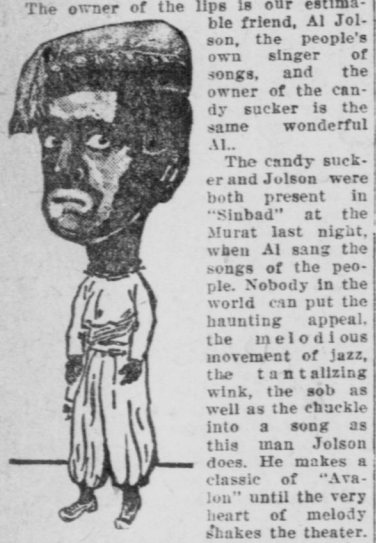


JOLSON OZZES MELODY OVER AN ALL-DAY SUCKER

Dear Me Is a Dear—McConnells Are Sweet Singers—Daley Is Home

The sweetest music ever heard comes from lips which sucked an all-day sucker.



The owner of the lips is our estimable friend, Al Jolson, the people's own singer of songs, and the owner of the candy sucker is the same wonderful Al.

The candy sucker and Jolson were both present in "Sinbad" at the Murat last night. When Al sang the songs of the people, nobody in the world can put the haunting, appealing, melodious movement of jazz, the tantalizing wink, the sob as the vine of sentiment entwining itself around the heart. That is where Jolson sings to you—the heart. You get my meaning? There is only one Jolson, and he is at the Murat in his most melodious and funniest moments.

While all done up in blackface Jolson discusses polygamy with a gentleman of ancient Bagdad who had 500 wives. "It is the custom of the country," explained the gentleman of the ancient city.

"My, the city must be a dirty place," replies Jolson.

Jolson is at his best in the second scene of the second act when he is discussing "things" with Franklin A. Batie. Al declares that he feels like a woman. Batie if he would appear feminine if he should crocheted. "I feel the need of a needle," Al imparts.

And so the fun went on last night until the audience howled itself hoarse. Jolson keeps this Winter Garden Show from being dull like some of the same brand. He gives this "Sinbad" show life, color, humor, melody and even an all-day sucker, the kind you sucked when a child. The writer has seen Jolson many times, but last night he was at his best. He worked his head off for the customers who paid \$3.50 a seat. When Jolson gets makes his appearance, he comes out and says, "Howdy," and in explaining it he remarks that a fellow ought to say something when they \$3.50 to get in. It might be added that the show is worth every cent of it.

"Sinbad" is a gorgeous affair in which women, color and scenery run together into a structure of beauty. Even the least bounds in the songs number "Beauty and the Beast" have grace. This shows the limit to which the producers have gone in illustrating a song. "Our Ancestors" as done by Virginia Smith, Sue Creighton and cave men and girls, is a striking departure from the regular run of song numbers. By the way this Sue Creighton is one of the most fascinating little tricks seen here in many moons.

Among other prominent members of the cast are Lawrence D'Orsay, still very English and as regal as ever; Fritz Von Busling, Ma-Belle in two striking ballet numbers; Helen Eley, Forrest Huff, Franklin A. Batie and many, many others.

There are so many changes of scenery, as one scene sinks into another even more brilliant. The costumes are beautiful. Why go into detail when this gigantic entertainment is the real goods from the first curtain to the last one when Jolson comes out in white face to greet his audience after washing off his black make-up.

Opinion: "Sinbad" gives Jolson the opportunity to be at his best. Don't miss it. Jolson's engagement closes with a Thursday night performance at the Murat. W. D. H.

Beban Speaks for Wholesome Flavor in Movie Plays

Would Not Present Entertainment to Which He Could Not Take Daughter.

Baby fingers entwined themselves around the heart of George Beban, the actor of Italian roles.

That's the secret which has kept clean and wholesome the plays and movies in which Beban has appeared.

The memory of the baby hands of his own daughter keeps this sterling actor away from salacious and lustful parts and plays.

Why? Because he would blush to take his own daughter to such entertainment, and he will not, solicit other fathers to take their daughters to such trash.

That is what George Beban told a Times reporter yesterday while the actor for a few hours was the guest of Ralph Lieber, manager of the Circle.

