



main street studio

# main street studio

AN EXHIBITION OF PHOTOGRAPHS OF FAMOUS VAUDEVILLE ENTERTAINERS BY

## orval hixon

THE UNIVERSITY OF KANSAS MUSEUM OF ART

May 2-June 27, 1971

## Acknowledgements

We are deeply indebted to Mr. and Mrs. Orval Hixon for the gift to the Museum of Art of more than 200 of Mr. Hixon's photographs from which this exhibition has been selected. I personally am grateful to Mr. Hixon for his patience in working with me on this exhibition and the catalogue, the publication of which was made possible by a grant from the University of Kansas Endowment Association.

I would like to extend my sincere thanks to the following persons: John Ittmann who first suggested I visit Mr. Hixon; Larry Schwarm who framed the photographs and helped design the installation; Dr. Jack Brooking of the Department of Theater who helped in the research which was necessary to identify many of the theatrical personalities whose portraits are included in this exhibition; Barbara Gates, who typed all the copy and as usual corrected my errors; Mr. Joe Page for writing the excellent preface that follows; and Mr. Jerry Moore who advised and assisted me in the design of the catalogue.

Most of all I owe thanks to my wife, Roxanne, who helped in every step of writing the catalogue and selecting the exhibition, acting as my most ardent critic and spiritual booster.

J.E.



### ABOUT JOE PAGE

During the years in which Orval Hixon made the photographs reproduced in this catalogue Joe Page was a performer in vaudeville.

Page started in show business in 1912 and retired from it only in 1960. He toured the Orpheum Circuit of vaudeville theaters with Gus Edwards during the peak of its years, appearing with such greats as George Jessel and Eddie Cantor, Irene Franklin and Will Rogers.

During his decades in show business he toured three times around the world, spending 9½ years in Europe, 6 years in Australia, New Zealand and Tasmania. He also traveled in North and South Africa and the Middle East.

The following excerpts are from a radiogram that at one time preceded Mr. Page's act:

"Joe Page and His 'Thrills-on-a-Roller' act has swept the country. He has made successful appearances in New York Vaudeville circles and T.V. He is a mainliner throughout the country . . . He works on a cylindrical tube supported by a small plank on which he exhibits his skill by juggling, balancing, acrobatics and spinning lariats while in perpetual motion . . . climaxing his dangerous act Mr. Page spins a 50 foot lariat in mid-air creating a most spectacular sight."

# Preface

These pictures call to mind a world and a way of life that began to disappear with the advent of "talkies," and was completely eliminated—or at least changed beyond recognition by television: the world of vaudeville. Orval Hixon's photographs capture and reveal better than any I have ever seen, the attitudes, temperaments, personalities and talents of the people who made his world and mine during the second and third decades of this century.

My personal experience in vaudeville dates back to 1912 when it seemed like everyone wanted to get into show biz, especially the young and underage. I toured with one man in particular, Gus Edwards, who did a great deal for the younger people. Gus Edwards produced road shows known as "School Days" and "Kid Kabaret" which incorporated new, young, unknown talent. His show launched such names as Georgie Jessel, Eddie Cantor, Lila Lee and Walter Winchell.

Vaudeville represented the zenith of stage shows. It was divided into privately owned and produced "circuits" like the Orpheum Big Time. The Orpheum circuit started in Chicago and went due west to Vancouver, then down to Los Angeles, over to Denver, Kansas City and back to Chicago. The whole tour took 35 to 40 weeks.

It was the ambition of every performer to play the big time circuits, especially the Palace Theater in New York City. The Palace was the show case for every act and if you made good there you were set for bigger and better things.

There were various types of acts in the standard two-a-day vaudeville show. The show opened with a big overture by the pit orchestra. The first act was usually a novelty act, then came a good hoofing act followed by a sketch with a big name from the silent movies or legitimate stage. The fourth act was a semi-big name, usually a singer. After a fifteen minute intermission there would be a big flash act with a lot of girls, music and comedy. Finally the sixth act brought the headliner like Al Jolson or Sir Harry Lauder. A comedy team usually preceded the final act which would be a magician or a flashy novelty act with 5 or 6 people.

