

COMEDIAN GENE SHELDON STARS IN NEW LYRIC REVUE

New Stunts Displayed in Pantomime

John Sheehan 'Steals' Movie Offering, 'Here Comes Carter.'

BY JAMES THRASHER

An amusing mixture of Harpo Marx, Eddie Peabody and Harry Langdon, and plenty of original tricks, make up the offering of banjo-playing Gene Sheldon, pantomime comedian who headlines "Shooting High," the Lyric revue this week.

You may remember Mr. Sheldon, for he played the Lyric stage before with his patient partner, Loreta Fischer. If you have missed seeing him, the act is recommended as the funniest bit that has reached the local vaudeville house in several weeks.

He has some new stunts in his repertoire this time, such as sewing his fingers together with an imaginary thread. This doesn't sound the least bit comical, of course, but seeing it is something else again.

Sharing top billing are the Three Slate Brothers, who present a rough-and-tumble brand of comedy that is decidedly ad lib.

Brief appearances are allotted the Oehman Twins, a very vivacious young lady and her brother in a clever dancing act, and Paul White, one of the crop of Negro boys who have played here with Ted Lewis. Paul "wows" them, as the saying is, with "Shoe Shine Boy."

Others are Ruth Pryor and E. Staniloff, in ballet and Russian dances, respectively; Doris Rhodes, "swing" singer, and a decorative and efficient chorus.

After quite a period of straight vaudeville, Lyric patrons doubtless will welcome this change in stage diet. For Mr. Sheldon in particular, and the rest of the bill in general, the show is worth seeing.

The picture is "Here Comes Carter," which stars Ross Alexander and Glenda Farrell and serves to introduce the dumbest movie gangster since Vince Barnett in the person of John Sheehan.

Gangster 'Movie Mad' Mr. Sheehan plays the part of a thick-headed soft-hearted "gorilla" who is simply crazy about the movies and the people who make them. Sent to shoot Mr. Alexander, he succumbs to the lure of a theater pass and practically turns in his whole gang.

"Here Comes Carter" is not primarily about gangsters, however. It's another radio story, this time about a young man who broadcasts frank and revealing Hollywood gossip. He gets into trouble with a movie actor, who hires a gang to do him violence. A couple of surprises and a good shooting finish wind up an entertaining film.

The last time we saw Mr. Alexander was in "A Midsummer Night's Dream," and it was a pleasant relief to view him in a more grateful role. Though his present part is as dashing as all of the Rover Boys, he carries it off extremely well.

Anne Nagel wins Mr. Alexander in the end. Glenda Farrell loves and loses, but it doesn't throw her. And Mr. Sheehan, as we remarked, just about steals the show.

Two New Musicals Ready for Filming

Times Special
HOLLYWOOD, Oct. 24.—Two of the most elaborate musicals Hollywood has offered are ready for filming. "Sally, Irene and Mary," the stage success, and "Wake Up and Live," are the productions.

Walter Winchell and Ben Bernie already have been assigned to the cast of the latter, and both pictures are to have all-star casts, according to plans of Darryl F. Zanuck, production chief.

WHERE, WHAT, WHEN

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COMEDY AND FOOTBALL STARS



Football practice at the University of Michigan never was quite as popular as when Miss Betty Field visited the gladiators the other day. Betty, who is to be at English's in "Boys Meet Girl" on Nov. 5, 6 and 7, is shown here with Matt Fainelli of Elkhart, captain of the Michigan squad.

Jooss Dancers to Present Four Ballets at English's

Troupe to Repeat Opening New York Program Here Nov. 4 on Martens Concert Series.

Approximately the same program will be given here by the Jooss European Ballet as was presented at the troupe's opening performance in New York this week, announcement of the local presentation discloses.

The ballet is to open the Martens Concerts series Nov. 4 at English's. One of the most talked-of ballets of recent years and the most famous item in the Jooss repertoire, "The Green Table," is to close the program here. It is a dance-drama in eight scenes, conceived by Kurt Jooss, the company's director, with music by Fritz Cohen, who is to be at the piano.

While "The Green Table" is a choreographic lampoon of the world's diplomats, it is less a satire on the League of Nations than on the people who produce war, according to Mr. Jooss.

"Bellade," the opening ballet, is danced to John Colman's arrangement of an old French folk song. "The Big City," which comes next, is a cross section of modern life in a European capital. Alexander Tansman, Polish composer-pianist who is to be soloist, has written the music. Comedy, rather than satire of the "Green Table" variety, prevails in "A Ball in Old Vienna," which pictures the lovely ladies and student swains of the 1840s. As in all the coming presentations, the choreography is by Mr. Jooss, while Mr. Cohen has arranged the music from compositions by Joseph Lanner.

