

Document Citation

Title	The life of Giuseppe Verdi
Author(s)	
Source	<i>Esperia Film Distributing Co.</i>
Date	1940
Type	exhibitor manual
Language	English
Pagination	
No. of Pages	8
Subjects	
Film Subjects	Giuseppe Verdi (The life of Giuseppe Verdi), Gallone, Carmine, 1935



◆ CAST ◆ ◆ CREDITS ◆

EXPLOITATION ANGLES — RELEASES

COMPLETE REVIEWS

FROM THE NEW YORK PRESS

ACCESSORIES ORDER BLANKS

THE STORY

THE SETTING

THE CHARACTERS

THE MUSIC

The Life of GIUSEPPE VERDI

Presented with
ENGLISH TITLES

Featuring

**FOSCO GIACHETTI · GABY MORLAY
BENIAMINO GIGLI**

Directed by
CARMINE GALLONE

Musical direction by
TULLIO SERAFIN

Players

Giuseppe Verdi.....	Fosco Giachetti
Giuseppina Strepponi.....	Gaby Morlay
Margherita Barezzi.....	Germana Paolieri
Teresina Stolz.....	Maria Cebotari
Verdi's Mother.....	Maria Jacobini
Antonio Barezzi.....	Camillo Pilotto
Verdi's Father.....	Cesco Baseggio
Solera Temistocle.....	Carlo Duse
Cammarano Salvatore.....	Gustavo Serena
Piave F. M.....	Guido Celano
Ghislanzoni Antonio.....	Augusto Di Giovanni
Impresario Massini.....	Eugenio Duse
Marelli, director of La Scala.....	Febo Mari
Gaetano Donizetti.....	Lamberto Picasso
Victor Hugo.....	Henri Rollan
Honoré de Balzac.....	Gabriel Gabrio
Alexandre Dumas fils.....	Pierre Brasseur
Maestro Mariani.....	Enrico Glori
Countess Maffei.....	Clara Padua
Actress in "Dame aux Camelias".....	Carla Sveva

Tenor . . . Beniamino Gigli

Other singers:

Mesdames Tassinari, Gatti, Huder, Limberti, Ungaro
Messrs. Gobbi, Granforte, Tomei, Dominici, Mazziotti

CARMINE GALLONE

The man who directed "The Life of Giuseppe Verdi" is a veteran of Europe's film industry. From 1913 to 1915 he did a series of films of Lydia Borelli which contributed much to the field of international cinematography. After the war he turned out such historical works as "The Last Days of Pompeii," "Maria di Magdala" and the Garibaldi epic "La Cavalcata Ardente." He has also produced important pictures in London, Paris, Berlin, Budapest and Vienna. His latest productions have been "Casta Diva," "Scipio

Africanus," and the present Verdi film. Although he is a specialist in the spectacle type of production, he has been instrumental in the development of musical pictures. In the latter field he handled Jan Kiepura and Martha Eggerth in "Lucean le Stelle," and Beniamino Gigli and Maria Cebotari in "Solo per te." Gallone is now working on plans for an elaborate production of Christopher Columbus, and a big film with an Italian background drawn from Stendhal's "La Chartreuse de Parme."

TECHNICAL STAFF

Director	CARMINE GALLONE
Musical Direction.....	TULLIO SERAFIN
Assistant to Mr. Serafin.....	LUIGI RICCI
Screenplay	LUCIO D'AMBRA of the Italian Academy and CARMINE GALLONE
English Titles Edited by	ARMANDO MACALUSO
Camera	MASSIMO TERZANO
Scenic Designer.....	GUIDO FIORINI
Assistant Directors.....	IVO ILLUMINATI EMANUELE CARACCIOLA
Sound	GIOVANNI BITTMANN ETTORE FORNI
Montage effects.....	OSVALDO HAFENRICHTER
Technical Director of Opera Scenes.....	CAMILLO PARRAVICINI

Costumes were designed by Titina Rota
and executed by the Casa d'Arte of Rome

"The Life of Giuseppe Verdi" was produced by the
GRANDI FILM STORICI
(Great Historical Films, Inc.)

F. CURIONI
Director General

N. OTTAVI
In charge of Production

Filmed at the Cinecitta Studios in Rome

RCA Photophone Sound Recording

Distributed in the United States by

ESPERIA FILM COMPANY, 1650 Broadway, New York City



◆ CAST ◆ ◆ CREDITS ◆



"LIFE OF GIUSEPPE VERDI" AS RECORDED ON SCREEN

More than a hundred historical personages pass across the screen in "The Life of Giuseppe Verdi," which opens an extended engagement at the Fine-Arts Theatre, 58th St. west of 7th Av., next Tuesday, embellished with English titles.

Some of these personages were internationally famous during their time, and their renown has not faded with the passing of time. Others were minor characters, poor people rich in heart, who in some way or other touched the life of the great man during his long and troubled career and contributed something to his genius.

Had it not been for the tragedy of his first and only real love, his wife, Margherita, when at her death-bed he forced the lie from his lips that his first opera had been successfully acclaimed when in reality it had been that very night a sad fiasco, "La Traviata" might never have been written, for it was the death scene in "La Dame aux Camelias" by Alexandre Dumas, fils, which the composer and the playwright were witnessing from the Dumas box that so greatly affected him.

