

CATHOLIC SCOUTS HEAR SPELLMAN

Archbishop Urges Them to Share in Keeping America Free and Strong TROOP COLORS BLESSED

5,000 Youths and Leaders Attend Annual Ceremony in St. Patrick's Cathedral

Archbishop Francis J. Spellman yesterday urged the Catholic youth of the nation to lead "strong, stalwart, clean, upright American religious lives" so that they can do their share in keeping the America of the future free and strong...

The Archbishop's appeal was addressed to 5,000 Catholic Boy Scouts and scout leaders at a ceremony in St. Patrick's Cathedral marking the eighth annual observance of Scout Sunday.

Following the cathedral ceremony, Archbishop Spellman, in his episcopal residence, 452 Madison Avenue, presented special awards to two prominent Catholic laymen...

Victor F. Ridder, chairman of the New York Archdiocesan Committee on Scouting, an active member of the scouting movement since 1910, received the Pro Juventute medal...

Mother Mary Elizabeth, superior of the Ave Maria Convent, the Bronx, who has sponsored Scout troops for the last twenty-four years, received a scroll, and Alfred Darlen, Conn., who helped organize the first Catholic Scout troop at St. Patrick's in 1912, received a statuette.

Archbishop Spellman told the Scouts, ranging in age from 9 to 18, that "Catholic discipline and discipline are an unbreakable bulwark as well as an indestructible foundation for all that the Boy Scouts and the Girl Scouts stand for."

Recalling two lines from the "Battle Hymn of the Republic": "The Lord has sounded forth the trumpet that he never called defeat" and "while He died to make men free," the Archbishop said: "You boys are certainly serving under that leader, Christ, who has never called retreat. Christ died not alone to make men holy, but also to make men free."

NEW MINISTER TELLS POLICY OF PASTORATE

Neale of All Souls Will Invite Other Unitarians to Pulpit

Accepting the pastorate of the Unitarian Church of All Souls, Eighth Street and Lexington Avenue, the Rev. Laurence I. Neale told the congregation in his first pastoral sermon yesterday morning that he would establish a policy of inviting distinguished Unitarian ministers to the pulpit.

IN PASTORATE 37 YEARS

Dr. A. Edwin Keigwin Marks His Stay at West End Presbyterian

Eight hundred parishioners attended an anniversary communion service at a sermon yesterday morning at the West End Presbyterian Church, Amsterdam Avenue and 105th Street, to celebrate the thirty-seventh anniversary of the pastorate of the Rev. Dr. A. Edwin Keigwin and the twenty-fifth anniversary of the "Every Member Plan" by which the church budget annually is underwritten.

Service Honors Deceased Rector Commemorating the twentieth anniversary of the birth of the Rev. Dr. Leighton Parks, yesterday's service at St. Bartholomew's Protestant Episcopal Church, Park Avenue and Fifty-first Street, was dedicated to his memory.

LEADERS OF SCOUTING HONORED FOR SERVICE TO YOUTH



At the residence of Archbishop Francis J. Spellman of New York, 452 Madison Avenue, yesterday four special awards were presented. Left to right: James E. West, Boy Scout official; Archbishop Spellman; Victor F. Ridder, who received the Pro Juventute medal; Mother Mary Elizabeth, who received a scroll, and Alfred Chalmers Charles, who received a statuette.

PURPOSE IS HELD TEST OF EVENTS

God Does Not Judge History by Results, Dean De Wolfe Declares at Cathedral

Every event in history is tested in God's judgement, not by what it does but by its purpose, Dean James P. De Wolfe of the Cathedral of St. John the Divine declared in his sermon there yesterday morning.

"In these difficult days it is well to remember that the Kingdom of God is amongst us," he said. "It is not something which is to come. Over against the world's hatred which is rife today you have contained within the kingdom the unconquerable love of God."

"We have been shown by the revelation of God that He is primarily interested in purpose. The finite world casts attention on events in history; Christianity opens our eyes to the purposes in history."