The average salary for a good act was from \$250.00 per week to \$1000.00. Special headliners often did better than \$3000.00 per week.

With no income tax and only ten percent going to your agent, it's no wonder everyone wanted into vaudeville.

Photography, of course, played a large part in booking an act. It was not uncommon for an agent to book an act on the strength of the photographs alone.

Orval Hixon's photographs of show people are a priceless record of that vanished world.

# Introduction

When Orval Hixon first became a professional photographer in the first decade of the century in Kansas City, he turned his lens toward a variety of subject matter: landscapes, news events, and architecture. These directions were not undertaken entirely of Hixon's own volition; rather they were the dictates of circumstance and economy.

By 1907, however, he knew what he wanted as a photographer and how to achieve it. He apprenticed himself to a portrait photographer and spent seven or eight years learning the techniques involved. From that time on, the portrait has been Orval Hixon's primary concern. "Main Street Studio," "Hixon-Connelly" and "Hixon's Studio" have respectively represented his dedication to portrait photography.

Hixon's success, no doubt, is in part attributable to the artistic sensitivity he brought to the profession. His style, which was widely known and admired within the theater world, is not dependent upon radical innovations. Rather, it is the result of the sensitive and intelligent application of conventional techniques—such as dark backgrounds and dramatic highlighting—which in the hands of lesser photographers often become banal clichés.

The ultimate sources of Hixon's portrait style can be traced to the pioneering efforts of early nineteenth-century portrait photographers. The photographic portrait has existed nearly since the inception of photography in 1839. Practically speaking, however, it wasn't successfully accomplished until late in 1840-41.

Photographic portraiture has reflected in a special way the essential paradox that brought photography itself into being. Artist and scientist cooperated to invent a process they hoped would be both an art form and an achievement in chemical technology. Its inventors sought both monetary gain and a new means of capturing the elusive beauty of nature. Not even they were certain whether aesthetic, scientific or economic considerations should be paramount.

When the camera turned to record man himself, the arguments and violent debates that ensued shook not only the photographer's world but that of the painter and philosopher as well. On the one hand the "mirror with a memory" was accused of being too mechanical and too truthful. On the other, the Pre-Raphaelites and other painters who sought an idealized truth in nature, accused it of distortion.

One of the most obvious targets for the opponents of photography was the ubiquitous portrait. Vanity could be disguised as objective criticism, and a condemning finger pointed at the all-inclusive, non-selective image.

Marcus Root tried to keep the record straight in his book *The Camera and the Pencil* published in 1869. In a chapter on the portrait, he wrote, "In the Heliographic [photographic], as in other arts, are found two classes of persons—the artists, and the mere mechanics . . . we find an antagonism between the two classes, as decided as between a living man and the wooden image of a man."

All too often insensitive men who wished to leave their trades as tailors, locksmiths or whatever, took up photography for the presumed lucrative rewards of portraiture. The result was a deluge of "wooden images" that inundated the public and provided ammunition for the critics of photography.

Nevertheless, the photographic portrait has been represented by many exceptional creators since the early adaption of the process for that purpose. Excellent photographs, indeed works of art, have been made of artists, politicians, war heroes, the common man, and theatrical personalities.

The use of the photo portrait for publicity purposes by theatrical personalities originated early in the century. Two Americans, William Kurtz and Napoleon Sarony, in the 1860's and 70's, not only popularized that trade but made innovations in portraiture that became the indirect heritage of such later photographers as Orval Hixon.

William Kurtz was trained as an artist and for a while taught art. By 1865, however, circumstances had led him to photography and he opened a photographic gallery in New York. His most important contribution to portraiture was his so-called "Rembrandt" photograph, a cabinet card photo devoid of all superfluous additions such as the props and painted backgrounds which were so popular in the photographs of the 60's. In place of such distracting matter Kurtz substituted carefully controlled lighting of his subjects, creating deep shadows and soft highlights, and relegating the backgrounds to total darkness. To keep detail in the shadows while permitting the entire background to become black, he invented an elaborate system of reflectors and counter-reflectors.