Other celebrities in the fields of literature and music who were contemporaries of Verdi and who are seen in many interesting and factual relations with

the maestro are Honore de Balzac, Victor Hugo, Donizetti who composed over 70 operas; the poetess, La Contessa Maffei; Solera, who was the librettist for Verdi's "Lombardi" and "Nabucco," and Marelli, famous director of the Scala, and finally Teresina Stolz, the youthful German opera singer whose love for Verdi inspired him to write some of his finest works.

But the one person who was more influential in the life of the composer than any other was beautiful Giuseppina Strepponi, an opera star in her own right, who sacrificed a brilliant career to become Verdi's companion.

Gaby Morlay who was last seen as Victoria in the French film "Entente Cordiale" plays the role of Giuseppina in "The Life of Giuseppe Verdi." The role of the composer Verdi is played by Fosco Giachetti, while other players with prominent parts are Beniamino Gigli, the former Metropolitan tenor, Maria Cebotari, Camillo Pilotto, Germana Paolieri, Carlo Duse and Henri Rollan. The film was directed by Carmine Gallone who responsible for the handling of "Scipio Africanus."

Supplementing the dramatic phases of "The Life of Giuseppe Verdi" is the music of the composer which was arranged under the direction of Tullio Serafin.

**More than Music:
HISTORY - LOVE - TRAGEDY**

Verdi Film Recalls Feud

While young Americans of the post-Civil War period rose in their classrooms and intoned sonorous arguments in debate over who was the greater, Washington or Jefferson, their schoolboy cousins across the sea in Italy were engaged in another and much more bitter controversy—that of Verdi versus Wagner.

Indeed, heads were split in the argument, according to The Life of Giuseppe Verdi, the motion picture biography which will have its American premiere tomorrow evening for the benefit of the Metropolitan Opera Fund at the Fine-Arts Theatre, 58th St. west of Seventh Ave.

Partisans of each composer were so violent that not a few quarrels ended in fistcuffs—as if a "shiner" could change anybody's taste in music or drama, for that matter!

On the opening night of one of Verdi's operas crowds in the Venice coffee houses would loudly argue the possibility of its success, Wagner fanciers debunking, Verdi supporters rooting. It was as if in today's vernacular they howled at each other, "It will flop!" "It's a wow!" When the verdict came at the end of the evening the losing faction felt obliged to avenge itself by crashing china and swinging chairs.

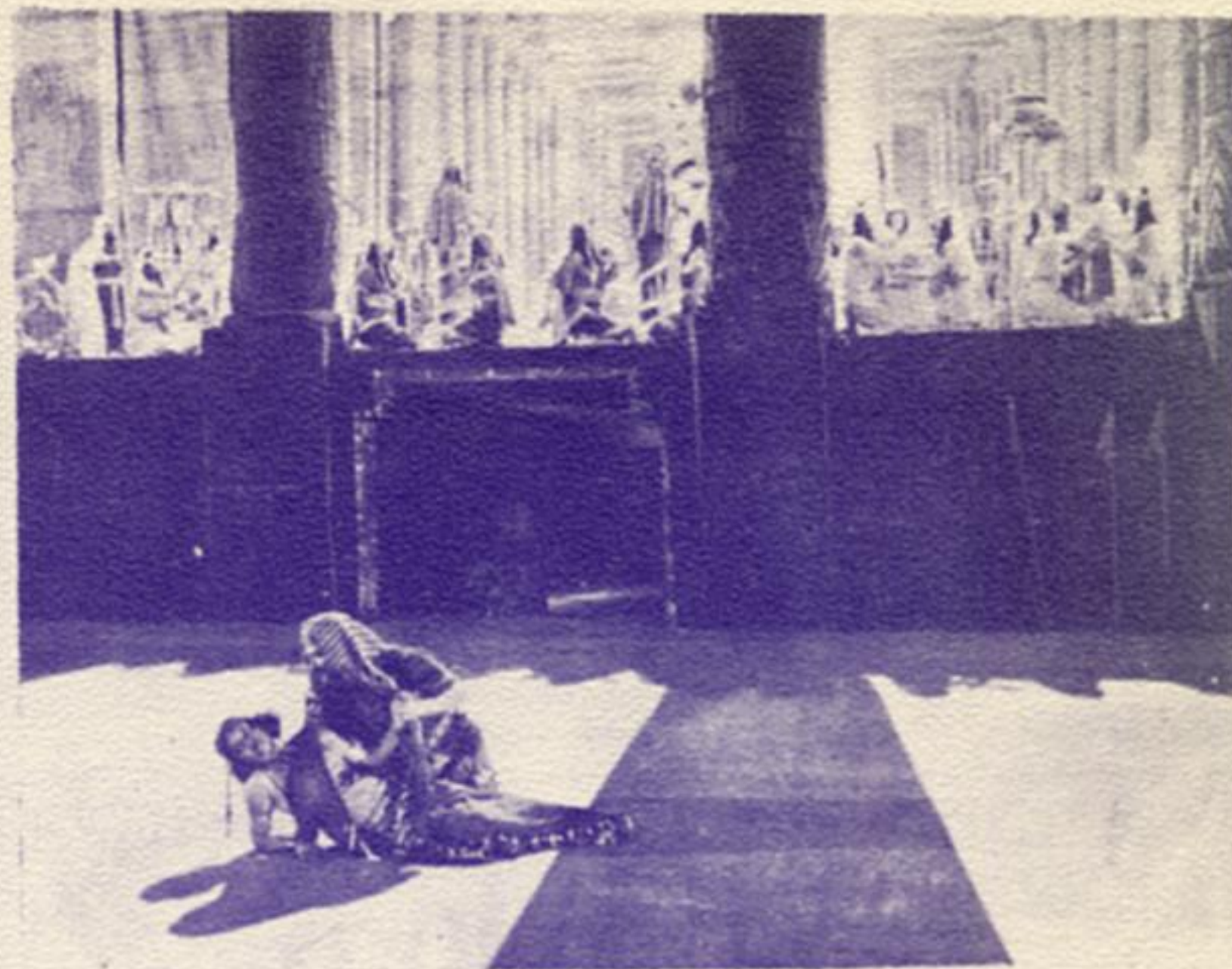
Nowadays each of the masters still has partisans, but the tumult has died down. Most operagoers acclaim the genius of both Verdi and Wagner, even though they may prefer one or the other of these great contemporaries.

