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San Francisco, California: Pisani Printing & Publishing Co., [1939]

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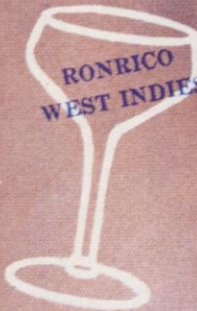
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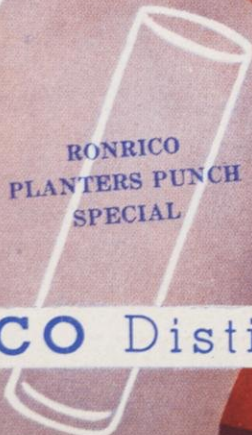
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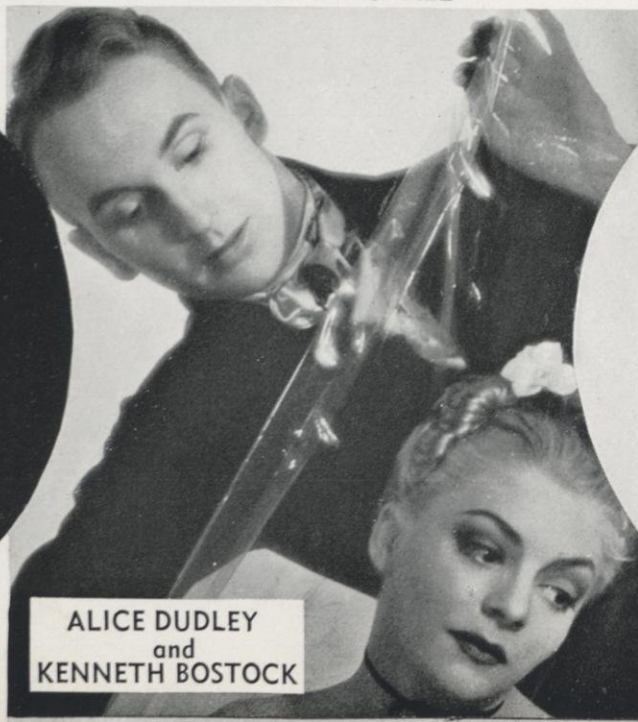
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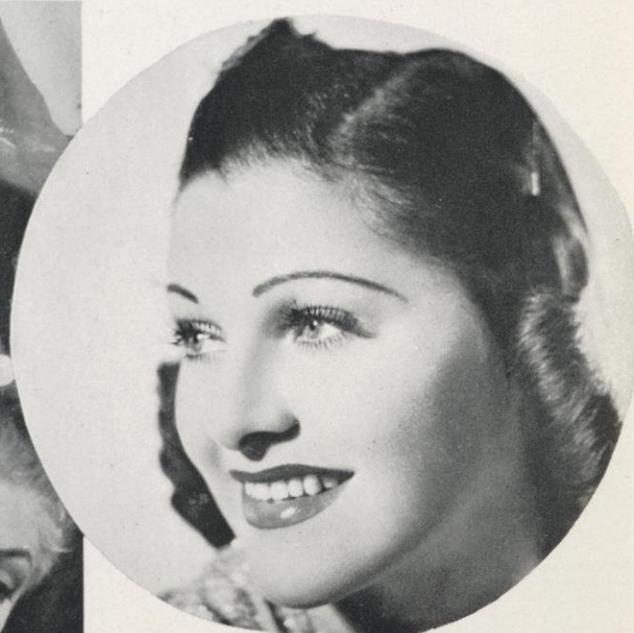
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and  
KENNETH BOSTOCK



LILLIAN CARMEN

ENTIRELY in the glittering Ziegfeld tradition is this newest 1939 "Ziegfeld Follies." With famous players and gorgeous costumes and sets, no cost has been spared to make the current edition live up to the glorious past, and to insure for it the title it has long maintained of "An American Institution — Glorifying the American Girl."

In this year's cast are nationally known personalities, such as: Everett Marshall, Al Trahan, Cynda Glenn, Carl Randall, Sibyl Bowan, Al Bernie, Lillian Carmen, Ruby Mercer, Nina Olivette, Rags Ragland, Betty Keane, Kenneth Bostock, Scat Powell, Alice Dudley and a score of others.