Kurtz also had a unique method of posing his subjects. He would watch them from the darkroom unnoticed. When the sitter unconsciously struck a unique pose on a movable chair, Kurtz would rush out, ask him to hold it, and move him before the camera.

Napoleon Sarony also studied art and at one time operated a lithography shop. He opened a photographic studio in 1864 in New York City. His greatest contribution to portraiture lay in his attempt to deviate from the conventional pose, especially in theatrical portraits, of

which he made some 40,000 during his lifetime. Sarony's poses usually involved the entire body in an expression of what was most typical of the person or, in the case of theatricals, most indicative of the character the actor was portraying. The poses were elaborate, dramatic and romantic pretensions, but it must be remembered that they were in contrast to the stale, rigid, head-clamped portraits of the day-to-day portrait maker.

Orval Hixon's photographs reflect the innovations of these two men. Like the portraits made by Kurtz, Hixon's are generally devoid of backgrounds except when a carefully chosen setting can add to the mood of the portrait. The poses are dramatic and elaborate, like Sarony's, and evocative of the mood of the theater of that time. Most of all, however, the lighting is intricate and individual according to the needs of each sitter's character. Although his knowledge of the concepts of Kurtz and Sarony came by way of indirect influences, it is evident that Hixon possessed the artistic sensibility to recognize the essence of what less sensitive photographers had tried to imitate. Thus, Kurtz and Sarony became Hixon's teachers, and what had been solely a technique to many journeyman photographers, became a sensitive artistic style in the hands of one who sought more than mere commercial success.

In 1869 Marcus Root attempted to identify those qualities which distinguish the creative photographer from the "mere mechanic." In studying Hixon's portraits, created some sixty years later, one comes to feel that Root must have had such a man as Orval Hixon in mind when he wrote these words:

"I feel confident that no one ever became, I will not say one of the art-immortals, but even a tolerable artist, from mercenary instigations solely. Other motives of a far different quality are needed to urge him forward and sustain him in the toils and sacrifices and endurances which the attainment of artistic eminence will certainly exact of him.

"At the head of these motives, and absolute *sine qua non* is a love for the art elected, in and for itself."

JAMES L. ENYEART  
*Curator of Photography*



# Identifications

1. HIXON.  
Self portrait, 1909.
2. HIXON.  
Self portrait, ca. 1920.
3. G. THEDA BARA, 1921.  
Vaudeville actress and film star.  
Her real name was Katherine Kaelred. The name Theda Bara is an anagram of "Arab Death."<sup>1</sup>  
William Fox of Hollywood made Theda Bara the world's most famous vampiress through skillful advertising and promotion. Her reward for vamping in the flesh in vaudeville was \$6000.00 per week.<sup>2</sup>  
At the beginning of her career she toured as an illegitimate child of Egyptian parents. Actually she was from Cincinnati. She stepped into stardom overnight in Fox's "A Fool There Was," a film based on Rudyard Kipling's "The Vampire."<sup>3</sup>  
<sup>1</sup> Joe Franklyn, *Classics of the Silent Screen*, p. 124.  
<sup>2</sup> Green and Laurie, *Show Biz*, p. 259.  
<sup>3</sup> Franklyn, *Classics*, p. 124.
4. VALESKA SURATT, 1919.  
Vaudeville comedienne and legitimate stage star. She was relatively unknown in the early 1900's as a single vaudeville actress. She later became famous for her elaborate wardrobe and musical comedies. She spent some time on the legitimate stage but finished her career in vaudeville.  
In many of her more serious roles she carried on the tradition of the vamp à la Theda Bara.
5. UNIDENTIFIED VAUDEVILLE ENTERTAINER.
6. ANN PENNINGTON, 1919.  
Vaudeville dancer. A Ziegfeld Follies star in the teens, she was famous for her dimpled knees, long hair and apple in hand. She was also known as one of Ziegfeld's prettiest girls.
7. THEODORE KASLOF, 1918.  
Russian dancer with his own vaudeville dance troupe on the Orpheum Circuit.
8. HERBERT KINNEY, 1920.  
Vaudeville dancer.
9. WARNER GAULT, 1921.  
Vaudeville actor in dramatic sketches.
10. JACK LAUGHLIN, 1921.  
Vaudeville actor.
11. GRACE LA RUE, 1920.  
Dancing comedienne and vaudeville singer. She traveled with a group of Negro children to back her up, known as the "Inky-Dinks."
12. ANNETTE KELLERMAN, ca. 1920.  
Vaudeville dancer. She was a toe dancer who became the first vaudeville, water-nymph, diving act. As the 1910 version of Esther Williams,<sup>1</sup> she was the first to wear a skin-tight, one piece bathing suit. She was a vaudeville headliner for many years.  
<sup>1</sup> Green and Laurie, *Show Biz*.

