

LEONARD'S DANCIN' SHOES AND 'ROLY BOLY EYES'

Knock a Home Run at Keith's—Another 'Hamlet' Revealed at Murat

"The world owes me nothing." I owe it everything.

Those were the words of Eddie Leonard at B. F. Keith's yesterday afternoon as he appeared before an audience which loved him—an audience which did not only accept him as he was years ago, but as he is today—the dean of blackface singers and for years the best soft shoe dancer before the public.

He had done as only Leonard can do his own songs, as well as the king bee of them all, "Roll Them Roly Boly Eyes." Time and again the curtains went up and down. The audience would have more. Curtains after curtains, not forced curtains, but the real article, were taken by Leonard.

Then he walked to the footlights and told his Indianapolis audience what the good wishes of an audience mean to him. I felt there were tears of friendship playing around the eyelids of Leonard yesterday afternoon. He felt his words when he declared, "The world owes me nothing." I owe it everything.

How really wonderful it is for Leonard to make that honest confession yesterday afternoon. How splendid it is that in the golden days Leonard can confess that he owes the public more than seven times as much as he has given them.

Leonard is in fine voice and I enjoyed his work even better than I did when he was last year at English's at the head of the "Roly Boly Eyes" company. He has many new songs this season, but it is the old ones the audience wants. He has the assistance of Stewart and Olive, a good dancing team, and Carol Levan, musical director.

Leonard will pack the old time theatergoer in at Keith's and he will please his old friends and the new ones. His work is more finished than ever, both when dancing and singing. His company is complete. And by the way, Leonard, the American public owes you a debt for the brand of entertainment which you have given them.

Mr. and Mrs. Jimmie Barry are here in their amusing sketch, "The Burglar," in which Barry plays the part of a black burglar who received his education in the burglary business by mail. It is delightfully funny and perfectly done.

Harry Holman and company in "Hard Boiled Hampton," rang up the applause hit of the bill next to Leonard. Holman has some nifty routines in this sketch which is good for many real laughs.

The Osborne Trio open the show in an athletic offering and the Bellis Duo present an aerial offering as the closing number. Princess Nai Tai Tai has several pretty songs. The Russian Cathedral Singers have voices of unusual power and beauty. The singers are solid hits.

It is a good bill which is on view at Keith's this week.

CONCERNING "HAMLET" AND WALTER HAMPDEN.

It is no easy task to stage Shakespeare in the most modern fashion to make it beautiful to the eye and above all make the chief character of sufficient appealing worth at the box office to warrant a continuance of the offering.

Last night at the Murat, Mr. Walter Hampden gave us his idea of "Hamlet" in modern stage settings. I refuse to answer the question—is he the best Hamlet?

This I know. When I left the Murat last night I had my clearest conception of the character of Hamlet. This was due to the intelligent handling of the chief role, the common sense method of pronouncing—every word it did not sound like the actors had mumbled in their mouths and, above all, the stage setting reflected and kept pace with the intense dramatic acting of the star. I admit that Mr. Hampden has brushed the cymbals from my eyes and I see Hamlet and understand him as I never have before.

That is the biggest compliment which can be paid Mr. Hampden. His Hamlet should be seen by every boy and girl who is studying Shakespeare in the schools and his performance should be witnessed by those who think they have seen the "best" Hamlet.

Mr. Hampden's Hamlet is a finished thing—in fact, it is a living thing. Some of the Hamlets I have seen have been more or less dead. Mr. Hampden's Hamlet appears to have red blood flowing through his veins. His Hamlet seems to have a definite purpose, a cunning to avenge the murder of his father. Above all, his Hamlet is intensive dramatic at times and this speeds up the action.

In brief, Mr. Hampden gives you the impression that he knows what Hamlet is doing every minute of the play. The character is drawn on an intelligent basis. Mr. Hampden has put red blood, dignity, a purpose and life in the fa-

TONIGHT



MR. WALTER HAMPDEN AS SHYLOCK

Tonight at the Murat, Mr. Hampden will be seen as Shylock in "The Merchant of Venice" and will repeat the role at the Saturday afternoon performance. Mary Hall will be seen as Portia.

mons lines of the play. His Hamlet is a living thing.

Last night those present at the Murat were there because they wanted to study. The applause was a testimonial as to that. It is safe to say that the audience of Mr. Hampden as one of the best understood of the Hamlets. A great compliment, indeed, when an actor can get the meaning of the bard over the footlights.

The cast was adequate. One of the outstanding things of the production was the Portia of Mr. Allen Thomas. He was also the first grave digger. Both characterizations were perfect. Mary Hall was a satisfactory Gertrude and she, too, like Mr. Hampden, spoke her lines clearly so the audience knew what she said. Mabel Moore as the poor Ophelia left much to be desired. She appeared to be the only one in the cast who failed to develop a living character. The remainder of the cast was satisfactory.