The "Ziegfeld Follies" date back 32 years, to 1907, and the most impressive thing that meets the eye is the number of famous players who are Ziegfeld discoveries. In the "Follies" of 1907, there were Grace La Rue and the late Nora Bayes. Bert Williams (best of all negro comedians in his day), made his debut under the Ziegfeld banner of 1910. It was in this same year that Fannie Brice burst like a meteor across the theatrical heavens. Plunging heavily on talent in 1913, Mr. Ziegfeld introduced Ann Pennington, Nat M. Wills and Frank Tinney. In the eighth edition, we find the name of Ed Wynn. Ina Claire made her debut in 1915, which year Ziegfeld ran wild in his salary list. Others in the cast that year were Ed Wynn, W. C. Fields, Mae Murray, Bernard Granville, and the then little hooper George White, who today produces his own "Scandals." The real gala year of the "Follies" was 1917 when the new names included Will Rogers, Eddie Cantor, Fannie Brice, again, and Peggy Hopkins Joyce. Marilyn Miller danced into limelight in 1918 with a repertoire ranging from ballet to buck and wing. She was re-engaged for the 1919 edition, along with Ray and Johnny Dooley, Lucile Chalfonte, Eddie Dowling, the Fairbanks Twins and, of course, Eddie Cantor and Bert Williams. In 1922, Ziegfeld discovered Gallagher and Shean, Gilda Gray, Mary Lewis, Van and Schenck, John Steele and the Tiller Girls, the vanguard of the precision dancing troupes. In 1923, he presented Paul Whiteman playing a violin, dressed in knickerbockers.





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Perhaps in this present edition of the "Ziegfeld Follies" may the stars of tomorrow be discovered, and within the space of a few years may they find themselves raised up to the galaxy of Ziegfeld satellites.

## GLORIFYING THE AMERICAN GIRL

THERE is a well known American axiom that little boys who eat their spinach grow up to be President. And what about the little girls? Why, they grow up to be "Follies" girls! And what about these modern Helens of Troy about whom so much of fact and fiction has been written? Practically every girl who ever made the back row of the chorus in a third rate show invariably claims the distinction of having been once in the "Follies." Here, however, is a little information about the genuine article, the 1939 "Ziegfeld Follies" girl now working at the California Auditorium.

The stepping stone to success, as any wise chorine will tell you, is an engagement in the "Ziegfeld Follies." So widespread is that particular "Follies" legend, that when the "Follies" call for girls was issued in April, every unemployed damsel who could hear or read the announcement thrust aside whatever she was doing and set off to be glorified. The thorn adorning this rose, however, is the fact that glorification can only be accomplished when it has a reasonably plastic premise from which to work. Any call for the "Ziegfeld Follies" clearly shows that the average girl greatly overrates herself. Everybody with authentic evidence that they were neither octogenarians nor males answered the call, resultant of which, several thousand women stormed the Winter Garden of New York and the Warner Brothers Hollywood Studio where they were eliminated at the rate of 150 an hour. Their aspiration outdistanced their qualifications to such an extent that over three-fourths were quickly turned away. There are points of interest concerning this heavy casualty list. For instance, more than 36 young things, obviously fearing a fate







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worse than the five-and-ten, came accompanied by their mothers, and in most cases it was not apparent which was applying for work in the chorus. Very often, mother usurped the place to which daughter aspired. Some girls were so anxious to make the grade that they were turned down four times—by the simple process of getting back into the line. They were finally recognized or they might still be at it.

Questioning a group of 20 representative applicants, it was found that seven were stenographers, three college students, four were sales-clerks, one a school teacher, and the last, a home-girl. Nobody knows how she crept in. Only 137 of the 3200 girls had had previous stage experience, and of these, 9 had been in previous editions of the "Follies." If you are still interested in statistics, only 17% of the entire group had blonde hair, 4% red hair, and the remainder were black or brown.

The first impression an outsider would get if he could have watched our present troupe of "Ziegfeld Follies" girls laboring over a series of intricate steps during subsequent rehearsals, would be that he entered a schoolroom. It was a romantic schoolroom, this cavernous, dark theatre; however, it was a schoolroom, and it was here that the novice showgirl got her introduction to the discipline and constant education of stage life. Chorus girls are like school children. They do not like discipline. They dislike getting up early and going to rehearsal. They will use every subterfuge and dodge it if they can. The famous stage classic about the girl who wrote the stage manager that she could not attend rehearsal





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because she had typhoid fever, but would be present at the night's performance, originated from a fact. Theatrical producers know this and try to keep the girls in check as much as possible. It is this very restlessness and color about a chorus girl that separates her from shopgirls and stenographers; and these qualities are so essential to musical shows. That is why those in the theatre understand the chorine so much better than those outside.