It is difficult to tell now whether any personal enmity existed between them.

As Wagner is known to have admitted the being of few musicians besides himself, it is more than likely that he either scorned or ignored the Italian composer and all his works. Verdi, on the other hand, admired Wagner's revolutionary music-dramas and consciously or unconsciously was probably influenced by them.

However, Verdi was the first to soundly denounce any intimation of a Wagner influence, as the film shows in a backstage interview following his great triumph with Aida.

Verdi Lived 88 Tempestuous Years.



Arias from a Dozen Operas.

Gaby Morlay Starred in Film of Verdi's Life

Gaby Morlay has one of the leading roles in the Life of Giuseppe Verdi, which will give its first American showing at the Fine Arts Theater on W. 58th St. next Tuesday evening for the benefit of the Metropolitan Opera Fund. The actress was last seen here as Queen Victoria in the French picture Entente Cordiale.

In the new film she portrays Giuseppina Strepponi, the opera star who gave up her career for love of Verdi.

Gaby MORLAY well known to Art Theatre Audiences

Verdi Musical Score

Tullio Serafin, conductor at the Metropolitan for a number of years during the Gatti-Casazza regime, composed the musical score for "The Life of Giuseppe Verdi," the romantic film biography of the operatic genius which opens shortly after Easter with English titles at the Fine-Arts Theatre, 58th Street west of 7th Avenue.

Tullio SERAFIN a popular figure to American Music Lovers.

STARRED



Lovely Gaby Morlay is starred in "The Life of Giuseppe Verdi," current attraction at the Fine Arts Theatre, Beniamino Gigli, noted tenor, plays a featured role.

EXPLOITATION ANGLES — RELEASES

"LIFE OF GIUSEPPE VERDI" AT FINE ARTS THEATRE

By Archer Winsten

A Grand Film Storici. Directed by Carmine Gallone. Musical direction by Tullio Serafin.

THE CAST

Giuseppe Verdi.....Fosco Giachetti
Giuseppina Strepponi.....Gaby Morlay
Margherita Barezzi.....Germana Paolieri
Teresina Stolz.....Maria Cebotari
Verdi's Mother.....Maria Jacobini
Antonio Barezzi.....Camillo Pilotto
Verdi's Father.....Cesce Baseggio
Soleria Temistocle.....Carlo Duse
Cammarrano Salvatore.....Gustavo Serena
Piaffe F. M.....Guido Celano
Ghislanzoni Antonio.....Augusto Di Giovanni
Impressario Massini.....Eugenio Duse
Marelli, Director of La Scala.....Febo Mari
Gaetano Donizetti.....Lamberto Picasso
Victor Hugo.....Henri Rollan
Honore de Balzac.....Gabriel Gabrio
Alexandre Dumas fils.....Pierre Brasseur
Maestro Mariani.....Enrico Glori
The Countess Maffei.....Clara Padua
Actress in "Dame aux Camellias".....Clara Sveva
Tenor.....Beniamino Gigli

The Italian production of "The Life of Giuseppe Verdi," now on view at the Fine Arts Theatre.

POST MOVIE METER

which used to be the Filmarte of brilliant record, is a reverent, highly musical and literal translation of the composer's career. Few screen biographies hew so painstakingly to the precise line of a hero's life. To read the synopsis is to see what the Encyclopedia Britannica has to say on the same subject.

The picture opens with Verdi the son of poor inn-keeping parents, accepting financial assistance from Antonio Barezzi, the well-to-do father of his fiancée. In Milan he is rejected by the Conservatory, finds more encouragement at a school where he conducts an oratorio of Haydn and in general illustrates the "early struggle" period of a genius.

The deaths of his wife and two children are timed to fall, as in his own life, during the composition of a comic opera which was to be a miserable failure. Episode after episode is taken directly from the man's life. He meets Balzac, who calls him a genius. When popular success arrives Verdi is the symbol of a united Italy. He seeks out Victor Hugo to get permission to write "Rigoletto" from "Le Roi S'Amuse." He talks to Dumas in connection with "La Dame aux Camellias." The popular operas are written, played, and sung: "Il Traviatore," "La Traviata," "Don Carlos," "Aida" and "Otello." The great man, faithful to the memory of his first wife, resists marriage to his second inspiration, Strepponi, for a good while but eventually makes an honest woman out of her, and rekindles his autumnal fires from Teresina Stolz, another lady in his life. Heigh-ho for the life of a genius.

Fosco Giachetti as Verdi is a Gloomy Gus. Doubtless the composer was that kind of guy, but he must have had some lighter moments. The film has the lifeless rigidity of all official portraiture. Although one has no doubt as to the accuracy of the events and physical appearances, there is almost none of the human quality that is so abundantly invented for lesser pictures.

