

### Hoover Searches For New Talent

New acting talent is being sought by Richard Hoover, Civic Theater director, for the five productions remaining in the 1940-41 season. The next offering will be the farce comedy, "See My Lawyer," which opens Dec. 8.

Mr. Hoover will hold public auditions for persons over 20 at 8 p. m. Sunday at the Playhouse, 1847 N. Alabama St. Those who have tried out previously are advised that they need not try out again.

### Frank Tinney, Once-Famous Comedian, Dies

NEW YORK, Nov. 29 (U. P.).—Frank Tinney, once one of the stage's highest-paid comedians, died last night at the U. S. Veterans' Hospital here after a long illness. He was 53.

Mr. Tinney, who reached the peak of his fame in the early '20s, entered the hospital in June, 1939, for treatment of a pulmonary condition from which his death resulted.

His meteoric career ended with him penniless in 1928. He was an undertaker's assistant in Philadelphia and a fireman before going on the stage.

Mr. Tinney achieved considerable notoriety in the middle '20s as result of a romance with Imogene Wilson, Ziegfeld beauty, who on one occasion brought him into court on a charge of beating her. His career was blighted, the romance ended, his wife divorced him and he had a breakdown from which he never really recovered. He never came back to Broadway although periodically reports would spread that he had recovered sufficiently in mind and body to attempt a comeback.

He had spent the last decade in Philadelphia, living with relatives. He was a captain in the Quartermasters Corps during the World War and a military funeral will be held in the national cemetery at Arlington either tomorrow or Monday.

Officials at the hospital notified Mr. Tinney's son, Frank Jr., now living in California and he was flying here to make funeral arrangements.

### MOVIES

Europe's War Writers and Escape from Nazis Come to Loew's and Indiana Screens

•INDIANA—"Arise, My Love," with Claudette Colbert, Ray Milland, Walter Abel. Also "Dancing on a Dime," with Grace MacDonald, Robert Paige, Virginia Dale.

•LOEW'S—"Escape," with Norma Shearer, Robert Taylor, Conrad Veidt, Alla Nazimova. Also "Dulcy," with Ann Sothern, Ian Hunter, Roland Young.

#### Loew's

Hollywood has usually been quick to seize upon events of current and international interest as the background for melodramatic plots. The Sino-Japanese and Spanish wars, the present European conflict ("Foreign Correspondent") and this week's "Arise, My Love" are examples, and the national defense activity may be cited as proof.

But with Nazi Germany the procedure has been different. At first the producers fought shy of the subject.

They then employed it in pictures which tended to arouse us to dangers at home, such as "Confessions of a Nazi Spy," or to add fuel to the nation's already indignant reaction to the regime, as in "The Mural Storm" and "Four Sons." Recently Nazism and Adolf Hitler provided material for Chaplin's comedy, but only now, in "Escape," does totalitarian Germany take a definite back seat in favor of adventure and excitement.

This isn't meant to imply that the film's producers have employed any of the familiar catch-penny tricks to mislead the patron and cash in on a misapprehension. For one thing, "Escape" is adapted from a well-written and widely read novel instead of being the usual stenciled melodrama. Furthermore, it boasts a distinguished cast and some expert direction.

Miss Shearer

Norma Shearer's performance as the Countess is one of quiet and satisfying authority, though conceivably the characterization might have been more penetrating. Conrad Veidt, as the general, gives an unfailingly distinguished account of himself. And Alla Nazimova, bringing her impressive talent back to Hollywood after 15 years, surmounts the ungrateful requirements of a part in which she must lie in a prison bed and suffer, lie in a coffin and play dead, and wind up by masquerading as a teen-age girl.

Only Robert Taylor, as Mark Preysing, the young American, finds himself over his depth. Mr. Taylor's native dramatic inadequacies once again are decidedly apparent. In smaller parts are such gifted players as Felix Bressart, Albert Basserman, Blanche Yurka, Bonita Granville and a new Dutch actor named Philip Dorn.

Taut and Absorbing

How closely the picture follows the book, I don't know. But since it is a well-contrived, taut and absorbing screen story, it isn't fair to ask for more. Director Mervyn LeRoy may not be another Alfred Hitchcock, but he does have something of the Hitchcock gift for stress, climax and suspense which doesn't permit the spectator a comfortable long breath from beginning to end.

