

NEW "HITCHY KOO" SHOW HAS QUANTITY AND QUALITY

Review Lasts Until Wee Small Hours.

Showers—Sam Bernard used to have a favorite remark about "sufficiency," and that's what ought to be said about the latest "Hitchy Koo."

This 1922 model, with Raymond Hitchcock as its chief exponent and Bert Leonard skipping rope, shadow boxing and exchanging blows, as kind of extra added entree, lasted until mid-night last night, and even then they had to cut it in half.

However, long as it is, it would not take a life-long prophet to announce that "Hitchy Koo" of '22 is a potential hit. What if there were a few numbers that bored, and a few that were just plain bad; there were enough good ones scattered here and there to give two hours and a half of real entertainment, and that's all any show needs.

First, regarding Bertie, who wore punts tights, and talked right back, perfect-like, to the comedian, and even opened his mouth during the singing (though nobody heard him sing)—well, Bertie was a pleasant surprise, the ringmaster in which he appeared. It was too long (like all the others), but the audience was clearly captivated by it, especially, and when Bertie told them (in strict confidence) that his toughest fight was with Lew Tender, he truly brought the house down.

For some strange and unknown reason, Raymond Hitchcock played the shrilling violin last night (can you imagine it?) and graciously gave "most of the spotlight to his cohorts.

Among the latter were El Brendel (with some brand-new stuff and funny as ever), Jack Cawelti (who worked with Bertie), and Bertie's son (the very known dialect). Andrew Maple (statueque and ornamental always). Flo Bert (an excellent foil for the Yon Yon of Brendel), and obliging with a recital of "Casey at the Bat"). Edythe Baker (whose brand-new country and agility in playing the piano keys was a most pleasant surprise) and May Boley (turning and bobbing as ever).

Of course, that isn't a complete list. There were nearly a score of clever dancers, lead by Zamboni and O'Hanlon; dozens and dozens of stunning chorus girls; two or three more leading ladies; and a small auxiliary army of comedians.

After they eliminate the preposterous and far-to-extreme "L'Diable" episode, which had a splendid staging, but the very worst acted after their matinee and evening performances, each episode is the picnic skit in the first act, and one or two of the second-set numbers; after they eat down energies and don't try to overdo such undeniably catchy songs as the "Say It With Music" affair; after they eliminate the inevitable work period in which only the dim figures of stagehands appear on the stage, why then "Hitchy Koo" will still have enough material to make a bulky good review for those that like the cafeteria style of entertainment.

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