

# LEON ERROL WILL APPEAR ON LYRIC STAGE BEGINNING FRIDAY

Screen Star  
To Present  
Revue Here

Comedian Will Give Skit  
On Movie Director  
Of War Film.

Leon Errol, veteran jelly-legged comedian of musical comedy, stage and screen, is coming back to Indianapolis. He'll be here Friday at the Lyric in what, oddly enough, will be his local vaudeville debut, according to the Lyric's Ted Nicholas.

Mr. Errol has been seen here often enough, but it has been at English's or on the screen. The question most Errol admirers will ask, first of all, is whether he's still doing his classic imitation of the inebriate. The answer, according to reliable advance reports, is in the affirmative.

His present revue is called "Hollywood Follies," and has the distinction of being one of the few such presentations whose title has anything to do with what goes on. In this case, the performance justifies the name when Mr. Errol does his impression of a movie megaphonist directing a Civil War picture. Those who have seen the skit boldly assert it's one of the funniest acts the star ever has had.

#### Dancer to Share Honors.

Sharing honors in the "Hollywood Follies" will be Sunny O'Dea, the girl with the rather striking resemblance to Irene Dunne who played with Eddie Cantor in "Strike Me Pink." Miss O'Dea will appear on the Lyric stage as dancer rather than actress, however.

If Mr. Errol were booked in here a week later, he probably would hold a Ziegfeld Alumni Association reunion with Fannie Brice, who moves in to English's with the current edition of the "Ziegfeld Follies" on March 18. Both stars' names probably always will be associated with that of the great showman. They were among Ziegfeld's earliest headliners, and both gained their chief fame under his banner.

Mr. Errol was born "down under" in Sydney, and came to this country early in the century. He joined up with the "Follies" in 1911, a year after Miss Brice's debut, and appeared with the late Raymond Hitchcock in "Hitchy Koo" and in "Sally" and "Louis XIV," in which he was starred.

A lot of stock experience was sandwiched in his career, as well as a flyer at producing a show called "Joy Bells" for Ziegfeld in England.

Movie fans will remember that he duplicated his stage success in the film version of "Sally," and has since made a number of shorts as well as appearing in such features as "Yolanda," "The Captain Hates the Sea" and "Coronado."

#### Kidnapping Dogs Latest Racket

*Times Special*  
HOLLYWOOD, March 1.—Kidnapping dogs for reward ransoms appears to be the latest Hollywood racket, judging by the experience of Louis Latimer, screen actress. Returning home after a day on the set, Miss Latimer missed her police pup, Blitzen.

Last evening, two days after Blitzen's disappearance, a stranger called at Miss Latimer's home and inquired if she had lost a dog. As the notice offering a reward for Blitzen's return had not yet appeared in print, the actress was suspicious. The stranger explained that he delivered for market and had noticed a police pup in her yard. He had found such a dog several blocks away, apparently lost. He had it for a few days.

Lacking any proof of a frameup and wanting her pet back, Miss Latimer paid a reward. Today there is a strong padlock on her yard fence gate.

#### STOCKS IN FILM VALUABLE ONCE

*Times Special*  
HOLLYWOOD, March 1.—Hundreds of dead stock certificates used as props in "Don't Tell the Wife," once were worth more than \$200,000 to Lynn Overman.

Playing a leading role in the picture with Una Merkel and Guy Kibbee, Mr. Overman learned the hard way the lithographed papers were necessary in the picture. He offered a suitcase full of the sad reminders of his more affluent days and the studio property department promptly accepted them.

When the crash came in 1929, Mr. Overman lost \$285,000, the fruits of 17 years of work.

#### BUYS NEWS FILM FOR FLOOD MOVIE

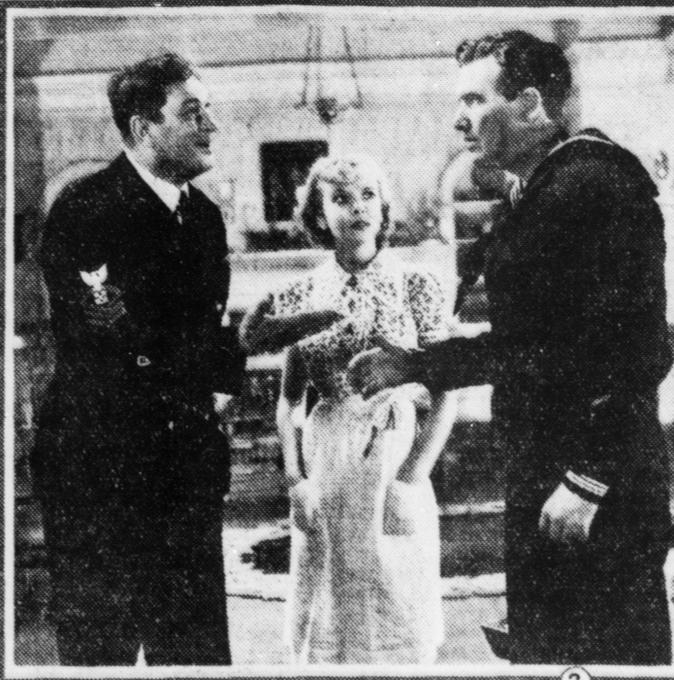
*By United Press*  
HOLLYWOOD, March 1.—Capitalizing on the flood disaster, Harry Cohn of Columbia is well along with "Flood," a picture dramatizing the Midwestern catastrophe. He has bought up great footage of available newsreel material for his picture.