Of course the music is standard opera, the most familiar in existence. Beniamino Gigli's singing of a tenor role makes it doubly good and triple Italian. Germana Paolieri, Gaby Morlay, and Maria Cebotari are respectively Margherita Barezzi, Giuseppina Strepponi and Teresina Stolz, the early, middle, and late inspirations of the maestro.

A scattering of English subtitles gives you the gist of the picture without coming often enough to satisfy a curious non-Italian.

The film is fundamentally interesting just as any true story is, and since it is the life of a famous man of music, it has other sources of interest too. Despite a somewhat pedestrian piling up of his life's episodes and acting from the Wax Museum school, if that be imaginable with explosive Italian dialogue, the film's intrinsic emotional quality persists. It will give you a good cry, if you are able to pay close attention, and provide an extensive medley of tunes from the Verdi repertoire in any case.

THE NEW YORK TIMES

THE SCREEN

'The Life of Giuseppe Verdi,' an Album of Maestro's Operas, Arrives at the Fine Arts Theatre

By B. R. CRISLER

Excessive popularity is another road to oblivion, and the celebrated test of time has been peculiarly thorough in the case of Giuseppe Verdi, the composer whose tenor and soprano arias, for indefatigable decades, have been dinned into the ears of the public on every conceivable theatrical occasion. It is hardly news, therefore, to report that the perdurable triad, "Rigoletto," "Traviata" and "Trovatore," are still great operas, and manage to sound so even in the shaky recordings to which they have been subjected in "The Life of Giuseppe Verdi" at the recently rechristened Fine Arts Theatre (formerly Filmarte). Together with obscure works they constitute a cinematic album of an amazingly productive musical life, in touch both with the people and with the world of traditional form in music.

For the true significance of Verdi to the social historian probably lies in the fact that he was an essentially democratic artist, a spiritual precursor of the great popular, semi-folk arts of the present day, and this the picture brings out, albeit with a deplorable lack of finish which we can only ascribe to the hasty construction of Mussolini's much-publicized "Cine Citta," or home-grown Culver City. The music is haunting and theatrically powerful, but in one's final impression, unfortunately, it is more than the melody and the skillful orchestration which lingers on. Present also is a persistent doubt whether any man could be at all times and in all places so consistently the romantic, melancholy maestro as, in the lean, somber, saint-like visage of Fosco Giachetti, Verdi is made out to have been. His life was tragic and touched with failure, as well as

with brilliant success, but is it possible that he really never smiled?

As for the three ladies whose unqualified hero-worship appears to have turned him into a legend while he was still a life, they merely arrange themselves as decoratively as possible around the grimly dominant, central figure. They are Germana Paolieri as the lamented Margherita Barezzi, his first wife, whom the maestro vowed, at her deathbed, should never be replaced in his affections—at least, matrimonially; Gaby Morlay, as Giuseppina Strepponi, the aggressive prima-donna, who showed him how to evade the oath, years later, by means of a civil ceremony; and finally, Maria Cebotari, as Teresina Stolz, the youthful soprano, who beguiled his later years, under a delicately amicable arrangement with the supplanted Strepponi.

"The Life of Giuseppe Verdi" admits no possibility of scandal in any of these permutations, and approaches the life of the maestro with commendable reverence, as though in behalf of a world which has no right to question genius even when the questions might be amusing. A certain accidental feature of his blazing notoriety, when the "United Italy" political elements rallied around him because his name, Verdi, happened also to be an acronym for "Vittorio Emanuele, Re d'Italia," is brought out in the script, which goes so far as to show the maestro, moved by the spirit of this campaign, shouting "Viva Verdi!" himself from a balcony.

The New Movie

'Life of Giuseppe Verdi,' With Morlay, Gigli and Giachetti, Opens at Fine-Arts.

By IRVING KOLODIN.

If the composer of "Aida" and "Traviata" had died at the early age of Schubert or Mozart, it is probable that "The Life of Giuseppe Verdi," which had a benefit opening for the Metropolitan Opera Fund at the Fine Arts (formerly the Filmarte) Theater last night, would have been half an hour shorter and that much more palatable for American tastes.

But Verdi lived to be 88, and since this film is nothing if not respectful, Carmine Gallone, who directed it, appeared determined to document at least every other incident in that career. Thus the picture runs (the term is a purely literary one, for it actually walks most of the distance at a leisurely pace) nearly two hours. Within a reasonable range of dramatic liberty, it depicts most of the salient happenings in Verdi's life faithfully, conscientiously, and certainly with a sense of their significance to the musical world. It is likely that the film will have a fascination for the opera-lover that it is not likely to possess for those not afflicted with such a taste.

However, those with a proper training in the slow-moving dramatics of opera will overlook the faulty lighting and cumbersome script for the sake of a thoroughly believable recreation of Verdi by Fosco Giachetti. Though it may not conform to the purely physical characteristics of the composer, it is an imaginative and carefully studied impersonation of a creative genius. Gaby Morlay does an ex-

THE LIFE OF GIUSEPPE VERDI.