The "Ziegfeld" girl never gets out of school from the moment she enters stage life until the moment she leaves it. In these days of exacting chorus work, the "Ziegfeld" girl must be almost as accomplished as a principal. Therefore, besides good looks, and the usual requisites of height and slenderness, she must be a dancer, have a good voice and personality. Before she is even engaged, she is presumed to have learned somewhere, dancing and singing. Most of them learn at a dancing school and have their voices trained by teachers; however the great majority are no novices. They have learned their craft somewhere else—in vaudeville, picture houses, road companies, stock or motion pictures.

Rehearsing the routines for this present edition of the "Ziegfeld Follies" required four weeks to fashion a smooth, rhythmic group of dancers. The theatre today demands greater perfection than during the lifetime of the great Ziegfeld and the prospective "Ziegfeld" girl of today must consider her work first and marrying some millionaire second if she expects to make the grade in the "Follies" of 1939.



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# ZIEGFELD FOLLIES

*Glorifying the American Girl*

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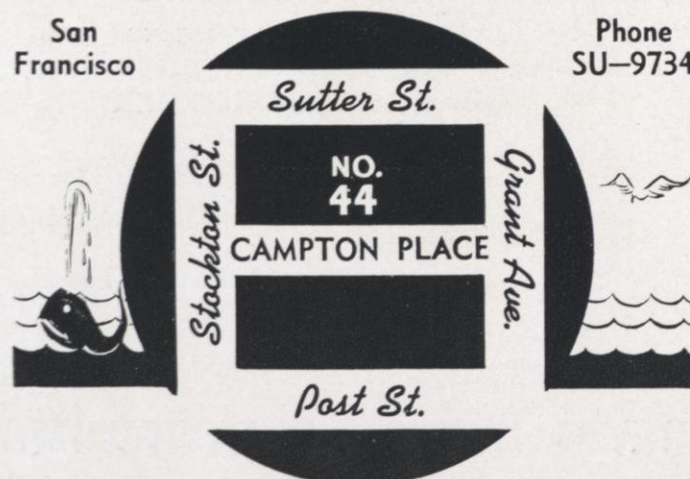
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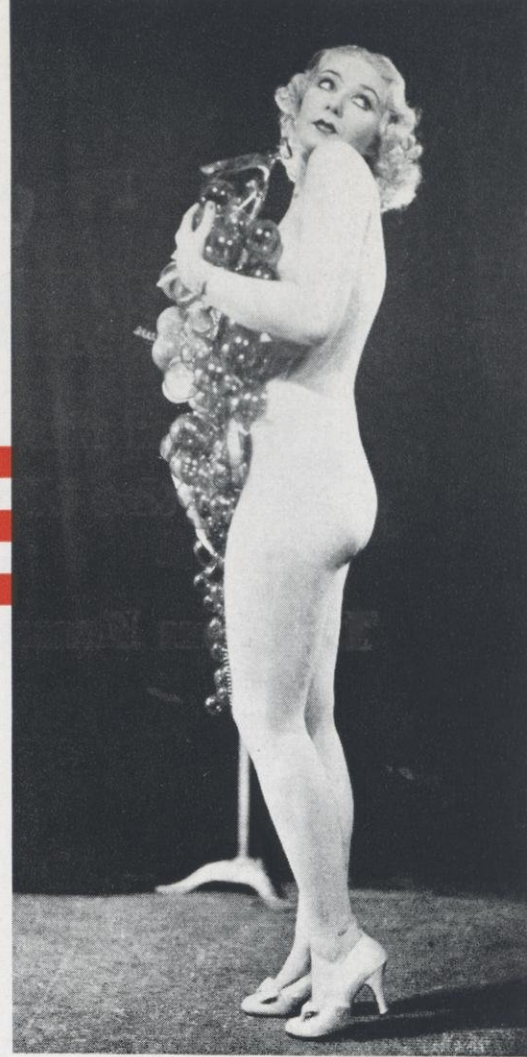
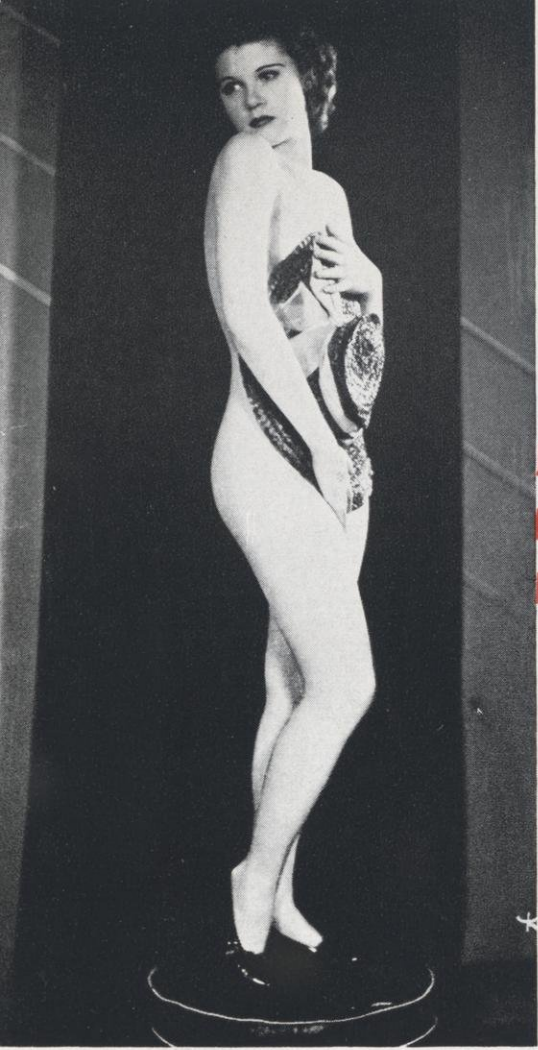
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**It Happened This Way:**

