

'HITCHY' PLOUGHS WHEN HE DOES GOLF

'The Baby Cyclone' Concerns Love of Certain Women for a Brand of Dogs; Berkell Players Give Us a Chance to See Thriller.

By WALTER D. HICKMAN

RAYMOND HITCHCOCK is still 'Hitchy' of revue and musical comedy days even in vaudeville. He admits that it seems very strange to stand upon a stage and not be surrounded with about ninety chorus girls and much scenery.

"Hitchy" misses the girls. That he also admits, especially the ninety. Yesterday when I visited the Lyric, I had my first chance to see Hitchcock in vaudeville. He tells you that this is a new game for him. Have always thought that real showmanship and knowledge of the theater would go any place. Hitchcock proves that point. He can't sing, or doesn't, and he can't dance, or doesn't. All the real singing and dancing is done by two young girls who hail, as Hitchy says, from Philadelphia. After they get through with their last turn, he tells the audience that the girls should learn to take bows. At least seven, and when they have reached that number they should rush out with a trained seal and a lot of musical instruments and kid the audience into thinking that they could do more. Hitchy says he knows. And how.

Those who have seen this man on the stage in the big musical shows realize that he is a stage institution. He has carried that idea into vaudeville. He is Raymond Hitchcock in variety. He is just that and nothing more. If you don't have a taste for Hitchy on the legitimate stage, well you will not relish the diet in vaudeville.

If you are on his band wagon on the revue stage, then you will be satisfied with him in vaudeville, because he is the same old Hitchy.

Hitchcock admits that he knew Sophie Tucker at least the first five years that she was 18. And that goes far back, I am sure. Without winking an eye, Hitchy maintains that New York is a slow city, because it took that town eleven months to wake up to the fact that a show on Broadway was indeed.

"And a guy from Jersey had to come over and tell 'em." Hitchy maintains. "They call such shows instructive. But they are not. Don't you believe it. I have seen all of them and they didn't teach me a single new thing."

Hitchy plays golf. Oh, yes. He states he may not hit the ball and the course may look like a plowed field when he gets through, but he plays golf just the same.

To me there is only one Hitchcock. He is a big showman. He always gives me a laugh and he gave me many of them at the Lyric yesterday afternoon. His reception when I was present must have been most gratifying. And he sure is working in his own way.

James Santy and Helen Norton are doing the same dances that they have been associated with for some time. They have the aid of a girl band, good at times and then fair. Showmanship is needed in this act to "sell" the band.

About a ton of showmanship is needed by an act billed as Henry Rogers' Revue. The men in the act are not using their personalities. They lack pep. The saving grace is a woman, who does tap dancing and another time when a girl and a lad do a chain dance.

Bob Burns and Claude West are up to their blackface tricks and they have an easy time with their musical instrument stuff and their talk which may remind you just a wee bit of the Two Black Crows.

Ursal March and company play through something called "Good Night Nurse." It did not impress me as having much merit as a sketch.

Marjorie Garrettson is one of those jazz singers, who puts heat and lot of it into her jazz songs. She also has hot fingers on the piano. The girl ties up the act for a solid hit. Robert Gehan assists.

I arrived at my seat just as the Littlejohns were finishing their act. Now on view at the Lyric.

Now on view at Keith's.

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