A Grand Film Storici Production, with English titles. Screenplay by Lucio D'Ambra and Carmine Gallone. Directed by Mr. Gallone. Musical direction by Tullio Serafin. Technical director of opera scenes, Camillo Paravicini. Costumes by Titina Rota. Distributed in the United States by Esperia Film Company. At the Fine-Arts Theater. The cast:

Giuseppe Verdi.....Fosco Giachetti
Giuseppina Strepponi.....Gaby Morlay
Margherita Barezzi.....Germana Paolieri
Teresina Stolz.....Maria Cebotari
Verdi's Mother.....Maria Jacobini
Antonio Barezzi.....Camillo Pilotto
Verdi's Father.....Cesce Baseggio
Soleria Temistocle.....Carlo Duse
Cammarrano Salvatore.....Gustavo Serena
Piaffe F. M.....Guido Celano
Ghislanzoni Antonio.....Augusto Di Giovanni
Impressario Massini.....Eugenio Duse
Marelli, Director of La Scala.....Febo Mari
Gaetano Donizetti.....Lamberto Picasso
Victor Hugo.....Henri Rollan
Honore de Balzac.....Gabriel Gabrio
Alexandre Dumas fils.....Pierre Brasseur
Maestro Mariani.....Enrico Glori
The Countess Maffei.....Clara Padua
Actress in "Dame aux Camellias".....Clara Sveva
Tenor.....Beniamino Gigli

cellent job as the composer's second wife and there are a number of convincing portraits by performers in secondary but vital roles. Aside from a passion for detail, Gallone shows a fine feeling for his subject, and makes good use of the ex-

Beniamino Gigli



Tenor, appearing in "The Life of Giuseppe Verdi," Italian film, at the Fine-Arts Theater.

cellently elaborated background of Verdi's period (almost the whole of the nineteenth century). The English titles are not as numerous as they might be, but they are illuminating.

The music-minded will relish the opportunity to hear Gigli sing "La Donna e mobile" in a gondola (as well as other Verdi arias in more conventional surroundings), also the other excellent musical performances by Maria Cebotari and various ensembles under the direction of the one-time Metropolitan conductor Tullio Serafin. However, if Giuseppe Verdi is no more to you than any other Joe Green, the plodding pace of the film will doubtless seem endless.

Quotes from the Press

★ ★ ★ ½ ★
A MUSIC LOVER'S TREASURE
—Cameron, Daily News
"Haunting and theatrically powerful"
—Crisler, Times
"Giachetti's Verdi is a tremendous figure"—Dana, Herald Tribune
"Highly emotional—it will give you a good cry"—Winsten, Post
"The producers have the very stuff of successful movie drama... romance... Gaby Morlay brings beauty, sympathy and talent to her role"
—Boehnel, World-Telegram
"You will relish the opportunity to hear Gigli sing 'La Donna e Mobile' in a gondola"—Kolodin, Sun



LIFE OF
Giuseppe VERDI
Released by ESPERIA FILM
(with ENGLISH TITLES)

'Life of Verdi' Rich in Works Of the Master

A rich and musically satisfying film is "The Life of Giuseppe Verdi," Italian newcomer at the Fine Arts Theatre. The tonal qualities of Verdi's works which puncture the film would hardly let it be less.

Fosco Giachetti is properly somber and tragic as the Italian composer. Effective are Germana Paolieri, Gaby Morlay and Maria Cebotari as the three women in the unhappy genius' life. But more effective cutting and a freer directorial hand would have brought the film closer to the greatness that was Verdi.

COMPLETE REVIEWS

Verdi Film Biography Music Lovers' Treat



Fosco Giachetti, who plays the title role, shares stellar honors with Gaby Morlay in "The Life of Giuseppe Verdi," at the Fine-Arts Theatre.

By KATE CAMERON.

"The Life of Giuseppe Verdi," Grandi Film Storici production directed by Carmine Gallone from biography by Lucio d'Ambra, presented at the Fine-Arts Theatre, 58th St. west of Seventh Ave.

THE CAST:

Giuseppe Verdi.....	Fosco Giachetti
Giuseppina Strepponi.....	Gaby Morlay
Margherita Barezzi.....	Germana Paolieri
Teresina Stolz.....	Maria Cebotari
Verdi's Mother.....	Maria Jacobini
Antonio Barezzi.....	Camillo Pilotto
Verdi's Father.....	Cesce Baseggio
Solera.....	Eugenio Duse
Massini.....	Lamberto Picasso
Donizetti.....	Henri Rollan
Victor Hugo.....	Gabriel Gabrio
Honore de Balzac.....	Pierre Brasseur
Alexandre Dumas fils.....	Pierrot Brasseur
Tenor.....	Beniamino Gigli

★ ★ ★ ½ ★

The Metropolitan Opera Fund took a jump last night when the proceeds from the American premiere of the Italian musical film, "The Life of Giuseppe Verdi," which relighted the Fine Arts Theatre, were turned over to the executives of the opera company.

The Fine Arts, formerly known as the Filmarte Theatre, is to be used hereafter as an exclusive outlet for the best of the Italian films to reach these shores. The initial picture is an interesting biography of the great Italian composer, with the Verdi music playing an important part in the production. Arias from "Traviata," "Aida," "Don Carlos," "Rigoletto" and "Otello" are beautifully sung during the course of the film, with Beniamino Gigli, Italy's famous tenor, appearing in scenes from the last two operas.

Verdi Role Impressive.

Fosco Giachetti gives an impressive characterization of the musical genius that was Verdi. The Italian actor represents the composer as a moody, self-effacing musician who is inhibited from

marrying a second time because of a promise made to his dying wife that he would never permit another woman to call herself Mme. Verdi. Even when he is released from his oath by his wife's father and marries the lovely prima donna, Strepponi, who had loved him for years, Verdi remains a gloomy and taciturn figure in the musical world of Milan and Venice. We see him at the end of his career seeking inspiration from the lovely young soprano, Teresina Stolz, and the center of one side in the musical war that raged between the romanticists, of which Verdi was a leader, and the modern realists of the Wagner school.