As I have said, the modern stage idea has been followed. The production looks like new, and is new. Many of the scenes have been given beauty beyond description. The production is a triumph in the art of stage production.

Not to be missed Wednesday afternoon when "Hamlet" is repeated. The bill tonight at the Murat is "The Merchant of Venice."

Remember, Mr. Hampden is more than worth while. He should be given the best possible support this week at the Murat.

W. D. H.

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AL SHAYNE SINGS MANY SONGS AT LYRIC.

Al Shayne, former star of the "Gaieties of 1919," who, billing himself as "The Singing Beauty," performed at the Lyric this week, is the same inimitable and laughing Al who has delighted thousands in theaters throughout the country.

He gets a laugh from the moment he comes upon the stage, and when he gets into a scrap with a member of the orchestra, and ends up with the cornetist, a clever Italian impersonator, assisting him behind the footlights, the audience cries for more and more. Al closes his act with a bit of real singing, proving that his abilities are not limited to those of the "nut comedian."

Home Feathering's Sailor Sextette is an exceptionally entertaining vocal organization. The company includes two black-face comedians, who put plenty of fun into the sextette's offering.

The Lyric vaudeville program opens with the Eavana Duo, a pair of Japanese jugglers and acrobats, whose work is not of the ordinary kind usually offered by this variety of performers. They are followed by the Barra Sisters, who sing and play a group of popular melodies.

Les Aristocrats are a trio of dancers, two girls and a man. Their program includes a wide variety of dancing numbers with a number of costume changes.

Morrison, Nash and Williams offer one of the best singing acts which has appeared at this theater for several weeks.

BEAUTY SPECIALIST TELLS SECRET

A Beauty Specialist Gives Home-Made Recipe to Darken Gray Hair.

Mrs. M. D. Gillespie, a well-known beauty specialist of Kansas City, recently gave out the following statement regarding gray hair:

"Anyone can prepare a simple mixture at home that will darken gray hair, and make it soft and glossy. To a half-pint of water and 1 ounce of bay rum, a small box of Barbo Compound and 1/2 ounce of glycerine. These ingredients can be purchased at any drug store at very little cost. Apply to the hair twice a week until the desired shade is obtained. This will make a gray-haired person look twenty years younger. It does not color the scalp. It is not sticky or greasy and does not rub off."—Advertisement.

IF BACK HURTS BEGIN ON SALTS

Flush your kidneys occasionally if you eat meat regularly.

No man or woman who eats meat regularly can make a mistake by flushing the kidneys occasionally, says a well-known authority. Meat forms uric acid which clogs the kidney pores so they sluggishly filter or strain only part of the waste and poisons from the blood, then you get sick. Nearly all rheumatism, headache, liver trouble, nervousness, constipation, dizziness, sleeplessness, bladder disorders come from sluggish kidneys.

The moment you feel a dull ache in the kidneys or your back hurts, or if the urine is cloudy, offensive, full of sediment, irregular of passage or attended by a sensation of stinging, get about four ounces of Jad Salts from any reliable pharmacy and take a tablespoonful in a glass of water before breakfast for a few days and your kidneys will then act fine. This famous salt is made from the acid of grapes and lemon juice, combined with lithia and has been used for generations to flush clogged kidneys and stimulate them to activity, also to neutralize the acids in uric acid so no longer causes irritation, thus ending bladder disorders.

Jad Salts is inexpensive and cannot injure; makes a delightful effervescent lithia-water drink which all regular meat eaters should take now and then to keep the kidneys clean and the blood pure, thereby avoiding serious kidney complications. —Advertisement.

"Somewhere in Texas" is the setting for LeHoon and DuPrece's act, which is a combination of singing and sharp shooting.

The Three Wilsons, novelty acrobats, complete the vaudeville program.

There is also a Monte Bank film farce, "Where's My Wife?"

"OVERSEAS REVUE" NOW AT LOEW'S.

Billy C. Welp, as the American soldier in France with his nonsensical frivols in Will Morrisey's "Overseas Revue," at the Loew's State this week, scores a decided hit. The musical skit, including Welp, Blanche La Teli and a chorus of pretty girls and trio of young chaps, puts over a bunch of tuneful songs, dancing and comedy chatter. The production is based on the adventures of the average private trying to speak French, American style, and gives a glimpse of the chie made-moles which helped lighten the burdens of the boys over there.

Al Lester and Company present a

breezy farce, and the Farraros, billed as "original exponents of equilibrium," compose the remainder of the vaudeville bill.