"It is not something to soothe our minds and hearts to know that God gives us His grace," he said. "We love Him because He first loved us—that is one of the basic principles of Christianity."

STRESSES SELF-DISCIPLINE

Tiffany Asserts Church Needs Self-Denial to Play Its Part

The Christian Church stands in need of self-discipline and self-denial in order to play its part in the world, the Rev. Fred Robert Tiffany said in a sermon yesterday morning at the Richmond Hill Baptist Church, 114th Street and Ninety-first Avenue, Queens.

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'Old-Fashioned Gospel of Heaven and Hell' Needed to Bolster Morale, Dr. McComb Says

The national need of "the old-fashioned Gospel" was cited by the Rev. Dr. John H. McComb, pastor of the Broadway Presbyterian Church, at 114th Street, when he preached yesterday morning. Dr. McComb said: "The greatest service which the church can render the nation in this hour of crisis is to preach the old-fashioned gospel of heaven and hell and salvation through faith in the Son of God."

"The national morale will never be strengthened by the so-called 'social gospel' or by socialized 'good works,'" Dr. McComb said. "Young men who are going forth to risk their lives need something else to cling to than 'the hope of a better world,' attractive as that is."

"Many of our forefathers came to this land that they might worship God according to the Bible, and their faith and courage have made America great. If her greatness is to continue, those in our armed forces and those who support them at home must return to the Gospel, for the heroism of our ancestors was the direct result of their faith in Christ and their reliance upon the promises God makes to those who trust His Son."

"They were mighty in prayer because they asked God to do what He promises in His word to do. He heard their prayers because they asked Him to do that which He has declared Himself willing to do."

REMEMBERING IDEALS IN WAR IS ADVOCATED

Zwayer Cautions Against Letting Hatred and Vengeance Rule Complete destruction of all military and naval resources of our enemies would not bring good results unless we carried out our war objectives without hatred and vengeance, declared the Rev. Wayland Zwayer in a sermon yesterday morning at Emmanuel Baptist Church, Lafayette Avenue and St. James Place, Brooklyn.

He said it was possible to fight a war with high Christian ideals and without personal hatred for enemies as individuals. "Hatred of evil is a righteous passion," he said. "Hatred of people destroys one's own soul."

"This war is the awful punishment that comes of letting the forces of evil become so strong upon this earth that only human blood can stop them. Well may we ask ourselves what we were about when we permitted the fiction that identified softness with Christianity and sentimentality with the spirit of Christ; when we preached world brotherhood and practiced isolationism; when we sent missionaries and scrap iron to Japan."

TABERNACLE ANNIVERSARY

Tribute Paid to Dr. Simpson, Founder, at Gospel Institution The Gospel Tabernacle, 692 Eighth Avenue, between Forty-third and Forty-fourth Streets, marked its sixtieth anniversary yesterday morning. Tribute was paid to the late Rev. Dr. A. B. Simpson, founder, by the Rev. Dr. Kenneth Mackenzie of Westport, Conn.; the Rev. William T. MacArthur of Chicago and the Rev. William Christie.

The Rev. David J. Fant, pastor, presided and the prayer of rededication was given by the Rev. Dr. H. D. Campbell, executive secretary emeritus of the Africa Inland Mission. "We must lay our hearts open before the heavenly Father for a revival of our movement," Dr. Mackenzie said. "We have a big job ahead in the way of prayer. Let us hold the banner high for the best that the Lord can do for us."

Dr. Simpson was one of Christ's gifts to his generation, Mr. Christie said. "To him God revealed the fullness of truth."

MUSEUM VICTORY CONCERT

Ernest Hutcheson and Albert Stoesel Play Beethoven Works The first "Victory Concert" at the Metropolitan Museum of Art was presented in the central hall of the Morgan Wing at 1:30 P. M. yesterday. Like the first one at the New York Public Library on Saturday, it was devoted to the works of Beethoven and was opened by Ernest Hutcheson, president of the Juilliard School of Music.