13. RUTH ST. DENNIS, 1918.

World famous dancer. She began her career in 1906 as a snake dancer, "Rajah." By 1908 she was known as one of the nation's best "art dancers." With her elaborate costumes and lyrical themes she set modern dance in motion. In 1914 she married her dancing partner Ted Shawn. During the peak of their careers they formed the Denishawn School of Dance.

Among Miss St. Dennis' more prominent students were Martha Graham, Jack Cole and Pauline Lawrence.

For herself and her students her prime emphasis was always on individuality and creativity. She was the first to treat the non-balletic dance as a serious art.<sup>1</sup>

Ruth St. Dennis died at the age of 88 in July, 1968.

<sup>1</sup> Douglas M. Davis. "Body and Experiment," *The National Observer*. July, 1968.

14. RUTH ST. DENNIS, 1918.

See number 13.

15. WALTER HAMPDEN, ca. 1920.

Vaudeville and legitimate stage actor. Born in Brooklyn June 30, 1879, he was a graduate of the Brooklyn Polytechnic Institute and Harvard University.<sup>1</sup> Hampden made his first stage appearance in England where he played for 6 years before his American debut in 1907.

Thought of as the greatest Cyrano de Bergerac of his day, he played Hamlet, Shylock, Macbeth, Marc Antony, Romeo, Petruchio, Othello and Henry V.<sup>2</sup> In the latter part of his career, Hampden made a few films.

<sup>1</sup> Blum, *Great Stars*, p. 61.

<sup>2</sup> Sobel, *Pictorial History of Vaudeville*, p. 217.

16. WALTER HAMPDEN.

See number 15.

17. UNIDENTIFIED VAUDEVILLE ENTERTAINER.

18. THE BRIGAND, ca. 1920.

An unidentified carnival and road show actor who posed for Hixon for a fee.

19. PEARL HARPER, 1921.

Vaudeville actress.

20. JUNE ELDREDGE, 1921.

Vaudeville actress.

21. ZAINA CURZON, 1920.

Vaudeville actress.

22. ERNESTINE MEYERS, 1920.

1920 dancing star of the Varieties.

23. ARMAND KALIZ, 1921.

Vaudeville actor.

24. TAYLOR HOLMES, 1919.

Vaudeville comedian. He began his career as a vaudeville mimic and later became a well-known monologist as well as a star of the legitimate theater. He was part of the opening show of the Palace Theater.<sup>1</sup>

<sup>1</sup> Laurie, *Vaudeville*, pp. 186-7.

25. GEORGE ARLISS, ca. 1920.

Legitimate stage and film star. Arliss played classic and dramatic roles in vaudeville and legitimate theater. He became a successful star in films when vaudeville died and the "talkies" took over in 1930.

It has been said that George Arliss "could do more with his eloquent

nostrils than most actors could with every dramatic trick in the book."<sup>1</sup>

Arliss was born in London, England, on Good Friday, 1868. He began his theatrical career at the age of 18. Among his famous stage and film roles were "The Devil," "Disraeli" and "The Green Goddess." He was seldom seen without his monocle.

Arliss died in 1946 of a bronchial ailment.

<sup>1</sup> Green and Laurie, *Show Biz*, p. 66.

<sup>2</sup> Blum, *Great Stars*, no. 33.

26. RAYMOND HITCHCOCK, ca. 1918.

Vaudeville comedian. He was best known for his husky voice in musical comedies.

