

# 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, Loretta 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 seem the least bit comical, of course, but seeing it is something else again.

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

Briefer appearances are allotted the Gehman 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. Stoltzoff, 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 woman who hires a gang to do him violence. A couple of surprises and a good shootin' finish wind up an entertaining film.

The last time we saw Mr. Alexander was in "A Midsummer Night's Dream," and it was a blessed relief to view him in a more grateful role. Though his present part is as dashingly valiant 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

**APOLLO**  
"Dimples" with Shirley Temple and Frank Morgan, at 11:45, 1:45, 3:45, 5:45, 7:45 and 9:45.

**CIRQUE**  
"Big Broads" of 1937 with Jack Benny, George Burns, Gracie Allen, Martha Raye and others at 11, 1:30, 3:30, 5:30, 7:30 and 9:30.

**LOEWS**  
"Liberated Lady" with Jean Harlow, William Powell, Myrna Loy and Spencer Tracy at 11:15, 3:30, 5:30, 7:45 and 10.

**LYRIC**  
"Shooting High" stage revue at 12:45, 2:45, 5:30, 7:45 and 9:45. Also "Here Comes Carter," with Ross Alexander and Glenda Farrell, on the screen at 11:30, 1:30, 4:15, 6:30 and 8:30.

**ALAMO**  
"Three Wise Guys" with Robert Young, also "Trail of the Terror" with Robert Stevens.

**AMBASSADOR**  
"The Horsemen" (first run) with Alice Brady, also "Sing, Baby, Sing" with Adolph Menjou.

**OHIO**  
"These Three" with Miriam Hopkins, Joel McCrea and Merle Oberon. Also "The Last Outlaw" with Harry Carey in "The Last Outlaw."

### COMEDY AND FOOTBALL STARS



## Poor Indian Unhappy in Hollywood

Palefaces and Orientals  
Take Movie Redmen  
Roles.

BY PAUL HARRISON  
HOLLYWOOD, Oct. 24.—(NEA)—If you ever have had the desire to wonder how Lo, the poor Indian, is doing in talkie town, the answer is that Lo is feeling very low indeed, and poor.

Even with the boom in horse opera and cliff-hanger drama, with tom-toms, tomming and scalps being garnished as they haven't been in years, these are 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.

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Heap 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.

He doesn't have to worry about himself, because he is in frequent demand for character roles.

He believes 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 poor. What they they have in mind is what don't argue.

Listen to Nipper 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, rents 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.

Comedy, rather than satire of the "Great Indian" variety, prevails in "Ballade in Old Vienna," which pictures the lovely ladies and stout swains of the 1840s. As in all the coming presentations, the choreography is by Mr. Joos, while Mr. Cohen has arranged the music from compositions by Joseph Lanner.

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. Joos.

"Ballade," 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 with the Cincinnati Symphony Orchestra this season, wrote the music.

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

Joe Sanders, the nimble-fingered, gib-tongued "glee left hand" of the air waves, has been booked for a one-night stand at the Indiana Roof Sunday, Nov. 15.

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