The stork, snarled up in a Sacramento traffic tangle somewhere between 26th street and the Wilson administration, limped shamefacedly in on an opera singer from Europe and a pastry cook from Alsace-Lorraine, depositing a bundle not quite from heaven. The bundle unfolded and out popped an exclusive item yecept Herb. . . Artistic impulses: Herb learned to walk by leaning on a piano so his parents figured he was destined for a career as a musical genius. They have never bothered to print a retraction, since their daughter took over the job of carving a name for herself as a pianiste, being a student of the great Josef Lhevinne. Today Herb differentiates Berlin and Bach with ease. . . Tough stuff: Herb saw a better

chance for a good press in baseball, so he ditched piano-pounding in favor of bag-tagging. Practically overnight he developed into PROBABLY the greatest first baseman in the business (music business) and got a tryout with the Sacramento Coast League club. . . P. S.: It was a nice tryout!

Career: With this steady and logical training, it was perfectly natural for him to decide it was time to start work on a newspaper, so he allowed the Sacramento Union to avail itself of his services—via the sports page route. His yarns so amazed the sports editor that he poked into the murky Caen past and discovered that Herb had authored such thrillers as "Corridor Gossip" (a blot on the Sacramento High es-cuteheon), "X-Ray" and "Campus Tattler." Copies of these last two columns are contained in the corner stone of Sacramento Junior College.

Evolution: From halcyon days to hellion nights in a wild rush of covering the police beat and city hall,

writing sob stuff, covering hangings (a neat trick if you can do it), interviewing murderers, playing pinochle with John Law, matured Caen and prepared him for a future of columnar chit-chat.

Rumor: It is bruited about that Herb once had a side line column on—shall we say, The Wireless?—that this side line landed him on The Chronicle, but the antenna has never been rebuilt since the Big Blow of 1938.

Summation: From the seed of early striving Herb has reached the full flower (night-blooming cereus?) of a highly-rated columnist. It's a very interesting job. His qualifications include vast knowledge concerning the difference between a Martini and a Manhattan—the advantages of the minimum charge over the cover charge—and how to tell a maitre d'hotel from a waiter.

Addendum: Herb has a keen sense of what constitutes spicy news items, with the result that he is the most-read, most-quoted commentator of night life on the Pacific Coast.