He was born in Auburn, New York, in 1865 but moved to Philadelphia at an early age. There he began his theatrical career as an amateur.

In 1902 he made his first big hit in the title role of "King Dodo." His last appearance on stage was in Chicago in 1929. He died of a heart attack that year.<sup>1</sup>

<sup>1</sup> Blum, *Great Stars*, no. 51.

27. UNIDENTIFIED VAUDEVILLE DANCER.

28. CLEVELAND BRONNER, 1920.

Vaudeville dancer. He was always interested in theater. When he was a child he used to entertain the neighborhood with a toy theater which had fantastic cardboard scenery.

Bronner was in vaudeville five years before he signed with the Schubert circuit. He designed sets and costumes for large productions as well as dancing in them. He died at the age of 83 in 1968.<sup>1</sup>

<sup>1</sup> *New York Sun*, August 23, 1920.

29. SINGER MIDGETS, ca. 1925.

Vaudeville novelty act; a troupe of singing, dancing and acrobatic midgets.

30. MISS HACKETT, 1920.

Vaudeville dancer. As part of a vaudeville dance team known as Delmar and Hackett, she and her partner performed narrative dances with their troupe.

31. LEO FORBSTEIN, 1919.

Orchestra leader at the Newman Theater.

32. CHARLES "BUDDY" ROGERS, 1923.

Film star. He followed in the tradition of Valentino and became the idol of every American girl. Rogers rose to stardom in "Fascinating Youth" and the following year was billed as "The Love Rouser" in a film called "Half-way to Heaven."

He starred with Gary Cooper in "Wings" and with Mary Pickford in "My Best Girl."<sup>1</sup>

He is from Olathe, Kansas, and attended The University of Kansas in 1923-24. He went to Paramount Pictures in 1924 and married Mary Pickford in 1937. He now resides in California.<sup>2</sup>

<sup>1</sup> Green and Laurie, *Show Biz*, p. 260.

<sup>2</sup> *Lawrence Daily Journal World*, January 4, 1967.

33. GUY BATES POST, 1920.

Legitimate stage performer. He once reportedly kept a train waiting for him six hours while Orval Hixon photographed him. He had said of the photographs that they were so fine "they almost talked."<sup>1</sup>

<sup>1</sup> *Kansas City Post*, ca. 1920.

34. GUS EDWARDS, 1920.

Vaudeville producer and actor. He wrote "big acts" made up of 15 or more people, special costumes, special sets and a big orchestra.<sup>1</sup> He is also responsible for the discovery of more new and young talent than any other man in vaudeville through his "School Days" show. He died in 1945.<sup>2</sup>

<sup>1</sup> Green and Laurie, *Show Biz*, p. 45.

<sup>2</sup> Sobel, *Pictorial History*.

35. UNIDENTIFIED VAUDEVILLE DANCER.

36. BETH BERI, 1920.

Vaudeville dancer.

37. FLYING ALCOVA, ca. 1920.

Vaudeville dancer.

38. FLYING ALCOVA, ca. 1920.

Vaudeville dancer.

39. CHICK (CHARLES) SALES, 1918.

Vaudeville comedian. He was first known for his outhouse humor and vivid characterizations ranging from school teachers to lusty old men.<sup>1</sup>

As one of vaudeville's greatest monologists he played the Palace in 1906.

He wrote a book of his humor called *The Specialist*.

At the end of vaudeville he made several films for Warner Brothers and Fox.<sup>2</sup>

<sup>1</sup> Sobel, *Pictorial History of Vaudeville*, p. 52.

<sup>2</sup> Laurie, *Vaudeville*, p. 181.

40. CHICK (CHARLES) SALES, 1918.

See number 39.

41. MARIE DRESSLER, 1919.

Queen of low comedy, vaudeville signer and movie star.<sup>1</sup> She was born Leita Koeber in Ontario, Canada, in 1869. She began her professional career at the age of 16 as a chorus girl, made her first New York appearance in 1892 in a comic opera and had her first big hit in 1896.

Although she was internationally known in vaudeville, she is perhaps best remembered for her films with Wallace Berry as "Min and Bill."

