

It Happened One Night—

It's Coffee Now For Lee Tracy

Actor Urges Tolerance For Hollywood Missteps

By Earl Wilson

NEW YORK, Nov. 27—One of my favorite newspapermen—Lee Tracy—strode into the Waldorf Men's Bar and did a very unjournalistic thing.

"I think I'll have a cup of coffee," he said. "Haven't had a drink in two years and"—he counted it off on his fingers—"four months!"

I looked in amazement at this really great actor, who used to play so many fine reporter roles on stage and screen, and who, when a bit loaded once down in Mexico, did more to make balconies famous than Romeo, Juliet and Harry Truman combined.

"How'd you quit?" I asked, feeling a little silly, because I'd ordered a snort, figuring he'd have one, inasmuch as he always had before.

"How? Didn't give it a thought. Just quit," he said. "He was looking lean, dapper and well-tailored as befits a guy residing in the Waldorf."

"And how do you feel now?" He sipped his coffee—honest. "I know what you're supposed to say. 'Oh, boy, I feel GREAT. Just GREAT!' But I haven't noticed any difference. Except I feel better in the morning."

Mr. Tracy—here talking about plays and movies—and some of the Broadway producers should put the guy to work because he's the greatest!—said he hopes "I'll be tolerant about some Hollywoodians recently in jams for not quite handling the ole debbil, rum."

"It's going on all over the United States but it happens in Hollywood, and bam, Page One!"

Earl's Pearls

If food prices here get any higher, there'll be a lot of food poisoning around here, maintains Lenny Kent at the Playgoers. The food'll be o.k.; trouble is, they won't be used to eating.

Coleman Jacoby contends that these Hollywood refusers that make you high have this slogan: "They satisfy."

That's the cross he'll have to bear. I turned the talk to the proposed picture in which he'll play a fight manager. "I've been an Army officer in two wars and never played an Army officer," he said. "I punched cattle in Canon City, Colo., but they never thought of me for that. I played ball in St. Louis with the Wabados—the Wabash R. R. team—but with all these baseball pictures, I never got a call for that."

"No, I'm not the type for those things," he said. "I'm the type for a newspaper reporter—which I've never been."

HE LOOKED at my empty glass. "Say, you better have another drink," he said. "This is the time of day for drinking."

"I'll just sit here," he added. "I can't take another cup of coffee."

WHAT'S HOT—George Jessel—who's in town—took his daughter Jerilyn, 7, to school the other day and found she'd promised he'd entertain the first-graders. "I don't have much material for first-graders," George told me, "so all I could do was jump over desks."

GLORIA BRENE—man, daughter of the late Tom Brene—man, popped into the Warwick to see and hear her boy friend, Dave Kleckner (who had Dave's Blue Room here and in Hollywood) is now selling perfume in Hollywood. . . . Beatrice Fung Oye, long one of our favorites, still is, at the China Doll.

TODAY'S SMILE: From Studio City, Cal., Comedian Frank Hyers flashes me, "My boss, Charlie Foyle, and I went to the track and had a very good day. We both got a ride home."

Jack Zero thinks he can make a lot of loot by buying all the B-way comics for what he thinks they're worth, then selling them for what they think they're worth. . . . That's Earl, brother.

