



From the other side of the big pond hail O'Hanlon and Zambouni, who, elaborately costumed, skilfully perform an acrobatic dance that makes even the most blasé of Winter Garden habitués sit up and take notice at the "Passing Show of 1919."



Indian Chief Os-Ko-Man, whose dance of the five senses stands out prominently, among the wealth of high class entertainment which Raymond Hitchcock has assembled for the enjoyment of New York theatregoers in his "Hitchy-Koo, 1919."



'Tis still on with the dance along Broadway



Above — "Nothing But Love" contains considerably more than 2.75 of dancing. Here are Mignon Reed and Easton Yonge, who have discarded their bathing suits long enough to contribute their bit to that colorful musical comedy at the Lyric. Photo by Apeda



Above — Earl Gates and Kate Pullman may be counted upon to keep up the smiling morale of "Roly-Boly Eyes" at the Knickerbocker, even when balancing at this perilous angle. Photo by White



Right—Vivienne Segal and Sydney Grant, whose nimble toes respond delightfully to Rudolf Friml's melodies in that new musical comedy, "The Little Whopper." Miss Segal can dance, sing, act—and well. Critics tell us she's now a star of the first magnitude in the musical comedy firmament. Photo by White



Alice Nash is one slice of this clubby sandwich and her twin sister Edna the other. Their "Let's Go to Fairyland" song and dance in "The Kiddies Dormitory" is one of the joyful hits of "Happy Days" at the Hippodrome. Oh, yes—the chap in the centre—Joe Parsons, songster. Photo by Abbe



The Tribune's dramatic critic, Heywood Brown, says that "the dancing appeal of 'Roly-Boly Eyes,' John Cort's new musical comedy, is particularly strong since

the cast boasts the cooperation of Miss Queenie Smith, the talented young exponent of classical modes from the Metropolitan Opera House." Here's the graceful Queenie on her toes. Photo by Alfred Cheney Johnson