"The Sign of the Rose," with its Christmas tree and tears, and Beban's "An Allen," a movie, are living proof that this actor has upheld the dignity of the stage and screen.

Seated in the comfortable office of the Circle Theater, Mr. Beban questioned if his efforts to give clean entertainment were appreciated. To know he has made large sums of money for acting before the camera and probably could have made more if he had appeared in the so-called sex stuff, but he refused and still refused to be a party to cheap and salacious entertainment.

Probably if Mr. Beban had stood, as many have done years ago, in a line extending several blocks to see him in "An Allen" or "The Land of the Free," he would realize that the American public desires him to remain in clean and human plays and movies.

His movie contracts give him the right to reject a movie vehicle if he has a sufficient reason. While the actor earnestly discussed his stand on clean entertainment he made it clear that he would not take his daughter to salacious entertainment and would not ask another father to take his daughter to see him in such a vehicle.

Beban has a handshake which is real—a grasp which, as it tightens on an extended hand, means real friendship. He desires to meet the movie public personally and wants them to see him as an Italian character.

When Mr. Beban returns to the Circle for personal engagement in connection with his movie, "One in a Million," he will not wear a dress suit, but will appear in character as the Italian, which he impersonates in the movie.

He will not wear a dress suit and come out and say a few words," said Mr. Beban, "but I will appear in character, tell the people what the Italian is saying, thinking and feeling in the picture. I want to meet the public face to face."

Mr. Beban will have no apologies to make when he does meet his Indianapolis audience face to face, as baby fingers will still be playing at his heart.

DEAR ME, HERE'S A LETTER FROM DEAR ME TO DEAR YOU.

Dear Me:

You went to English's last night and you saw a comedy without any jazz, without any bedroom scene and without a line that was not above all question and it was a good comedy, wasn't it? It just shows that what a lot of people seem to think is impossible is possible. That is, it is possible to please an audience with a comedy that is not a comedy.

The thing started rather dully but it grew better as it progressed. The first act was a bright idea, however. Its setting was a home for artistic and literary figures. Certainly such a place has possibilities. I have a feeling that possibly the authors didn't make the best of these possibilities, but then it was necessary to make events lead up to those that follow.

The leading figure in this little comedy is April Blair, who appears first as a servant in the home for failures. April's part, by the way, is as seen as the Lark. I know that as soon as April started to talk you felt you weren't going to like the thing at all, because she appeared to be a sort of Pollyanna person. I know how you hate such a person. I know how you hate such a person. I know how you hate such a person.

Well, April's advice and the disguised millionaire's cash, produced secretly as a result of April's advice, works wonders, making a success of everyone in the home, including April herself, who succeeds in a play written secretly by the millionaire. But there is one great difficulty. April, not knowing he was her benefactor, almost forgot the disguised millionaire. She became somewhat attached to a person named Dudley.

Things look a little blue for a while but on the night of her success April realizes that she has not carried out her own advice. This realization results in a happy ending and the curtain goes down on all the inmates of the failures.

I often have heard married men tell some terrible stories concerning the awful ordeal they went through when they put their dear wife in the row boat for a quiet lay of fishing. Beadle Rempel and a man appear in a boat in "His Day" and for fifteen minutes this couple

has some bright and snappy repartee. After seeing how a woman goes fishing, I am glad I don't fish and am not married.

Ray Fern and Maree have enough personality for a half dozen acts. This couple gives one the impression that you are bound to like them because they have the material, slapstick in spots, but they are very well sung.

There are three reasons for attending B. F. Keith's this week, and they are the three that follow.

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Harriet and Marie McConnell have an intelligent and exquisitely mounted song offering which breathes youth, good taste, refinement and splendid musical training. Their "Apple Blossom" number is made enchanting by the use of transparent draperies, back of which is a lovely orchard effect. Their opera work is the finished product and once again Indiana is also one of the authors.

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Maurice Cole in the second act does a nifty soft shoe dance, which is a corking good number. Miss Daley also has a dance number in the first act. The comedy end of the show is satisfactorily carried by Danny Murphy. There are many song numbers which makes one want to whistle them.

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