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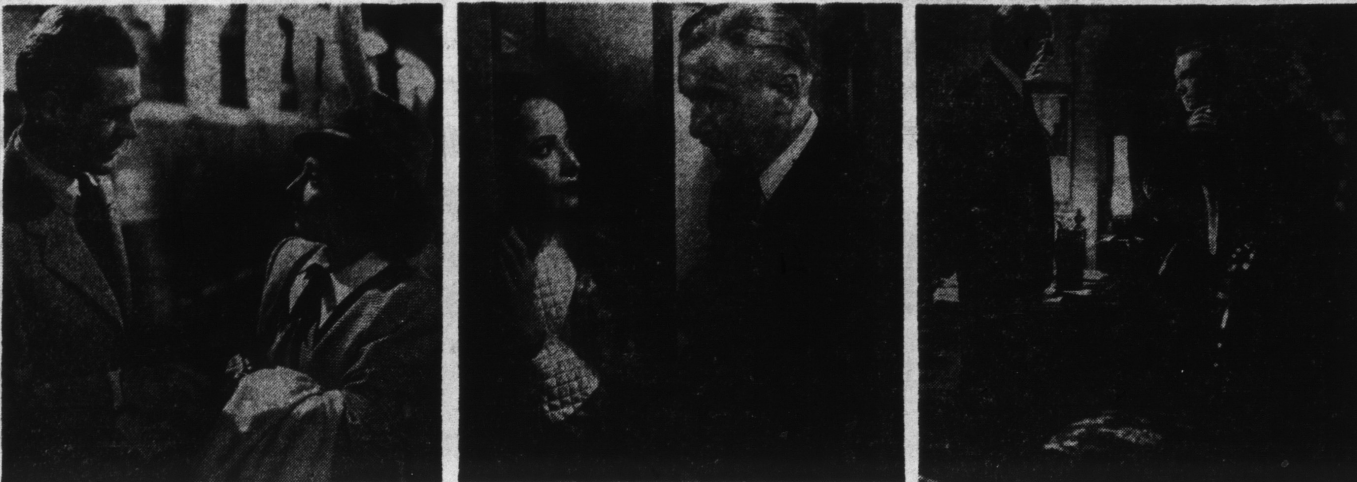
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Movie Preview . . . Spies, Terrorists and Diplomats Ride 'Berlin Express' Symphony Soloist Plays Expertly



Two passengers on a Berlin-bound train from Paris are Robert Ryan, as an American agriculture expert, and Merle Oberon, as a French woman on a secret mission in "Berlin Express," thriller opening Wednesday at the Lyric. In one of the first films to be made on location in war-ravaged Europe, the characters find themselves involved in violent Nazi action.

Miss Oberon has a quiet chat aboard the train with Paul Lukas, who poses as a German businessman, but who actually is a German statesman working with the Allies on a plan to unify post-war Germany. Before the train reaches Frankfurt, a bomb intended for Lukas explodes, killing the wrong man. Action now is under way, with Nazi underground terrorists.

Before the train reaches Berlin, Lukas is kidnapped by the Nazis and taken to their hideout in an abandoned brewery. Here Lukas listens to threats from one of the young Nazi fanatics, while a rescue party is searching for him. Ryan and Miss Oberon are decoyed to the brewery hideout, where they promptly find themselves also captives.

Musical Value Another Question

By HENRY BUTLER

Audience enthusiasm over William Kapell as Symphony soloist last night was a tribute to pianistic expertise.

Mr. Kapell, who will be heard again with Fabien Sevitzky and the orchestra at 3 p.m. today in the Murat, plays big piano and fast piano.

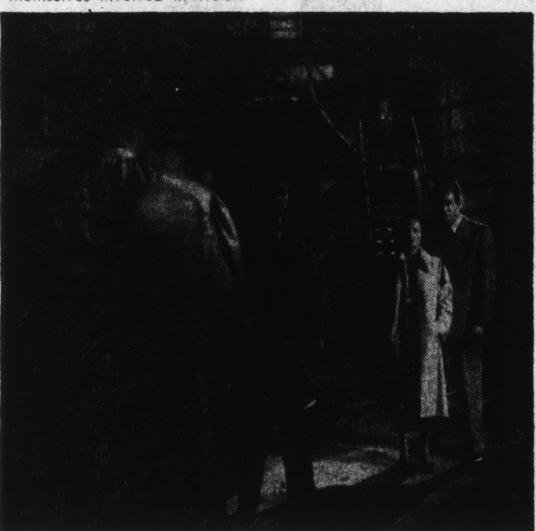
The musical value of his performance of Rachmaninoff's Concerto No. 3 in D Minor is another question. Mr. Kapell has great power and accuracy. Those two qualities in piano-playing sometimes bowl over an audience, as evidently they did last night. But the wilfulness, like Mr. Kapell's unruly, Dead-End-Kid hair-do, and the almost brutal alternation between nicely toned expressiveness and pounding heavier than the worst of Vladimir Horowitz are hard to take.