Spanish Revolution Picture Scheduled
Times Special
HOLLYWOOD, Oct. 24.—"The Siege of the Alcazar" has been added as a leading feature on the production schedule of Darryl F. Zanuck.

H. R. Knickerbocker, war correspondent who has been covering the revolt in Spain, has been signed to write the story, and the studio has acquired the rights to his new stories on events in Spain. Kenneth MacGowan is to be associate producer.

As yet, Eduardo Cinnelli is the only addition to the cast of the picture, which is to be a Pandro S. Berman production.

Miss Stanwyck's latest work was in "The Plough and the Stars."

CUNNINGHAM SIGNED
Joe Cunningham, humorous writer and comedian, today was signed by Emanuel Cohen for an important role in "Mind Your Own Business."

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Starting Tues. Night
Federal Players
"IT CAN'T HAPPEN HERE"
Performances Will Be Given Nights Only—Prices 15c, 25c, 40c

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WALTZ CONTEST
EVERY SUNDAY
SILVER CUP GIVEN
Hal Cupley, "Orch."

LOEW'S
Four Frolicking Stars Have The Town Ga-Gal
2nd SMASH WEEK
LAST 6 DAYS!
JEAN HARLOW
WILLIAM POWELL
MYRNA LOY
SPENCER TRACY
Libeled Lady
Added Joy—MICKEY MOUSE

MUTUAL
Exclusive Burlesque
FEATURING THOSE TWO PREDOMINANT YOUTHS
NANCY MORRIS
STELLA MILLS
HOT'CHA GIRLS
And These Funny Comedians Soapy Austin and Virgo Downward
Mat. 2:15, Nights 8:15. CONTINUOUS ON SUNDAY
Get Up a Party and Attend Our Famous Midnight Show!

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Poor Indian Unhappy in Hollywood

Palefaces and Orientals Take Movie Redmen Roles.

BY PAUL HARRISON
HOLLYWOOD, Oct. 24.—(NEA)—If you ever have happened to wonder how the poor Indian, as doing in talkies, the answer is that he is feeling very low indeed, and poor.

Even with the boom in horse opera, cliff-hanger drama, with tom-toms tomming and scalp being garnered as they haven't been in years, these lean times for honest-to-goodness Indians. Trouble is that palefaces, Filipinos, and even Orientals are impersonating redmen on the screen.

There are about 250 Indians in Hollywood who are dependent on extra work and bit roles to keep the wolf away from their pink-stuccoed tepees. Some of the young bucks, armed with photographs and press clipping, already are on the warpath. Impassioned speeches are heard around the council fires.

Scouts report that movie producers are recruiting Japanese gardeners, southern European butlers and Filipino houseboys to appear in the roles of the original, or aboriginal, Americans.

Reap Big Complaint
Big Jim Thorpe, the celebrated Indian athlete and grand sachem of his people here, even arranged a pow-wow with the United States attorney. But the local representative of the Great White Father admitted he couldn't do anything. Drawing his pleaded-back polo coat around him with stately dignity, the great Thorpe spoke:

"Ugh—I mean, doggone it!—this sort of thing is grossly unfair to our people. If such discrimination continues, it will mean that most of us simply can't make a living." He doesn't have to worry about himself, because he is in frequent demand for character roles. He is a graduate of the Federal government should do something to protect less-talented redskins. If these people were less conscientious they would strike at their competitors by impersonating Filipino houseboys, Japanese gardeners and Mediterranean fruit vendors.

Redskins Kibitzers
But they won't stoop to retaliation. Furthermore, such is their artistic integrity that they argue with directors about how Indian sequences should be directed.

That's bad. Directors don't relish being told that their work is technically faulty. Which is why they hire palefaces, who don't argue.

Listen to Nipo Strongheart. Mr. Strongheart is perhaps the most interested of all campaigners for authenticity and real Indians on the screen. A Yakima himself, he operates a casting bureau for Indian actors, renies Indian props to studios and serves as technical adviser when anybody wants to hire one.

Before coming to Hollywood in 1921, he helped campaign for enfranchisement of American Indians, and also taught Indian crafts in various schools.

MARTENS CONCERTS, INC.
7TH ANNUAL SEASON—ENGLISH THEATRE
Last Week Season Ticket Sale
WEDNESDAY EVE., NOVEMBER 4th, 8:30 P. M.
JOOSSE EUROPEAN BALLET
The Most Important Thing in the Ballet Since Diaghilev
Wednesday Evening, Nov. 18
SAN CARLO GRAND OPERA CO.
Fucchi's Opera, "La Boheme"
Sunday Afternoon, Dec. 6
MUSICAL ART STRING QUARTET
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ST. LOUIS SYMPHONY ORCHESTRA
Vladimir Horowitz, Pianist
Sunday Afternoon, March 25
LILY PONS, Soprano
Remarkably low—average cost of 25c to \$2.50 per concert.
Season Ticket Sale of Prices (6 Concerts including Tax)
\$5.50, \$8.50, \$8.50, \$11, \$15, \$25
Buy Season Tickets—Nov. 2nd at an advance in price from Season Ticket Prices. Marten's Ticket Office, Room 201-33 Monument Circle.