Seated at a piano placed in front of a fifteenth-century Spanish altar and retable, Mr. Hutcheson played the Sonata in E flat, Op. 31, No. 2. Albert Stoesel, violinist, then joined him for the other works of the program, the Romance in G and the Sonata in D major, Op. 12, No. 1.

The 500 seats in the barrel-vaulted hall were all occupied and there were also listeners in the galleries at either end and standees along the west wall and in the entrance foyer. The music was also broadcast in the armor gallery and in one of the upstairs picture galleries.

COMPOSERS HEAR MUSIC FOR FILMS

Scores From Motion Pictures Are Played and Discussed at Modern Art Museum

COPLAND IS COMMENTATOR

Ernest Toch's Composition for 'Ladies in Retirement' Cited for Drama and Skill

By OLIN DOWNES A question very important to the modern composer and his audiences was discussed and illustrated at the performance given by the League of Composers last night in the Museum of Modern Art.

A questionnaire, distributed in the audience, summarized certain of the technical and expressive problems involved, such as: is a score necessary for the success of a film? Or does music serve only as a distraction, when it is not passive background, with a screen drama? Should the score be interpretative of the action in an emotional way, or should it simply serve descriptive and realistic purposes?

Motion Pictures Shown The films from which short passages were shown, with the music composed for them, were "The General Died at Dawn," music by Werner Janssen; "Once in a Blue Moon," music by George Antheil; "Juarez," music by Erich Korngold; "Of Mice and Men," music by Aaron Copland; "So Ends Our Night," music by Louis Gruenberg; "Ladies in Retirement," music by Ernest Toch, and "Citizen Kane," music by Bernard Herrmann.

Through the evening and before each selection Aaron Copland made admirably informative and suggestive comment upon the purposes, the methods, the technical approach of each of the composers involved. By far the best score, the score most needed by the screen to complete its effect; the score that did this with strict fidelity to its purposes, yet in a way that always enhanced the picture and never dominated it, was that of Ernest Toch for "Ladies in Retirement."

Rich Texture in Score Perhaps the very reason this was the case lay in the nature of the story, a story somewhat manufactured for purposes of terror and melodrama, a tale too sensational planned to be in itself fully convincing, yet one for which the composer supplied a really human touch with the rich texture and flexibility of its subject. As Mr. Copland remarked, if that is important, Werner Janssen's queer noises, in a sort of modernized Debussy-Ravel style, mate with some of the exotic scenes of "The General Died at Dawn." But this is not convincing or essential music.

George Antheil writes in an intentionally ridiculous way, the old tricks, so antique and outmoded today, of the Satie-Les-Sisc-Coc-tau period in his "Once in a Blue Moon." The music is intentionally ridiculous way, the old tricks, so antique and outmoded today, of the Satie-Les-Sisc-Coc-tau period in his "Once in a Blue Moon."

Idiom Is Imitative It happens that in "Once in a Blue Moon" there is a fairly silly scene, with a mechanical printing press going and turning out fake papers currency notching with the amateurish drolleries of the score, which are not unacceptable for the action. But—it doesn't matter, and the looseness and imitativeness of the idiom are apparent in six seconds.

Korngold is now more or less "tops" with Hollywood, because he has a very fluent technique, and unoriginal but obvious type of energy, and brilliant orchestration, and is evidently a handy man with stage music.

The music for "Juarez" is essentially expert routine and without profile, but—good crowd noises and all the rest of it. Music Well Contrived Mr. Copland's score for "Of Mice and Men" is something else again, something far more thoughtfully contrived, with more feeling in it, but perhaps as effective in a moment when a solo guitar is employed to give an impression of a rough camp of rough men in the woods as it is in any other part of the film heard last night.

There are stronger passages of emotional expression than the one that underscores the pathetic parting of Candy and his dog which is shot. But here we would say that the music does not rise to the pathos of the situation, while on the other hand the music of characterization for the silly woman of the boss is perfectly appropriate.

