstep. A pretty act.

A. Robbins, the old gentleman whose clothes are all pockets, begins his performance as a clarinet player. Robbins imitates everything from a clarinet to a cello, producing each instrument from his clothes, and, in addition, also produces everything from a waste basket to a music stand—all from his voluminous clothing. It is to laugh.

Amidst knowing their instruments intimately, the Werner Amorosa Trio are grotesquely funny. The cellist, after some rather violent but effective, slapstick, demonstrates that the foolery is only a side issue after all.

The violinist is good, also. "Stateroom 12" with Gates and Lee, is a clever skit of two newlyweds who believe they are experiencing all the hardships of an ocean voyage only to discover the ship is still in port.

McGowan and Knox produce laughs with some new and some old jokes centered about the difficulties incident to ownership of a flivver. Burke, Barton and Burke also hold up the comedy end of the bill.

Bill is opened by the Fantio girls with an acrobatic act. (By Observer.)

MINSTREL MEN HOLD FORTH AT THE PALACE THESE DAYS

The show on view at the Palace for the first half of the week is of a different pattern than this house has offered this season.

John R. Van Arnam's Minstrels give the entire vaudeville bill. The first half is the regular minstrel part brought up to date.

The end men are on the ancient pattern as well as the jokes. I am beginning to think the older a minstrel joke is the better an audience receives it. There are several good solo numbers in the first part.

The second part is made up of vaudeville acts, ending in a jazz finale. Judging the applause of the audience, the honors of the show go to the Avalon Four, a quartet. These men

have a good comedy ending which leaves the audience yearning for more.

It seems that all modern minstrels have a female impersonator, and this show is no exception to the rule. Glyn Lendrick goes in for this sort of thing. He first appears, not as a dashing vampire, but rather as a quiet woman of the city. He then impersonates a cabaret entertainer who loves to "dish the dirt," and then closes with an impersonation of a small town girl who married a small town Romeo. He hasn't a singing voice, but deceives his audience by his talking voice. He again appears as a sort of a vampire violinist at the finale of the show.

Jazz music is furnished by Ray Dixon's Blue Mountain Syncopators. There are numerous others in the large company. Show well staged and mounted.

The movie feature is "The Old Fool." At the Palace today and Wednesday.

LOT OF GOOD POINTS IN "RADIO GIRLS"

Billy Gilbert, a fat comedian, and Bobby Wilson, a wee fellow, are the comedy contributors in "Radio Girls" now on view at the Capitol.

Gilbert has a funny sneeze which turns out to be a comedy asset. Wilson is the "fall guy" for Gilbert. These two men are actually funny.

There is a story to this show. Members of a girl's school start out on a ship in search of treasures. No men are allowed but Gilbert and Wilson become stowaways. When discovered the girls want to kill 'em but when they start to sell their kisses, well, they stay on the ship.

The second act is laid on the Isle of Adventure which is presided over by a King. The stowaways keep their heads when they make the king laugh. Old stuff, but goes over well.

In the second act, John Quigg in blackface, ties up the show with acrobatic numbers. He keeps at it until the audience is joining in the melody. The chorus probably ranges in age, but several of them are pretty good kickers. Better than the average.

Prominent among the women are Hazel Alger, prima donna; Emma Wilson and Pauline Clemoner, a dancer. The Marks Brothers are blackface dancers who register with effect.

We left the theater feeling that we have seen a pretty good show.

At the Capitol today and rest of the week. (By Observer.)

KELLY IS AN AUTHOR AS WELL AS AN ACTOR TODAY

Billy Kelly not only wrote the book of "The Big Sensation," now on view at the Broadway, but he plays the chief comedy role.

He first appears as Eeyo, a bum out for a good time, and in the second

and part he is seen as a tourist in "On the Pezzy Weezy Island."

In the first part the chorus girls are introduced as cities. The cast includes Andy Martini, Lew Harris, Tim Benson, Lucia Arnold, Dolly Lewis, Pauline Russell, Viola Arnold and others.

Numerous songs and special numbers are introduced. At the Broadway all week. (By Observer.)

"RECEIPT IN FULL" IS TITLE OF CURRENT STOCK BILL

The Lincoln Players this week is offering "Receipt in Full," in four acts, at the Lincoln Square.

Cast is as follows:

Bob Bobby Larue
Burt Burt Larue
Maudie Maudie Larue
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The bill will change next Sunday afternoon when "The Girl and the Thief," a crook play, will be presented.

Other attractions on view today include: "The Shadow of the East" at

the Apollo; "Lilies of the Field" at the Circle; "The Shepherd King" at the Ohio; "The Phantom Horseman" at the Isis and "Reno" at Miste Smith's.

The business day population of the Woolworth building in New York is approximately 14,000.

Good Mayonnaise is a very useful help in the kitchen and to give it a real tang, mix it with a liberal dash of the famous

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Mother! Fletcher's Castoria has been in use for over 30 years to relieve babies and children of Constipation, Flatulency, Wind Colic and Diarrhoea; allaying Feverishness arising therefrom, and, by regulating the Stomach and Bowels, aids the assimilation of Food; giving natural sleep

without opiates. The genuine bears signature of

Charles H. Fletcher.

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By letting WRIGLEY'S give you relief, lasting joy and benefit.

It removes the food particles that lodge in the teeth and cause fermentation and decay. It WASHES the mouth and teeth, counteracting the acidity that does so much damage.

WRIGLEY'S

after every meal

is prescribed by dentists and doctors. Says one dentist: "If chewing gum is used regularly it will result in a noticeable benefit to the teeth." Get your WRIGLEY benefit today.

Several flavors
Wrigley quality—
Sealed in the
Purity Package



NOTE:
Tests show that the glands of the mouth are twenty times more active when we chew. The fluid from these glands neutralizes the acid in the mouth and washes it away.
—From a College Professor.

—MAKE IT THE CHILDREN'S TREAT—