#### KNOWS HARD WORK

George O'Brien, virile star of "Park Avenue Logger," a George Hulman production, studied mechanics, medicine and chemistry in college, was assigned to a submarine chaser during the war and later became Pacific Fleet light heavyweight boxing champion.

**NOW**  
Shirley Temple, "Stowaway"  
Tim McCoy, "Ghost Patrol"  
—Tomorrow—  
Wm. Powell, "Liberated Lady"  
ALANO 15¢

## VARIETY OF ACTIVITIES IN PICTURES WHICH WILL APPEAR SOON AT CIRCLE



## Iturbi Presents Program Of Variety and Brilliance

By JAMES THRASHER

Welcomed by an enthusiastic host of admirers, Jose Iturbi returned to English's yesterday afternoon to regale his hearers once more with his distinguished and brilliant pianism.

The genial and gracious Spaniard confirmed the impression of his last appearance here that his increasing occupation with the baton has lent him a new and deeper approach to the piano. No longer is he pre-eminently the virtuoso. He chose a program of variety and musical worth rather than one of astonishing bravura proportions, a program that included remarks on the genesis of the usually indispensable Bach, Beethoven and Chopin. The last, however, was included among the encores with the Fantasy-Imromptu and the Waltz in A Flat.

Handel's Air and Variations in E Major ("The Harmonious Blacksmith") opened the recital, followed by the familiar Little D Major Sonata of Haydn. This Mr. Iturbi treated with respect and a manifest appreciation of good humor and clarity of expression in its first and last movements. The largo movement was delivered with masterful regard for its classic eloquence.

An official reminded her that she had but little time left because of the London County Council regulation that children under 14 may not perform in public after 10 p. m.

**Plays Schumann Well**  
The "Symphonic Etudes" of Schumann found Mr. Iturbi at his best. The brooding and intimate announcement of the theme was an admirable contrast to its too-often rhetorical delivery. The rather discursive variations emerged in a colorful, well-knit interpretation. Though there was the necessary power and virtuosity, content was never sacrificed for brilliance.

Mr. Iturbi's devotion to Brahms is evident in his frequent programming of the German master's music. Yet the spirit seems always to abide. The "Tempo" and character of both the C Major Intermezzo and the G Major Rhapsody seemed amiss yesterday, together with a misjudgment of the Rhapsody's dramatic values. The E Flat Minor Intermezzo, second in the group, sounded rather austere and peremptory. It's all a matter of how one likes his Brahms, and probably there are many true "Brahmins" who, with Mr. Iturbi, prefer their hero with more Olympian fire.

**Concluding Modern Pieces**  
The concluding modern pieces, Ravel's "Jeux d'Eau," the "Trois Mousquetaires" and "Poulenc," and "E-Pele" by Granados, were given in a superlative manner. Few pieces of the make of the Ravel music such a delightful shimmering cascade of tones can deliver the Poulenc sketches with all their sly but good natured fun-poking.

Of course the artist is an out-

standing interpreter of his native music, and gave a dashing account of the final number and two encores, a Spanish Dance by Granados and de Falla's "Ritual Fire Dance."

The next offering in the Martens series, which presented Mr. Iturbi, will be a recital by Lily Pons on March 14.

**Curfew Stops  
Young Pianist**

*By United Press*

LONDON, March 1.—Ruth Sienzynski, 12-year-old California pianist, read enthusiastic reviews in today's papers of her recital at the Queen's Hall.

London's curfew compelled her to leave the platform when, her recital ended, she was responding to the demands of her audience for encores.

An official reminded her that she had but little time left because of the London County Council regulation that children under 14 may not perform in public after 10 p. m.

**CARRIER PIGEON  
MOVIE HEROINE**

*Times Special*

HOLLYWOOD, March 1.—Bird-

lore is going modern.

The dove, which used to be a sym-

bol of peace and marital happiness

is now being replaced by a carrier

pig in "They Wanted to Marry,"

the latest of the Rhapsody's drama-

tic values. The E Flat Minor

Intermezzo, second in the group,

sounded rather austere and perempt-

ory. It's all a matter of how one

likes his Brahms, and probably

there are many true "Brahmins"

who, with Mr. Iturbi, prefer their

hero with more Olympian fire.

**FIGHTER TURNS SEER**

What happens when a "dub" pro-

fighter sets himself up as a profes-

sional astrologer and begins hand-

ing out predictions to a horde of

trusting clients, is shown in detail

in "When's Your Birthday?", David

L. Low's comedy starring Joe E.

Brown.

**Mon., Tues., Wed.,**

**March 8, 9, 10**

**Matinee Wednesday**

**TALLULAH BANKHEAD**

**in "REFLECTED GLORY"**

**A New Comedy by GEO. KELLY**

**The Greatest Hit of Her Career**

**with Clay Clement, Ann Andrews,**

**Philip Reed, and Original Broadway Cast**

**Eves. \$2.75, \$2.20, \$1.65, \$1.10, 55¢**

**Wed. Mat. \$2.20, \$1.65, \$1.10, 55¢**

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**Grace MOORE**

**When You're in Love**

**CARY GRANT**

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