The music for "Citizen Kane" is simply another tribute to the genius of Orson Welles in casting, not only his superb picture but his composer as well. It is perfect type music, background music by a musician who knows his business. Anything more significant would be inappropriate. What is done with the singing lesson and the opera is incredibly expert—in need of perfect. How the devil did they find such a perfect reproduction of a woman with a canary voice, a linné head and no ear, crying to sing? And the singing teacher? Marvelous! Marvelous! Speaking of the evening as a whole, while its significant purpose was excellently served, the composers as a whole were over-

NEWS OF THE STAGE

'They Should Have Stood in Bed' Off Until Friday Night—'Brooklyn, U. S. A.' Closes Abruptly

Tonight's scheduled premiere of the Sam H. Grisman-Alexander H. Cohen production of "They Should Have Stood in Bed" has been put off to Friday night at the Mansfield. Reports of an impending postponement became current late last week when two previews had to be canceled. According to an announcement, it was decided to set back the opening in order to extend the rehearsal period.

"Brooklyn, U. S. A." abruptly closed Saturday night at the Forrest, thereby increasing last week's departures from Broadway to four. The John Bright-Asa Bordages account of a crime syndicate's wholesale mayhem had its premiere on Dec. 21 and tarried for fifty-six performances. It was estimated yesterday that the production represents a loss in the neighborhood of \$30,000.

The Music Box has been booked for the revival of "A Kiss for Cindarella," starring Louise Rainer. When the play will open here has not yet been determined. It will depend on the duration of the Boston engagement, which begins the week of March 9. Under the direction of Lee Strasberg, rehearsals will get under way this week.

"Claudia" Has Anniversary To the various trophies of his career as one of Broadway's most successful showmen, John Golden will add another this week when the Rose Franklin play, "Claudia," rounds out a year's New York run on Wednesday. This will mark the producer's sixth attraction to enter that select circle; the others were "Lightnin'," "The First Year," "Seventh Heaven," "Three Wise Fools" and "Turn to the Right."

At the moment there are only two premieres in sight for Broadway during Washington's Birthday week, unless the list undergoes subsequent alteration. Here are the new offerings due that week: Sunday night, Feb. 22, "Under This Roof," at the Windsor. A matinee and evening performance will be given on Feb. 23; the comedy, "The Mystery of Edwin Drood," at the Music Box on Feb. 24. Free-Broadway engagements will be played in Wilmington and Boston, opening next Friday and the following Monday, respectively.

whelmed by the interest of the pictures. The audience saw fragments of a number of fine "movies" and thoroughly enjoyed them. Of course the great musical moving picture has not arrived. It will not arrive until the producer is found with a scenario which invites great music for its expression, who was released the full power of the composer, through this wonderful medium, and the composer himself steps from the wings.

City Symphony Program

One of his incomparable readings of a great classical symphony, an exciting new piano concerto and a splendid performance of an important but seldom-heard nineteenth century work was the fare offered by Sir Thomas Beecham last night at Carnegie Hall at his third concert of the season with the New York City Symphony Orchestra of the WPA Music Project.

The symphony was Haydn's in E flat major, No. 94; the concerto, which received its world premiere, was by the 29-year-old British composer-pianist Stanley Bate, who made his local debut playing the solo part; and the nineteenth century work was Berlioz's symphony with viola obbligato, "Harold in Italy," with William Primrose as the soloist.

It was the type of concert that earned ovations for an orchestra, both soloists and above all, Sir Thomas. All were thoroughly deserved. The orchestra outdid itself, Mr. Bate proved to be an excellent pianist and Mr. Primrose played with the virtuosity, expressiveness and warmth of tone for which he is well known.

The eighteen-minute concerto suggested a chase. From the start it moved at a headlong pace, and even though the slower second movement had a pastorate quality, there was still the underlying urgency of a man being pursued. In the last movement the flight was resumed. The piano was used as an integral part of the orchestra, and there was original and effective use of instruments in the scoring. It showed the influence of Hindemith, under whom the composer studied, but it had the vitality of a work of individual inspiration.