"Hearts Are Trumps," picturization of an old Drury Lane melodrama is being featured as the photoplay. The story deals with the love affairs of a young convent-bred girl who prefers the love of a struggling young artist to the title and wealth of an old English peer. After a series of harrowing adventures all ends well, the villain is foiled and love and fortune both are gained by the heroine.

THEY SING OF PEACHES AT THE PARK THIS WEEK.

"Take this peach down to the beach and teach her how to swim," provides a rattling good wind-up for the musical extravaganza, "Broadway Belles," which is the attraction at the Park this week. In this number appear the "Ladies of the chorus" in light attire, with Helen Gibson singing "Moonlight Night."

Eddie Cole is the principal comedian of the "Broadway Belles," and he is ably assisted by Florence Whitford, Myrtle Andrews, Burton Carr, Phil Hart and Ed Johnson. There is a large chorus and a wealth of scene changes.

In the first scene the performers appear in the lobby of the Fitz Carlton Hotel, and the high-brow atmosphere brings forth a coterie of snappy melodies, including "Shimmie Moon," "Jazz Babies Ball" and "Mammy's Arms." The first act ends with a minstrel dance contest, in which all members of the company take part.

Side-tunes feature the second act, which is staged with the Atlantic City board walk for a background. The songs include "Honolulu Eyes," "Tropical Parodies," "Don't Take Away Those Blues," "Wondering" and "Parlova."

AT THE RIALTO.

The Rialto is offering this week a vaudeville and movie bill of varied interest. Those who enjoy acrobatic jugglers, will find Sidney Wright on the

bill. The Cowboy Quartette offers comedy and harmony. Lee Greenwood and company offer a dramatic sketch called, "The Prediction." Harry Webb sings and talks and the Lewises present a novelty offering, "The Glided Dream" is the film offering.

AT THE BROADWAY.

The Frivolous Four, a company of singers and dancers, is one of the acts on the new bill at the Broadway. Ida Delno, known as the novelty girl, opens the bill. Kassner and Vivian appear in songs and dances. Lou Worth is a comedian and Ruby Willing is an entertainer. Elle Elmira and company offer an European novelty. The bill includes movie comedies.

ON THE MOVIE SCREEN.

The movies on view today include: "Unseen Forces" and "The Old-Time Movie Show," at the Circle; "The Devil" and "Now or Never," at the Ohio; "East Lynne," at English's; "Ducks" and

Drakes," at the Alhambra; "The Path Healer," at the Isis; "The Kid," at the Regent; "Polly of the Storm Country," at Mister Smith's, and "World's Apart," at the Colonial.

Doctor Praises Eczema Remedy

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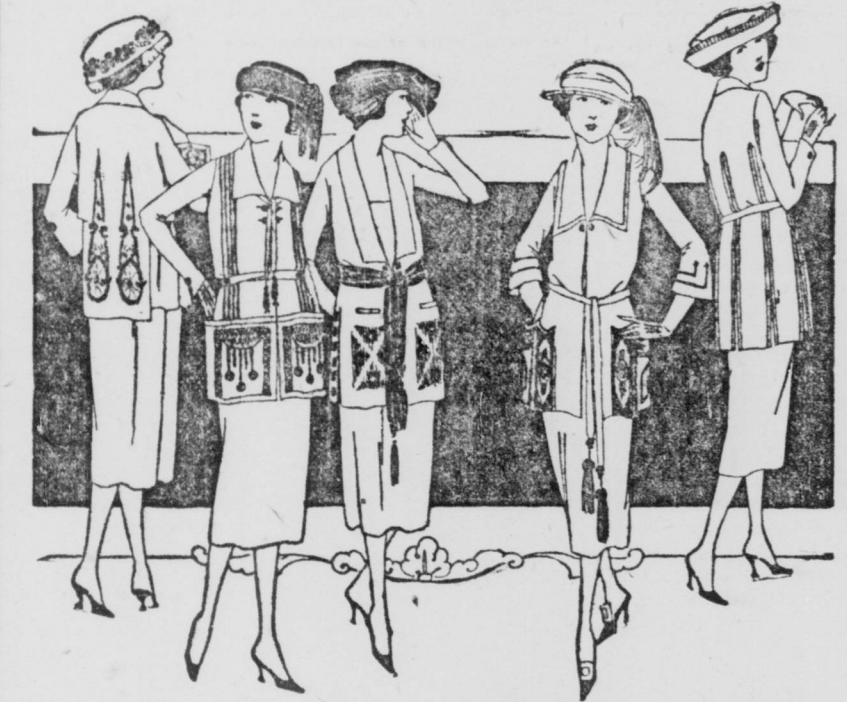
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