She died of cancer July 28, 1934.<sup>2</sup>

<sup>1</sup> Green and Laurie, *Show Biz*, p. 234.

<sup>2</sup> Blum, *Great Stars*, no. 37.

42. NAN HALPERIN, ca. 1920.

Vaudeville singer. As a headliner in big-time vaudeville, she starred in musical comedies and was known for the power of her song delivery. She repeated regularly at B. F. Keith's Palace and other two-a-day stands. She died in 1953.

43. JUNE CAPRICE, 1920.

Vaudeville and film actress. "To be known as 'The Sunshine Girl' is quite a pleasant thing, don't you think? But to be able to fulfill an obligation of this sort is something of an achievement."<sup>1</sup>

<sup>1</sup> *Motion Picture Classic*, July, 1920.

44. UNIDENTIFIED VAUDEVILLE ENTERTAINER.

45. UNIDENTIFIED VAUDEVILLE ENTERTAINER.

46. BETH BERI, 1920.

Vaudeville dancer.

47. GEORGE BEBAN, 1919.

Vaudeville comedian, character artist and impersonator in vaudeville. His most famous sketch was "The Sign of the Rose." Beban's ability as a dialect

comedian was unsurpassed during the early 1900's. He is the only performer Hixon photographed who refused to have his photographs retouched in any manner.

48. OLSEN AND JOHNSON, ca. 1925.

Vaudeville comedians, Ole Olsen and Chick Johnson. Two-man comedy team in late vaudeville and films of the 30's. They made their debut in "Hellzapoppin" in 1938 when they mingled with the audience during their performance.<sup>1</sup>

<sup>1</sup> Laurie, *Vaudeville*, p. 85.

49. EDDIE CANTOR, 1919.

Vaudeville singer and film star. Popularly known as "Banjo Eyes," he was born in a tenement on the lower east side in New York in 1892. His real name is Isador Ishowitz. He dropped out of school before the 6th grade and began a career as a singing waiter.

Cantor began in vaudeville with a team of jugglers,<sup>1</sup> and was first discovered by Gus Edwards. He toured with him as the star in "Kid Kabaret." In 1914 he joined with Al Lee in a Blackface act. By 1918 he was an established star.

For several years Cantor played with the Ziegfeld Follies. He left the Follies in 1920 and signed with the Schuberts for \$1400.00 per week. In 1930 he played at the Palace for \$7,700.00 per week, when he and Georgie Jessel were a team.<sup>2</sup>

By the time vaudeville died in 1932 he was well established in the film world.

<sup>1</sup> Blum, *Great Stars*, no. 85.

<sup>2</sup> Green and Laurie, *Show Biz*, pp. 168, 273, 292, 377.

50. AL JOLSON, 1920.

Vaudeville singer, recording and film star. He was born in St. Petersburg, Russia, in 1886. His real name was Asa Yoelson.

Al Jolson started as part of a 3-man act and later did a single blackface singing act. He joined the Dockstader's Minstrels, and later played for the Schubert Circuit. Jolson made records (at the rate of \$1000.00 per side) for Brunswick and played at the Hammerstein Theater.<sup>1</sup>

By 1932 he was receiving \$17,500.00 per week. He had become America's number one singing favorite during the 20's and 30's. Jolson was the first performer to entertain in Korea and died shortly after his appearance there in 1950.

His \$4,000,000.00 estate was divided according to his will between Jewish, Catholic and Protestant charities as well as trusts for his family and undergraduate scholarships.<sup>2</sup>

<sup>1</sup> Laurie, *Vaudeville*, p. 196-197.

<sup>2</sup> Green and Laurie, *Show Biz*, p. 381, 480.

51. MISS HACKETT, 1920.

See number 30.

52. MISS HACKETT, 1920.

See number 30.

53. ERNESTINE MEYERS, 1920.

See number 22.

54. UNIDENTIFIED VAUDEVILLE ENTERTAINER.

55. SAMMY BAIRD, 1923.

Dance instructor in Kansas City, Missouri, during the 20's.