As a companion piece on Loew's bill, the old George Kaufman-Marc Connelly comedy, "Dulcy," is brought up to date and amusingly acted by a cast which includes Ann Sothern, Ian Hunter, Roland Young, Billie Burke and Reginald Gardiner.—J. T.

#### Indiana

Gentlemen, and ladies, of the press a la Hollywood are much with us these days.

Witness such photoplays as "His Girl Friday," "A Dispatch From Reuters," "Foreign Correspondent," and currently at the Indiana, "Arise, My Love."

Two of these had to do with war correspondents in the European unpleasantness, two concerning newspapermen as the guys who worry the pants, "Arise, My Love" combines these angles.

It bears upon Augusta Nash (Claudette Colbert), properly nicknamed Gusto, the exceedingly good to look upon and bright young thing who writes European fashion news for Associated News. Because of Hollywood's predilection for romance and because it makes a swell plot, the film also concerns Tom Martin (Ray Milland), free lance flier and female charmer extraordinary.

#### Message Thrown In

From the opening scene you might be led to believe that Mr. Milland and Miss Colbert were again to indulge in their usual frivolous histrionics, but no, they are revealing instead a Europe in flames with a message thrown in for extra measure.

Gusto, you see, wants fame. So she conceives the idea of kidnapping Tom from a Spanish military prison just about the time, he has the opportunity to utter some famous last words before a motley crew of leveling rifles. She does this by convincing the prison governor that she is Tom's wife and that the papers she has are proper to effect such a release.

Tom, of course, is a bachelor, but what would you do on the point of death if a delicious and well-rounded young lady flung herself upon you gasping "darling" between kisses. Exactly. That's what Tom did.

In their flight to Paris they have to steal a plane, which makes it all the more involved and exciting.

#### Assigned To Berlin

For all this and the story of Tom's life, Gusto is assigned to Berlin as special correspondent. But before Berlin comes love and an idyl in the forest of Compiègne.

Too, come the opening blasts of World War II, and Gusto's plea that they return to America. Their ship is the Athens, bound to the Irish coast they find each other only to part again. Gusto to file her story, Tom to join the R.A.F.

Other things happen but finally they are back to the forest of Compiègne. France has fallen. Now they can return to America, Gusto "to say the things she wants to say" and Tom to "make tens of thousands of pilots for tens of thousands of planes."

It's all very improbable and all very gay and exciting. Who cares for improbability, though, when along with that you get a film that bounces, has plenty of vitality and keeps things on the go as this one does? Why though, inject a message in an otherwise blithe and grand picture?

#### She's Quite A Dish

The Indiana's second feature—"Dancing on a Dime"—is an exploration into the field of young players on Paramount's contract list. While a typical backstage tale of a stranded troupe that finally opens the show despite financial difficulties, it is well sprinkled with some enthusiastic performers, particularly Grace MacDonald, singer and dancer, who is quite a dish.

Certainly Grace, who has had ample stage experience in such musicals as "Three After Three," "Babes in Arms," "One for the Money," and "It's Very Warm for May," deserves to move in better circles than the Class B's.—D. M.

When Does It Start?

"Tin Pan Alley," with Alice Faye, Betty Grable, John Payne, and John H. Johnson, at 12:30, 2:30, 4:30, 6:30, 8:30, and 10:30.

"Tin Pan Alley," with Alice Faye, Betty Grable, John Payne, and John H. Johnson, at 11:45, 2:30, 4:30, 6:30, 8:30, and 10:30.

INDIANA

"Arise, My Love," with Claudette Colbert, Ray Milland, Walter Abel, at 12:15, 2:15, 4:15, 6:15, 8:15, and 10:15.

"Dancing on a Dime," with Grace MacDonald, Robert Paige, Virginia Dale, at 11:20, 2:20, 4:20, 6:20, 8:20, and 10:20.

LOEW'S

"Escape," with Norma Shearer, Robert Taylor, Alla Nazimova, at 12:15, 2:15, 4:15, 6:15, 8:15, and 10:15.

"Dulcy," with Ann Sothern, Ian Hunter, Roland Young, at 11:20, 2:20, 4:20, 6:20, 8:20, and 10:20.

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