ENGLISH THURS., FRI., SAT.
Nov. 5-6-7—Mat. Sat.
1001 Laughs at Hollywood's Expense!
A GEORGE ABBOTT PRODUCTION
BOY MEETS GIRL
BY BELLA AND SAMUEL SPEWACK
EXACTLY AS PLAYED AT CORT THEATRE, N.Y.
With the New York and London Cast
Produced by the Director of "3 Men on a Horse"
Evening Prices: Orch. \$2.75, 2nd. \$2.20, Bal. \$1.65, \$1.10, Gal. 55c. Mat. Sat.: Best Seats \$1.65, Bal. \$1.10, Gal. 55c. Including tax. Seats Mon., Nov. 1st.

COLONIAL BURLESQUE
NEW YORK ROAD SHOW
40 PEOPLE 40 THE BEST IN BURLESQUE
SOMESHOW
LOUISE KELLER
IF YOU MIS THIS YOU WILL NEVER FORGIVE YOURSELF
MIDNITE SHOW SAT.

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RECITAL SET



The first of the season's Sunday afternoon recitals in the John Herron Art Institute is to be presented by Miss Marie Zorn, Indianapolis pianist, at 4 p. m. tomorrow.

Miss Zorn's program is as follows:
I.
Prelude and Fugue.....Bach
"Ash, Bleib bei uns, Herr Jesus Christus!".....Bach-V. Williams
"Gott, Du frommer Gott".....Bach-Rummel
Wandering.....Schubert-Godowsky
Andante.....Chopin
Fresco.....Bach
II.
Chaconne.....Bach-Busoni
Album Leaf, Op. 45, No. 1.....Scriabin
Improvisation, Op. 31, No. 1.....Medner
Intermezzo, Op. 116, No. 6.....Brahms
Wanda, Op. 10, No. 3.....Chopin
Ballade, Op. 52.....Chopin

School Names Piano Teacher
Appointment of Miss Mae Engle to the Arthur Jordan Conservatory of Music piano department was announced today by Bomar Cramer, head of the department, and Miss Ada Bickling, director. Miss Engle also is to serve as the school's official accompanist.

Former staff pianist at WFPM and accompanist at the Fred Newell Morris studio for seven years, Miss Engle is an experienced vocal coach and piano teacher. She served on the faculties of the Indianapolis Conservatory of Music and the Indiana College of Music and Fine Arts.

Miss Engle has studied with Percy Grainger, Alexander Rabb, Dr. Gustav Dunkelberger and Herbert Witherspoon. She is a graduate of the Chicago Musical College, and holds an artist diploma from the Indianapolis Conservatory.

BEAUTIFUL OHIO
Miriam Hopkins-Joel McCrea
"THESE THREE"
Harry Carey-Hoot Gibson
"LAST OUTLAW"
All Star Cast
Two in Revolt—Midnight Show

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Few Critics Know Drama, Writer Says

Pollock Believes America Drifting to Fascism or Communism.

Few if any critics know good theater when they see it, according to Channing Pollock.

"Many individuals," said the author, playwright and lecturer during his visit here to address Indiana teachers, "who would not think of even discussing a subject they had not studied, sincerely believe they are capable judges of acting, but they can not differentiate between acting and personal appeal."

"The legitimate theater in America is as vital and effective as any in the world," he declared. "The once great theaters of Germany and Russia have been ruined by Fascist and Communist control. A state theater in this country, once a splendid possibility, would be a mediocre and inefficient propaganda agency."

"It can happen here," he said, referring to Sinclair Lewis' novel, "It Can't Happen Here," and its dramatized version to be presented by the Federal Players at Keith's, beginning Tuesday.

"Will Happen Here"
"And it will happen," he declared, "if America does not soon stop the drift toward either fascism or communism. There is little difference between the two; both are domination of the individual by the governing power."

Pink-faced and gray-haired, but with bushy black eyebrows, Mr. Pollock, who is 56, wears high, black, blue-toed lace shoes and smokes a special brand of brown-paper cigarette sparingly because of his "speaker's throat."

"Although the reception of 'It Can't Happen Here' is encouraging," he said, "books and plays will have little influence. Their effect will fade as did the popularity of Tom Thumb golf and chain letters."

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