

MANTELL HIMSELF IS SHAKESPEARE

The Glory of the Years of Doing the Big Things Brings a Realization to a Great Man on the Stage That Is Mighty Worth-While.

BY WALTER D. HICKMAN

In this day of all "star" casts in Shakespeare we many times touch our nose on that delightful expression known as "burlesque" or the improper thing.

Thank all things that we can turn to one man who, even at his years, can bring to us in HIMSELF alone, the beauty of Shakespeare.

Robert B. Mantell has been before the public for many years and he has earned that respect of being the only star of worth-while productions that come to us, away from New York, thank Heavens, year after year. Not that he has been in Indianapolis each year, but he has been a "trooping." I hope that he has made money and bushels of it. He has kept alive an individual standard that "MY" performance is Shakespeare. I can not say that his production and method of presenting Shakespeare is the all star cast idea. It can not be at his prices. Robert B. Mantell gave "Merchant of Venice" last night at English's. He was an individual Shakespeare, living up to his traditions, of a great star. He did it at his prices and with his reputation of other days. There is the glory of Shakespeare in the words of the man who wrote the play.



Mantell

There is glory of carrying on each year the individual standard of acting although his production and his associates seem more at times like a revue chorus than Shakespeare, judging only on "Merchant of Venice," because I have many more productions this week of Mantell to tell you about.

There is one "spirit" of the fun of Shakespeare that has a meaning in the modern sense of Shakespeare. His name is Le Roi Operti, who has caught the spirit of the modern touch to Shakespeare. He puts up the comedy lights when it is necessary.

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sary, as judged by this play. Splendid.

I was not satisfied with the Portia of Miss Hamper in the trial scene. Is she trying to get like Mrs. Fiske when she is at her worst in making her lines not clear?

Great reading in "Merchant of Venice" falls to Robert Mantell. Shakespeare is still here. What a relief. His production has come under the modern touch, but Mantell is still Shakespeare.

The cast of "The Merchant of Venice" is as follows: Mr. Mantell Shylock; John Schellhaas Gratiano; Bruce Adams Bassanio, a gentleman suitor of Portia; John Alexander Salarino; James Neill Lorenzo, in love with Jessica; K. Benware Balshazer; Hilbert Lord Old Gobbo; Philip Quinn Launcio Gobbo; in Shylock's service; Tubal, a friend of Shylock; Le Roi Operti Duke of Venice; Edwin Fox Renissa; Portia's wedding maid; Miss Theresa Colburn Jessica, daughter of Shylock; Miss Bease Simone Portia; Miss Genevieve Hamper "Hamlet" will be given tonight at English's.

SHE IS BACK WITH US NOW

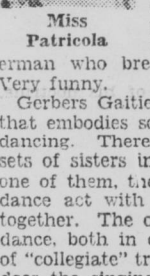
Miss Patricola, at Keith's the first half of this week, sings a variety of popular songs and a medley she calls "Way Back When" in which this woman sings snatches of "Alexander's Rag Time Band" and such like numbers.

The songs are given an added impetus by a bit of dance now and then. Miss Patricola also plays an accompaniment to several of her numbers on the violin.

"Taking Her Fishing" is one of the funniest comedy skits that I have seen in a long time. Howard Anderson is the husband that is awakened at four in the morning to go fishing with his wife. Rean Graves is the wife. The husband spends all his time arguing with his wife, but when she starts to talk, it is nearly impossible to get her stopped.

Cole Carroll has a part as the policeman who breaks up the party. Very funny.

Gerbers Gaities is a dance revue that embodies several new ideas in dancing. There seems to be two sets of sisters in the company and one of them, the blonde ones, do a dance act with their feet chained together. The others do a popular dance, both in one very large pair of "collegiate" trousers. Jack Riano does the singing of the solo number.



Miss Patricola

bers; he has a fair voice. This is a good dance act.

Murray Harris and Harry Pepper have a comedy skit which shows one man trying to teach the other salesmanship. Harris is the more serious of the two while Pepper is the comedian. Pepper uses the old hokum in his part, but he has some new expressions that are funny. The comedy of these two men is fast, but it is good.

As a novelty there is Miachua, who walks a tight wire and does not use a pole or an umbrella to balance herself with. All through the act she is on the wire and most of the time in the middle of it. Among other things, this woman does the black bottom and skips a rope while in the middle of the wire. A clever act that has the element of something different to it.

"Midnight Madness" with Jacqueline Logan in the leading role and short features comprise the remainder of the program.

At Keith's today and Wednesday. (By the Observer.)

MISS TALIAFERRO DIGNIFIES MELODRAMA

There are times on the vaudeville stage when a woman who has had splendid dramatic training upon the legitimate stage, lifts a melodramatic soloist to that zone of understanding that makes the sketch entertainment instead of a mess.

That is what Mabel Taliaferro and her company are doing this week with "The Women I Might Have Been." This sketch tells the story of a married woman who feels that she made a mistake in marrying the man she did. She learns her lesson when she does become, mentally, the other woman that she might have been.

She learns that being the wife of

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a mighty rich man is not all roses and also that a career is not just filled with rainbows. It gives Miss Taliaferro an opportunity to put sincerity into her act to that degree which does eliminate the hokum melodrama to a big degree.