The musical interludes, under the direction of Tullio Serafin, are presented artistically with the voices of Mesdames Tassinari, Gatti, Huder, Limberti and Ungaro heard in feminine roles and Messrs. Gobbi, Granforte, Tomei, Dominici and Mazziotti, in addition to the great Gigli, used for the male voices in the various operas.

French Star in Cast.

Gaby Morlay, who has played in a number of French films, is seen to advantage as the prima donna, Strepponi. Germana Paolieri, an attractive blonde plays the composer's first wife and Maria Cebotari is the young singer who inspires the aging musician in the latter years of his life.

The film moves at a leisurely pace, under Carmine Gallone's direction, but it never drags, in spite of the fact that it runs almost two full hours.

The Film Daily

"The Life of Giuseppe Verdi"

(Italian dialogue, English titles)

Esperia Films 112 Mins.

DAILY NEWS: Interesting biography with music excellently sung.

NEW YORK JOURNAL AND AMERICAN: Film portrays with warmth and understanding the important stages in the life of the composer.

NEW YORK TIMES: Music is haunting and theatrically powerful.

NEW YORK POST: Picture is a reverent, highly musical and literal translation of the composer's career.

CREDITS: Produced by Grandi Films; Director, Carmine Gallone. PLAYERS: Fosco Giachetti, Gaby Morlay, Germana Paolieri.



COMPLETE
REVIEWS

Life of Giuseppe Verdi Absorbing Screen Play

By WILLIAM BOEHNEL.

LIFE OF GIUSEPPE VERDI, at the Fine-Arts Theatre, with Fosco Giachetti, Gaby Morlay, Germana Paolieri, Maria Jacobini, Camillo Pilotto, Cesce Baseggio, Carlo Duse, Gustavo Serena, Guido Celano, Augusto Di Giovanni, Eugenio Duse, Febo Mari, Lamberto Picasso, Henri Rollan, Gabriel Gabrio, Pierre Brasseur, Enrico Glori, Clara Padoa and Carla Sveva. Directed by Carmine Gallone from a screenplay by Lucio d'Ambra and Carmine Gallone.

Verdi, whose music sings itself, is the subject of an absorbing and faithful screen biography from Italy called The Life of Giuseppe Verdi, which had its premiere last night at the Fine-Arts Theatre in W. 58th St. for the benefit of the Metropolitan Opera Fund.

Whatever this romantic story of Italy's great composer lacks in technical perfection is more than made up for by the loving care with which its character and the music he created are brought to life on the screen. In the hands of someone other than an Italian



William Boehnel.

it might have been smoother, slicker, more glossy, but I doubt if it would have had quite the same feeling.

Even so, I think this sympathetic care and treatment sometimes defeats its own purpose. The film runs an unconscionably long time and could be trimmed to excellent advantage.

Too, I think a speedier tempo and a more closely knit script would have been of great value and would in no way have affected the main story. For in bringing to the screen the life story of Verdi from the time he is rejected as a student at the Conservatory at Milan to the premiere of Aida, the producers have the very stuff of successful movie drama—romance, hardship, struggle,

success. Such being the case, length could easily be sacrificed to brevity.

Faithfulness to Fact.

What distinguishes this screen biography is its faithfulness to fact, thereby proving that truth can sometimes be more dramatic and more entertaining than fiction.

Anyway, we have it on the authority of Lida Francesca Verdi, the composer's great grandniece, who saw the film at a preview yesterday, that physically and temperamentally, Fosco Giachetti's interpretation of the role is perfect. All the Verdis, she informed us, were tall and slim, even though she herself is pint-sized, and the sullen look Verdi wears throughout the film was due to the heartache and suffering he experienced rather than to a grumpy nature.

Acting First Rate.

First honors go to Giachetti, who turns in a remarkably fine performance as the great composer, and to Gaby Morlay, who brings beauty, sympathy and talent to the role of Giuseppina Strepponi, the singer through whose efforts Verdi and his first opera produced at La Scala. But then all the acting is first rate. The music, too, seems to me to have been woven into the narrative in a skilled manner, especially the Aida excerpts at the end.

NEW YORK HERALD TRIBUNE

By Robert W. Dana

"The Life of Giuseppe Verdi"

—Fine-Arts Theatre

"THE LIFE OF GIUSEPPE VERDI," an Italian screen drama by Lucio d'Ambra and Carmine Gallone, produced by Grandi Film Storici, directed by Carmine Gallone and presented by Esperia Film Company at the Fine-Arts Theatre with the following cast:

Giuseppe Verdi.....	Fosco Giachetti
Giuseppina Strepponi.....	Gaby Morlay
Margherita Barezzi.....	Germana Paolieri
Teresina Stolz.....	Maria Cebotari
Verdi's mother.....	Maria Jacobini
Antonio Barezzi.....	Camillo Pilotto
Verdi's father.....	Cesce Baseggio
Solera.....	Eugenio Duse
Massini.....	Lamberto Picasso
Donizetti.....	Henri Rollan
Victor Hugo.....	Gabriel Gabrio
Honore de Balzac.....	Pierre Brasseur
Alexandre Dumas fils.....	Pierrot Brasseur
The Countess Maffei.....	Enrico Glori
Actress in "Dame aux Camellias".....	Clara Padoa
Tenor.....	Beniamino Gigli

Other singers: Signorini Tassinari, Gatti, Huder, Limberti, Ungaro. Signori Gobbi, Granforte, Tomei, Dominici, Mazziotti.