Louise Rainer, who will make her Broadway stage debut in Barrie's 'A Kiss for Cindarella,' opening next month at the Music Box.

who has been succeeded by John Draper. Among those in the cast, not previously mentioned, are Howard St. John and Peter Hobbs. Tuesday night, Feb. 24, "Guest in the House," probably at the Royale. A fortnight's tryout starts this evening in Philadelphia. Nelly Adler has resigned from the cast, her role having been taken over by Hildred Price.

With a year's run already garnered, the road pastures are considered greener. Mr. Golden would like to send the comedy on tour as soon as possible, but Lee Shubert, his friend and operator of the Booth, is advising him to curb his impatience.

Cornelia Otis Skinner is curdling her tour in the Guy Bolton-Somerset Maugham play, "Theatre." Formerly announced to continue until March 14 in Milwaukee, the John Golden production will come to a halt in Cleveland on Saturday night of next week. Miss Skinner has been touring with the play since Jan. 12 and by Feb. 21 will have completed a short post-Broadway itinerary of six weeks. In mid-March Miss Skinner will resume her monodrama appearances on the road.

ROVINSKY HEARD HERE IN TAXING RECITAL

Pianist, Long Absent, Gives a Diversified Program

After an absence of several years from the local concert stage, Anton Rovinsky gave a piano recital last night in Town Hall. He evinced good, solid musicianship in a program calculated to display his abilities in widely diversified fields.

Mr. Rovinsky's playing was musical, possessing taste and style, if cking in power and brilliance. His technical equipment was almost always equal to the exacting demands of his taxing schedule, and his limpid tone was capable of niceties in tinting, being especially plastic in softer work, where it took on many subtle gradations.

The pianist was able to simulate greater strength than was actually his, though keeping his work within a rather restricted dynamic frame. For no great forcefulness was needed to make effort contrasts with the unusually ethereal pianissimo at his command.

With this type of equipment Mr. Rovinsky made his most satisfying impression in works like the Mozart Fantaisie in D minor, poetically and charmingly performed, or Ravel's Sonata, admirable in its refined tinting and floating tone. Works like the Bach-Liszt Organ Prelude and Fugue in A minor, the Beethoven Sonata, Op. 109, and the Fifth Sonata of Scriabine, on the other hand, wanted the vivid contrasts necessary, though the pianist strove hard to achieve them, but never at the sacrifice of tone quality. All of his performances were intelligent and carefully planned, including those of the concluding group, devoted to pieces by Ives, Bartok and Stravinsky and Mr. Rovinsky's own fantasy, "The Volga."

N. S. Fritz Busch Ends His Schedule Fritz Busch, German conductor, completed his engagement with the New York Philharmonic-Symphony Orchestra yesterday afternoon at Carnegie Hall. Adolf Busch, his brother, was again the soloist in the Beethoven Violin Concerto. The other works were also repeated from previous programs. They were Mendelssohn's Overture to "Zum Maerchen von der schoenen Melusina," Menotti's Overture to "The Old Maid and the Thief," Smetana's "Blanik" and Strauss's "Don Juan."

CITATIONS LISTED FOR FILM AWARDS

Selection of 10 Best Pictures Among 50 Nominations Made by Academy

PRESENTATIONS ON FEB. 26

Bette Davis Receives Mention Again—Screen Writers and Directors Honored

By Telephone to TIM NEW YORK TIMES. HOLLYWOOD, Calif., Feb. 8.—The Academy of Motion Picture Arts and Sciences today announced fifty nominations in nine categories for its fourteenth annual awards, which will be presented Feb. 26 to the winners. All films released in 1941 were considered by the groups which voted on nominations.

The ten pictures nominated for the "outstanding motion picture" award were "Blossoms in the Dust," Metro-Goldwyn-Mayer; "Citizen Kane," Mercury-RKO; "Here Comes Mr. Jordan," Columbia; "Hold Back the Dawn," Paramount; "How Green Was My Valley," Twentieth Century-Fox; "The Little Foxes," Samuel Goldwyn-RKO; "The Maltese Falcon," Warner Brothers; "One Foot in Heaven," Warner Brothers; "Sergeant York," Warner Brothers, and "Suspicion," RKO.

