THAT PILL GRIMM
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six feet four inches of fun, and although his speciess are as short as he is not, he gets a laugh every time. Of the three comedians, the author considers Franke in the part of Von Hardwick as the leader. He has as it may, he has a good part and keeps his dialect admirably throughout the piece. This is the first time Franke has been able to give him a really good chance, and he is making good.

Another part which is well worthy of mention is that of the boy, Billington, which George D. Cuciones is taking. The part is that of a young boy with a Cockney dialect and Winnie's playing of it leaves no room for criticism. One is not to overlook the rather small part of Elder Beverley, although it is perhaps the best bit of work in the whole play. Edgar J. Williams, the well-known architect who won the Roman Academy prize, has come out for the Show this year for the first time, and shows what the other plays have missed in not having him. He has a difficult bit of acting, and must play a deeply religious character. With a consistent serious demeanour and no slap-stick comedy, or descending to farce, he puts real humor into his speeches.

In spite of the loss of Field, who sang so well in previous plays, the Show has some good voices this year. Joseph L. Champagne, in particular, has a fine baritone voice, and has several numbers, alone and with others. Famous are singing, too, and uses his voice to advantage in his rather heavy love parts. "Cherub" Belden has more chance this year than he has ever had before. His dance in "The Beautiful Blonde" number is more than he has ever tried before, and he shows the same ability which made the "Sailor's Song" dance last year so popular. The music is fully up to the standard of the best shows, and many new names appear on the list of composers.