LOVERS of music and admirers of genius will cherish the new Italian film about the composer Verdi, which opened last night at the Fine-Arts Theatre, in West Fifty-eighth Street at a benefit for the Metropolitan Opera Fund. Produced with pride and care, it is a frequently moving, always interesting historical film. Writing, we have found, isn't one of the Italian film industry's strong points, as is the acting, the photography and even the direction. That is a fault of "The Life of Giuseppe Verdi." Lucio d'Ambra and Carmine Gallone have written a faithful, inspiring story of the life of a genius, but in their zeal they have sacrificed a measure of fluency and pace for unnecessary detail. However, with strong characterizations and beautiful musical interludes the film should gain considerable favor.

Too much attention is given to Verdi's youth—not that this isn't helpful in pointing up the composer's tragic early struggle, but the same result might have been obtained with fewer high lights. From the time, though, when Verdi loses his first wife, Margherita, to the end of the film, one is able to forget the cumbersome beginning and become engrossed in the emotions and success of a man and his many operas. The death of Margherita is one of many climaxes. Occurring as it does when Verdi is shocked at the unfortunate reception of his first comic opera, it affords the first fine piece of make-believe, and from that point the film is more satisfying.

Fosco Giachetti succeeds splendidly in his portrayal of the sad, gentle genius. One gets a deep insight into his character as it develops from tragedy to joy, from failure to success, from opera to

Fosco Giachetti



In "The Life of Giuseppe Verdi"

opera. In a pleasant way it shows the influence of different emotions on his music. Through all his years, tender though he is with the women who are his inspiration, he also can be firm with them and with his business associates. We see his meeting with Honore de Balzac, Victor Hugo and Dumas the younger, which gives flavor and accuracy to the story.

Mr. Giachetti takes a bit of time getting into the composer's skin, but when he does, you'll find him a tremendous figure.

The casting is excellent, with Gaby Morlay, Germana Paolieri and Maria Cebotari particularly active. Next to Verdi, Giuseppina Strepponi, who becomes his second wife in spite of a vow that he would never marry again, is the most important character. Miss Morlay is very good in the part, even if we did feel that at any time she might become another person than called for by the script. Possibly it was because her face and actions didn't please us at the beginning, and we never got over it.

Beniamino Gigli, the tenor, probably will be the fair-haired boy of the music-lovers. He appears in excerpts from several of Verdi's operas, and the recording does his voice infinite justice. Enough, and not too much, of each opera is introduced. One hears a little of it, sees its reception and notes how it affects the composer. It is too bad that the first third of the film isn't cut more. Otherwise, "The Life of Giuseppe Verdi" is a picture which students of music and its creators shouldn't pass by. It begins its run today at popular prices.

'Life of Verdi' Film Opens At Fine Arts

"The Life of Giuseppe Verdi," directed by Carmine Gallone, and presented at the Fine Arts theatre.

THE CAST:

Giuseppe Verdi.....	Fosco Giachetti
Giuseppina Strepponi.....	Gaby Morlay
Margherita Barezzi.....	Germana Paolieri
Teresina Stolz.....	Maria Cebotari
Verdi's Mother.....	Maria Jacobini
Antonio Barezzi.....	Camillo Pilotto
Verdi's Father.....	Cesce Baseggio
Solera.....	Eugenio Duse
Massini.....	Lamberto Picasso
Donizetti.....	Henri Rollan
Victor Hugo.....	Gabriel Gabrio
Honore de Balzac.....	Pierre Brasseur
Alexandre Dumas fils.....	Pierrot Brasseur
Flavio F. M.....	Guido Celano

By FRANK CONNIFF.

A tuneful treatment of the dramatic vicissitudes that studded "The Life of Giuseppe Verdi" recommends the new film at the Fine Arts Theatre as a haunting interlude for musical partisans of the Nineteenth Century composer. Larded with choice bits culled from his lulling operas, the production emphasizes the deep link binding the life and Art of the temperamental Italian who reaped hoots as well as hoorays during his turbulent career.

Although the romantic currents that helped shape Verdi's destiny are given adequate statement, it is the rich musical content that makes the new film memorable. Its most inspired passages pour from the screen in the closing reels, an aural and visual resume of the period when Verdi's art was in its finest flower.

The film portrays with warmth and understanding the important stages in the life of the composer.

The "Life of Verdi" has its sketchy intervals, when it appears that the producers are overly intent on cramming as much biographical data as possible into the finished product. The translated sub-titles, however, provide a running commentary certain to enlighten any American audience.

FROM THE NEW YORK PRESS

Order from Esperia Film DISTRIBUTING CO.

1650 B'WAY. N. Y. C.
Phone Circle 6-3169

Life of GIUSEPPE VERDI



(with ENGLISH Titles)

A brilliant dramatic portrayal of the Great Composer . . . The hopes, desires and loves that inspired his soul-stirring music

with
**FOSCO GIACHETTI
GABY MORLAY
BENIAMINO GIGLI**

and cast of thousands

also
TEATRO REALE DELL'OPERA ENSEMBLE

Musical Direction by
TULLIO SERAFIN



2 COLUMN AD. MAT

Advertising Matter!

Buy Direct From

Eloquent Press Corp.