56. UNIDENTIFIED VAUDEVILLE DANCER.

57. UNIDENTIFIED VAUDEVILLE ENTERTAINER.
58. UNIDENTIFIED VAUDEVILLE ENTERTAINER.
59. MISS EGAN, ca. 1920.  
Vaudeville entertainer.
60. RITA GOULD, ca. 1920.  
Vaudeville actress. She made popular a fad for bobbed hair.
61. TRIXIE FRIGANZA, 1919.  
Vaudeville actress and singer.
62. NAN HALPERIN, ca. 1920.  
See number 42.
63. UNIDENTIFIED VAUDEVILLE ENTERTAINER.
64. AL LOUIE BRIDGES, 1920.  
Manager, owner and performer at the Garden Theater in Kansas City, Missouri, during vaudeville years.
65. CHIEF ALL-O-FIRE, ca. 1918.  
A carnival entertainer hired off the street to pose before Hixon's camera.
66. "HOME OF A NOBLE SOUL," ca. 1918.  
Newspaper street vendor in Kansas City, Missouri. Orval Hixon hired him to pose for an exhibition photograph.
67. BABY ROSE MARIE, 1930.  
Vaudeville, radio, film and television star. She began on the vaudeville stage as a 3-year old singer, first appeared publicly in an amateur talent contest in Atlantic City and not only won the contest, but received her own NBC radio program.  
During her childhood years she recorded for Brunswick records and travelled the circuit.  
Rose Marie played on Broadway in "Top Banana" and since television has been a comedienne in situation comedies. Among the shows she has been on regularly are "The Bob Cummings Show," "My Sister Eileen" and the "Dick Van Dyke Show."  
She can be seen currently on television and in such films as "Dead Heat on a Merry-Go-Round" by Columbia.<sup>1</sup>
- <sup>1</sup> Press Release, Mann Scharf and Co., Los Angeles, California.
68. RUTH ST. DENNIS, 1918.  
See number 13.
69. BETH BERI, 1920.  
Vaudeville dancer.
70. UNIDENTIFIED VAUDEVILLE ENTERTAINER.
71. PAULINE FREDERICKS, ca. 1925.  
Singer in vaudeville and legitimate stage musicals.<sup>1</sup>
- <sup>1</sup> Blum, *Pictorial History of American Theater*, p. 69.
72. CHARLES RUGGLES, 1925.  
Legitimate theater and film star. During the 20's Mr. Ruggles performed on the stage. When sound films came in in 1929 he became a successful movie star. He is best recognized in his late films during the 30's as the shy, retiring, always in trouble, past middle-age gentleman with white silky hair and a trim white moustache.
73. MARILYN MILLER, 1918.  
Vaudeville dancer and film star. Her real name was Mary Ellen Reynolds. She was born in Findlay, Ohio and made her first stage appearance at the age of 4.

In 1920 she starred in the Ziegfeld Follies in "Sally." She danced as Peter Pan in Barrie's play and starred with W. C. Fields in the film "Her Majesty, Love."<sup>1</sup>

<sup>1</sup> *New York Times*, 1936.

74. UNIDENTIFIED VAUDEVILLE ENTERTAINER.

75. NANCE O'NEIL, 1921.

Vaudeville and legitimate stage actress. Her real name was Gertrude Lawson. Miss O'Neil was born in Oakland, California, and educated at Snells Seminary. She made her first stage appearance in 1893 immediately upon graduating from school. In 1897 she made her first appearance on the New York stage.

As one of legitimate stage's greatest actresses she played classics as well as moderns.<sup>1</sup> She died at the age of 90 in 1968.

<sup>1</sup> Blum, *Great Stars*, no. 36.

76. BILLIE CASSIN, 1924.

Vaudeville entertainer.

77. UNIDENTIFIED VAUDEVILLE ENTERTAINER.

78. OLE OLSON, ca. 1925.

See number 48.

79. CLEVELAND BRONNER, 1920.

See number 28.

80. BEVERLY BANE, ca. 1920.

Stage and film actress.

81. ERNESTINE MEYERS, 1920.

See number 22.