This act is nicely set although there was some certain trouble when I saw it Monday afternoon. The company is adequate, much better, in fact, than we get in four-a-day vaudeville. Good dramatic sketches are few and far between these days.

Irving and Chaney, man and woman, have an eccentric dance routine which is as individual as the way they deliver it. Both are good dancers.

Some old fiddlers (with much of the country actually taken out of them because they are clever showmen) stage a contest with three modern jazz players. The act is so managed by the man who controls the act on the stage that the old fiddlers get the best breaks. The act is a novelty. And of course the old fiddlers are better players and showmen than the modern players. Winchell and Ross go in for the eccentric fun. They have a brand of grotesque comedy that sells with ease. Bud Snyder and company try

to dress up a bicycle act in new attire. And they succeed, at that. Bill includes the Five Cardinals and Shriners and Gregory. I was late and missed these two acts. Movies complete the show. All week at the Lyric.

UNIVERSITY SHOW COMES TO THIS CITY

The hit of the Jordan River Revue last night at the Murat was a football drill done by the girls of the chorus, all in tap dancing. The various formations and the calling of signals was all done by means of the dance.

Among other features of the show was a sister act, comprised of Geneva Cocherell, June Jackson and Gayle Walker, that sang several "blues." They were in both the opening and closing acts of the show. There was a toe dancer that was good and one of the bawdiest dances that was burlesqued. Very good.

The theme of the show was a young college man that had taken screen tests and went to Hollywood to be an actor. Before he had left the school a movie vamp had made his sweetheart jealous and the young man got his fraternity pin back. After some time in Hollywood the actor gets discouraged and

Verdict of the Stage

ENGLISH'S—Robert B. Mantell has the honor of being the only star that carries on each year the glory of Shakespeare.

LYRIC—Mabel Taliaferro lends her stage training and artistry to dignify a melodramatic sob-sister sketch.

KEITH'S—Popular songs with a medley of old-timers make up the song program of Miss Patricola. A good comedy bill.

MUTUAL—The hit of the burlesque show is Jerry. She is a good dancer but not much of a singer. Fred Reeb is in the show.

MURAT—Many good things to the Jordan River Revue, the feature of which was the dancing of the chorus.

then his sweetheart visits him, brought to the coast by his rival. The two lovers are reunited and the vamp, who had fallen in love, gets a dose of her own medicine.

Jimmy Anderson is the boy, played by Tom Jones, and the girl is Betty Kerkely, played by Mildred Legge. The part of the movie actress, Yvonne D'Arland, was played by Rosamond Riser. Both Miss Riser and Miss Legge have very good voices with Miss Riser the more brilliant singer of the two. Jones has a fair singing voice, but it doesn't have the strength that the part would indicate.

There is the movie director and his cameraman. The first played by L. Ivan Boxell and the other by

Robert Miles. Boxell makes a good director of the emotional type one sees portrayed in comedies. Miles is cast as a "tough boy," who is surprised at nothing. They are both good, part of their work was done in the aisle when filming a scene.

Among others were Frank and Ernest, the scene shifters, who put a lot of comedy into the scenes that were laid in Hollywood. Carl Thornburg was Frank and Carl Winter was Ernest. These two were always going on a strike. They are good characters.

The music is the main thing in the revue, that and the dancing. In fact there was four choruses in the show. A pony chorus, the show girls, the medium dancers and the

boys. And they were all mighty fine dancers. One of the hits was a Sis Hopkins dance by the pony chorus.

To help make the revue a success there was the orchestra that splendidly played the songs and dance music.

At the Murat last night only.

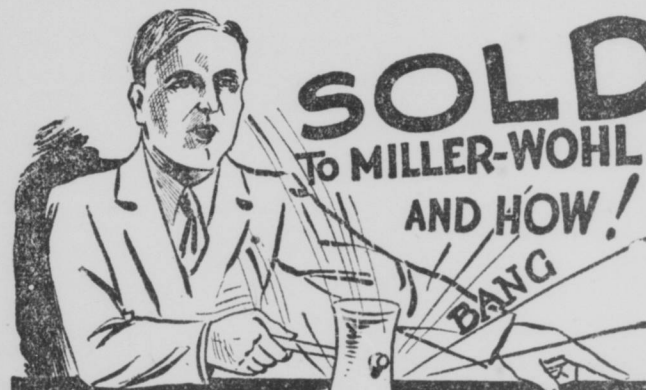
LANKING AND BURLESQUE HERE

"Jerry" is the main attraction with "The Big Revue" which is playing at the Mutual this week. This girl is featured as the leading dancer. She really can dance without making it seem obscene, but she is not so much of a singer, although she was personality enough.

The leading comedian is Fred Reeb, who has been here before. Reeb has a comedy of the sure-fire kind and is a good burlesque comedian.

The chorus of this show has some steps that differ from the usual steps of the chorus. One of the girls is a toe dancer of some fair ability.

Other members of the show are above the average of most burlesque companies. The show is well costumed and as burlesque is good. At the Mutual. (By the Observer.)



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