Mr. Kapell puts enough energy into Rachmaninoff's Third Concerto to serve Superman in stopping a streamliner. It's as if he were trying to make the Third Concerto more impressive than the much more familiar Second. Unfortunately, Rachmaninoff doesn't seem to have gone far beyond the pathos formulas (the incessant pheno-barbital-like sliding into sad subdominant harmonies) of the Second Concerto. In fact, the whole Rachmaninoff tear-jerking routine seldom surpasses the middle section of the G minor Prelude.

A furious, melodramatic performance of the Third Concerto blurs the concerto. It may astound the audience, but it doesn't clarify the music. And I'm sorry to record an unfavorable impression of Mr. Kapell's playing in this instance, since I've heard him play much more sensitively—I might add, carefully—on previous occasions.

Dr. Sevitzky and the orchestra opened the program with a world premiere of Francis McCollin's Choral Prelude and Paganini in G minor, an interesting composition inspired by the folk-song "I Wonder as I Wander." They continued with Samuel Barber's "Essay for Orchestra"—fine, effective, economical writing.

They finished with the Symphony No. 2 in D of Sibelius. That symphony has breadth and power, plus just enough harmonic oddity at moments to keep it from being completely obvious without diminishing its great popularity.



In a lofty, gloomy vat room of the brewery, Ryan and Miss Oberon learn they've been trapped. Now begins a spectacular battle between Ryan and Michael Harvey, as a Nazi agent. The desperate, six-minute fight, which winds up in one of the beer vats and reportedly cost Messrs. Ryan and Harvey some nasty injuries, despite the fact it was to be only a 'reel' battle, is a big, climactic moment of the picture.

One of the film's mysterious slayings is that of a man in clown disguise, who has been present in previous crises. Here Richard Powers, as an American MP major, and Charles Korvin, posing as an Allied sympathizer, identify the slain man as a State Department secret agent. Both the train and the plot now are rolling on toward the finale.

The last attempted killing in the film is when Korvin tries to strangle Lukas. Korvin now is revealed as a high Nazi agent in the conspiracy to assassinate Lukas and thus bring to naught the Allied plan for strengthening German unity. Ryan surprises Korvin in his struggle with Lukas. Korvin, trying to escape, is killed.

Print Makers Open Exhibit

Show Until Dec. 17 At Block Auditorium

The Indiana Society of Print Makers annual exhibit will be open through Dec. 17 at the Wm. H. Block Co. auditorium. The show will include 68 original prints: Aquatints, etchings, drypoints, lithographs, block prints and a combination of mediums. The jury of admission which selected the prints for the show was Edmund Brucker, Mr. and Mrs. Loren DeWard, Mr. and Mrs. George J. Mees and Rose Wright. Mr. Mees is president of the society.

Exhibitors are Paul W. Ashby, Kendallville; J. Howard Euston, Chicago; Constance Forsyth, Austin, Tex.; Ray H. French, Green-castle; Robert Gardner, Norman, Okla.; L. O. Griffith, Nashville, Ind.; Ella Fillmore Little, Danby, Vt.; Charles Surendor, San Francisco, Cal.; and Garo Antreslan, Edmund Brucker, Robert Craig.

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David Dunlap, Evelyn Mess, George Jo Mess, Frederick Polly and Norman Wilson, Indianapolis.

In addition to the above members of the society, the following new exhibitors who are not members will show their work with this group for the first time: Donald Carmichael, Junetta Hunter, Patricia Montgomery, Cy Perzyk, Martha Ratcliff, Audree B. Smith and Orfeo Vian of Indianapolis.

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M.G.M. Color Cartoon "Little Tinker"

Pala Smith's "Just Suppose"

The Neighborhood Theater Association of Indianapolis will hold a general meeting at 12:30 p.m. tomorrow at the Hotel Warren, according to Earl Cunningham, president.

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"RAIMU" in The Baker's Wife

English Translation "Bakery Girl's Release" Not For Children

TONITE 8:30 THRU DEC. 5

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—New York Times.

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