Actors designated as candidates for the best performance award were Gary Cooper for "Sergeant York"; Cary Grant for "Penny Serenade," Columbia; Walter Huston for "All That Money Can Buy," RKO; Robert Montgomery for "Here Comes Mr. Jordan," and Orson Welles for "Citizen Kane."

Bette Davis Named Again

Actresses nominated were Bette Davis for "The Little Foxes"; Joan Fontaine for "Suspicion"; Greer Garson for "Blossoms in the Dust"; Olivia de Havilland for "Hold Back the Dawn"; and Barbara Stanwyck for "Ball of Fire." Goldwyn-RKO. Miss Davis has won the award twice before, for "Dangerous" in 1935 and for "Jezebel" in 1938.

Candidates for the supporting actors' award were Walter Brennan for "Sergeant York"; Charles Coburn for "The Devil and Miss Jones," RKO; Donald Crisp for "Here Comes Mr. Jordan"; James Gleason for "Here Comes Mr. Jordan," and Sydney Greenstreet for "The Maltese Falcon." Brennan has won the supporting actors' award three times before, in 1936, 1938 and 1940.

The best supporting actress nominees were Sara Allgood for "How Green Was My Valley"; Mary Astor for "The Great Lie," Warner Brothers; Patricia Collins for "The Little Foxes," and Margaret Wycherly for "Sergeant York."

Orson Welles Nominated

Directors nominated were Orson Welles for "Citizen Kane"; Alexander Hall for "Here Comes Mr. Jordan"; John Ford for "How Green Was My Valley"; William Wyler for "The Little Foxes"; and Howard Hawks for "Sergeant York." Ford has won the award twice before.

Writers chosen in "the best written screen play" category were Sidney Buchman and Seton I. Miller for "Here Comes Mr. Jordan"; Charles Brackett and Billy Wilder for "Hold Back the Dawn"; Philip Dunne, Patrick Kearney and John D. Voelker for "Ball of Fire," and Lillian Hellman for "The Little Foxes," and John Huston for "The Maltese Falcon."

Writers in the best original screen play group, which includes pictures whose original source was contributed by the same authors who wrote the scenario, were Herman J. Mankiewicz and Orson Welles for "Citizen Kane"; Norman Krasna for "The Devil and Miss Jones"; Harry Brown, Harry Chandle, Howard Koel and John Huston for "Sergeant York"; Karl Tunberg and Darrell Ware for "Tall, Dark and Handsome," Twentieth Century-Fox, and Paul Jarroico for "Tom, Dick and Harry," RKO.

Nominees for the best original screen story were Charles Brackett and Billy Wilder for "Ball of Fire"; Harry Segall for "Here Comes Mr. Jordan"; Monkton Hoffe for "The Lady Eve," Paramount; Richard Connell and Robert Presnell for "Meet John Doe," Frank Capra-Warner Brothers, and Gordon Wellesley for "Night Train," a British production distributed by Twentieth Century-Fox. "Night Train" was the only British picture mentioned in the nominations.

DRAMA WEEK STARTS

250 of Drama League Attend Luncheon at Hotel Pierre

Celebrating the start of the twenty-second annual National Drama Week, 250 members of the New York Chapter of the Drama League of America attended luncheon yesterday in the Hotel Pierre. Each year National Drama Week is observed by the Drama League and kindred organizations "to focus the attention of the general public upon the highly important and inspirational contributions which drama—in its many forms—makes to our national life."

Leo G. Carroll of "Angel Street," who was master of ceremonies, reported that "Junior Miss" and "Out of the Frying Pan," the only two plays touring the USO-Camp Shows circuit, are attracting larger audiences than the musical units. After making an appeal to blood donors, Dorothy McGuire, who has the leading feminine role in "Claudia," referred to the activities of the American Theatre War Wing Service and announced that 250,000 free tickets to Broadway shows had been distributed to men in the service.