**A**

● **Streamlined CHRONICLE** ●

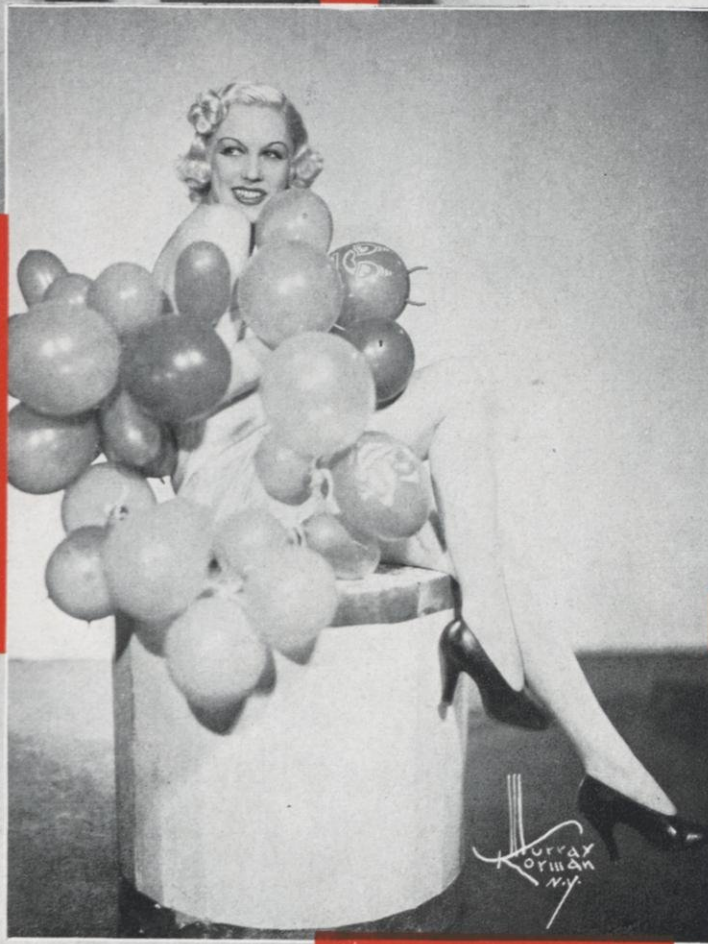
**Personality**







Murray  
Orman  
N.Y.



Murray  
Orman  
N.Y.