82. HARRY LAUDER, 1923.

Vaudeville comedian; one of the greatest international vaudeville and early recording stars.

Lauder began in English vaudeville and was brought to America by C. D. Fisher. By 1905 he was being managed by William Morris, Sr. who was one of the greatest theatrical promoters.<sup>1</sup> Lauder received between four and five thousand dollars per week while working for Morris.<sup>2</sup>

His best known songs were "Roamin in the Gloamin" and "She's my Daisy."<sup>3</sup> Lauder broke vaudeville records everywhere and audiences would wait up all night to hear him.<sup>4</sup> He died in 1950 at the age of 80.

<sup>1</sup> Green and Laurie, *Show Biz*, pp. 30-31.

<sup>2</sup> Laurie, *Vaudeville*, p. 133.

<sup>3</sup> Gilbert, *American Vaudeville*, p. 148.

<sup>4</sup> Green and Laurie, *Show Biz*, pp. 30-31.

83. HARRY RICHMAN, ca. 1925.

Vaudeville and legitimate stage. He sang in musical comedies in the follies. His most famous production was "Birth of the Blues."

84. SESSUE HAYAKAWA, ca. 1920.

Film star. Although he has played on Broadway he is primarily a motion picture star. His films range from fantasy to romantics. Hayakawa played in Cecil B. DeMille's "The Cheat" in 1915 and more recently in "The Bridge on the River Kwai."<sup>1</sup>

<sup>1</sup> Franklin, *Classics*, p. 179.

85. LEO BEERS, ca. 1920.

Vaudeville monologist on the Orpheum circuit.

86. IRENE RICH, ca. 1925.

Film actress for Fox in the 1920's.

87. PAULINE LORD, ca. 1920.  
 Vaudeville and legitimate stage actress. She was listed as one of the greatest actresses by critic Ashton Stevens in 1924.<sup>1</sup> Born near Hamford, California, in 1890, Miss Lord made her first stage appearance in San Francisco at the age of 13. She had her first success in New York in "The Talker" in 1912 and made her last stage appearance at the Boston Theater in "The Glass Menagerie" in 1947. She died October 10, 1950.  
<sup>1</sup> Green and Laurie, *Show Biz*, p. 295.  
<sup>2</sup> Blum, *Great Stars*, no. 88.
88. THE DUNCAN SISTERS, ca. 1920.  
 Vaudeville singing comedienness. Rosetta and Vivian Duncan started out as a harmony team and ended up as a comedy act.<sup>1</sup>  
<sup>1</sup> Sobel, *Pictorial History of Vaudeville*, p. 143.
89. VANDA HOFF, 1920.  
 Vaudeville entertainer.
90. ZOE BARNETT, 1920.  
 Vaudeville musicals.
91. BOTHWELL BROWN, 1920.  
 Female impersonator. He travelled the Keith circuit singing and dancing in big productions as a female impersonator. Two of his most famous productions were "Cleopatra" and "The Plantation Gal."<sup>1</sup>  
<sup>1</sup> Laurie, *Vaudeville*, p. 89.
92. HAZEL FLINT, 1920.  
 Vaudeville stage personality.
93. FRANCIS FIELD, 1920.  
 Vaudeville actress.
94. UNIDENTIFIED VAUDEVILLE ENTERTAINER.
95. MAURICE BARRETT, 1919.  
 Vaudeville actor.
96. KENNETH HARLAN, ca. 1920.  
 Vaudeville and film actor.
97. UNIDENTIFIED VAUDEVILLE ENTERTAINER.
98. MRS. ZAMBONI, ca. 1918.  
 Vaudeville dancer.
99. UNIDENTIFIED VAUDEVILLE ENTERTAINER.
100. BOBBY TREMAIN, ca. 1920.  
 Vaudeville dancer.
101. EVELYN NESBIT THAW, ca. 1920.  
 Vaudeville dancer. The wife of Harry K. Thaw, a wealthy playboy and steel millionaire, she received a great deal of publicity when her husband shot and killed Stanford White. Mrs. Thaw had been posing, presumably nude, for a painting for White. Thaw killed him in a nightclub with hundreds of witnesses present.