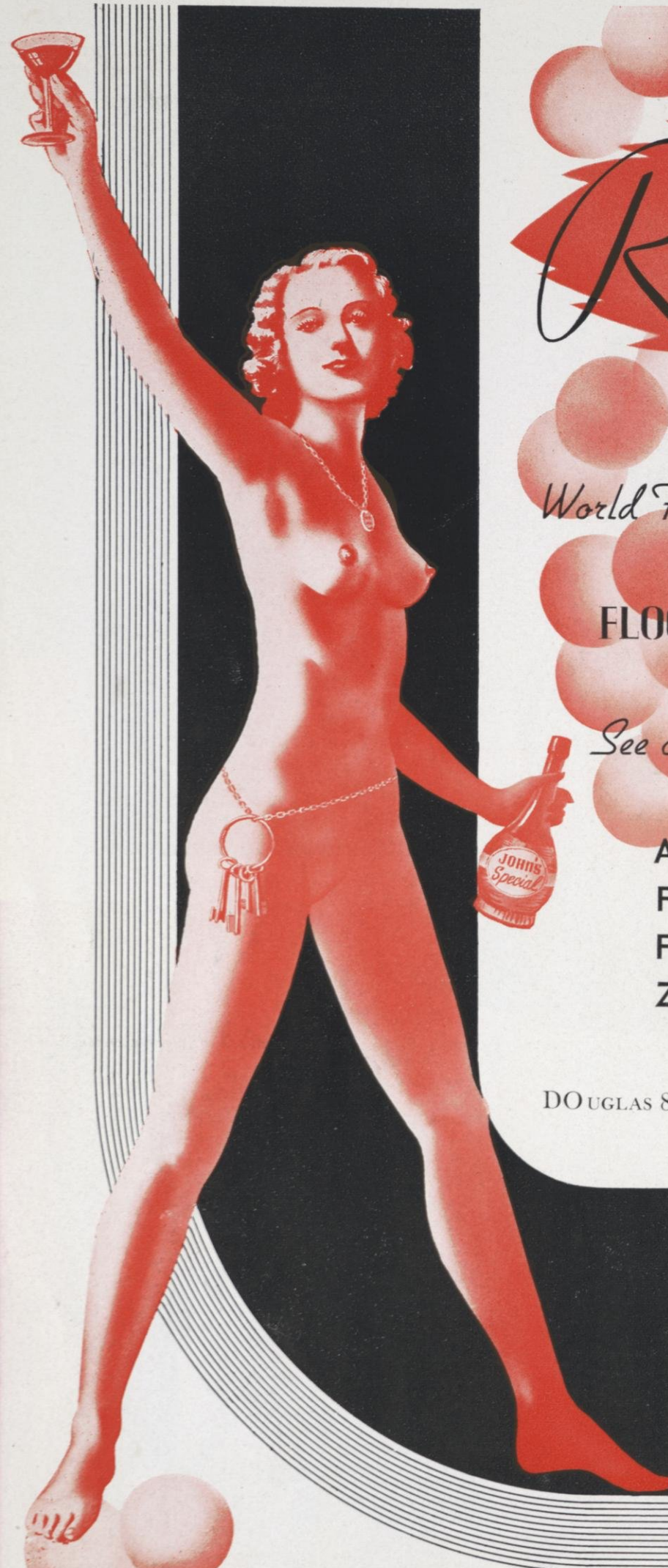


Murray  
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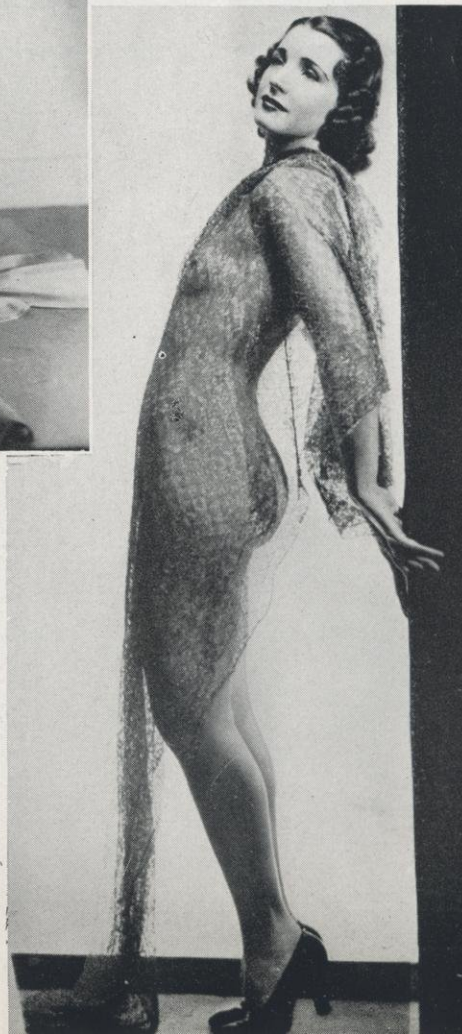
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(Glorifying the American Girl)

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sung by Paul Roberts, Evelyn Daw, Katherine Berrett,  
Bernice Parks, Robert Davis, Earl Covert and Ensemble.
2. Mam'selle Jeanne Blanche.
3. Rags Ragland and Russell Trent "IN BASEBALL".
4. "Jitterbergs In The Jungle"  
sung by Scats Powell and Berenice Parks, dance  
by Ensemble.
5. Betty Kean - solo dance.
6. Al Bernie
7. Nausicca -- Mayta Palmera, Andre Eglevsky and Ensemble.
9. "Howdja Like to Kiss Me Goodnight Baby" Lillian Carmen and  
Ensemble.
10. "Major Bones Amateur Hour"  
Major Bones --- Al Trahan  
Amateurs: Betty Kean, Cynda Glenn, Nina Valera, Earl  
Renoud, Rags Ragland, Sibyl Bowan, Barrie  
O'Daniels.
11. Jerry Brandow - solo dance.
12. Everett Marshall in "You You You".
13. Miss Ruby Mercer in "Mothers of The World".
14. Cynda Glenn.
15. Everett Marshall.
16. "Tailor Made" -- Rags Ragland, Russell Trent, Barrie  
O'Daniels.
17. "When The Lady Says No" sung by Lillian Carmen.

Finale  
E n s e m b l e.

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