460 West 34th Street - New York

BRyant 9 - 6288 - 9

Window Cards

Heralds

One Sheets

AD. & SCENE MATS
STILLS
set of 20



2 COLUMN
AD. MAT

PHOTOS
set of 16 11x14
TRAILER



LITHO WINDOW CARD
22 x 28 3 COLORS



2 COLUMN
AD. MAT.



CAST:
FOSCO GIACHETTI
BENIAMINO GIGLI
GABY MORLAY
GERMANA PAOLIERI
MARIA CEBOTARI

DIRECTED BY
CARMINE GALLONE

LITHO ONE SHEET
3 COLORS

ACCESSORIES ORDER BLANKS

GIUSEPPE VERDI



Giuseppe Verdi, son of a modest shop-keeper, reaches his twentieth year in 1821. He leaves his home town to study music in Milan, protected by a rich grocer, Barezzi, who has a daughter, Margherita; the young people are in love. The beginning is far from being easy for Verdi. Admittance to the Conservatory is denied him by the old professors, but he is soon able to reveal his true talent in directing an oratorio of Haydn. In the chorus, among the singers is Giuseppina Strepponi who will play such an important part in the composer's life. Once more in Busseto, his native town, Verdi marries Margherita and works on his first opera. With the help of Giuseppina Strepponi, by now a well-known singer, the opera is produced at the Scala and is a huge success. Verdi signs an agreement by which he is bound to write a light opera. He commences his composition in Milan, where he is bereaved of both his children and then, on the very night of the first performance, his wife dies making him promise that he will not marry a second time. The opera which has been written in an atmosphere of pain and anxiety is a failure. The dark hours in Verdi's life have begun. He cloisters himself in absolute solitude, which reduces him almost to penury. But Giuseppina is keeping watch, she has faith in his genius and sends him the libretto of «Nabucco». Notwithstanding his determination to give up music, during a bitter night of solitude, Verdi writes with mighty impetuosity the immortal chorus: the best page of his future opera.

«Nabucco» is at once a clamorous success. After the first night, Verdi becomes the idol of Milan. Work has brought Verdi back to life, and with life a new love for Giuseppina Strepponi, who has tried to overcome the hours of dejection, and has become the partner of his life, of his struggles, his disappointments and fortunes. Verdi's new work is animated by his feeling for her. The «Battaglia di Legnano» is written in this happy period, imbued with patriotic impulse and its production coincides with the shout of liberty uttered at that moment by all Italians.

Years pass. We find Verdi in Paris, urging Victor Hugo to let him transcribe «Le Roi s'amuse» into music. The poet is reluctant and is only persuaded when he hears Verdi execute on the piano the skeleton of the music that is going to be the famous «Rigoletto». It is also in Paris that Verdi meets Donizetti, the old master, who is already on his decline but prophesies further triumphs for Verdi.

One night, at the theatre, while the «Dame aux Camélias» is on the stage Verdi is inspired to put this subject into music, and thus is the «Traviata» born.

The years that follow are years of triumph. His wife's father entreats him to revoke the oath made on her death-bed and insist on his marriage with Giuseppina Strepponi. The success of «Rigoletto» is unequalled. The celebrated passage «La donna è mobile» spreads and is sung much before the first performance. Later, the «Traviata» falls flat at Venice, where it will be a triumph the next year. When the Unity of Italy is proclaimed, Verdi is called to take part in the government. Now begins strife between his supporters and the advocates of modern music, followers of Wagner. «Don Carlos» is already written; it is interpreted by the great German actress Teresina Stolz, the composer's new love. This attachment is a source of new spiritual vigour. Dramatic hours are lived in the peaceful household; Giuseppina knows the pangs of jealousy. And in these days flow from the pen of the master the most vivid and purest pages of the opera «Aida». Once again grief and suffering have engendered art, once again from the agitation of the human heart, frustrated of its humble passions, the sonorous cadences of music have broken out — melodies that will travel from continent to continent. The opera inspired and sung by Teresina Stolz is Verdi's greatest success.

After the apotheosis of the opera at the Scala the now aged composer returns to his country residence at St. Agatha, surrounded by the simple things he has always loved.

Time peacefully glides away, Verdi is still working at his last poems «Othello» and «Falstaff», and when death visits the immortal composer the whole world is singing the chorus of «Nabucco», a hymn as lofty as the horizon of the musician's glory.



THE STORY

THE SETTING

THE SETTING



Giuseppe Verdi represents a whole century of the life, art and history of the Italian people: in his life and music are reflected all the events of outstanding importance to himself and his period. And it is known what these events were: the resurrection of the Italian people, the constitution of national unity, the epic of the Risorgimento and of independence. One hundred years in the life of a nation, in the most glorious period of its awakening, are reflected in Giuseppe Verdi and are therefore faithfully reproduced in the film. The story opens in the humble and poor surroundings of a village in the Padana valley and culminates in the dazzling surroundings of the theatres of the entire world. The film shows us with true artistic perception the little house at Roncole where Giuseppe Verdi was born, the bare room where he learnt the first principles of music and composed his first motifs, on an old spinet which had been patched up for him by his old friend and first admirer and benefactor; it shows us the chilly rooms of the Milan Conservatory where he experienced his first disappointment and also where he first tasted the fruits of success; the drawing rooms of 19th century intellectual Milan, that Milan that became almost his adopted country. And as the film unfolds we are shown a splendid reconstruction of the life of the period; from the patriotic risings of 1830 to the triumph of «Falstaff» at the Scala in 1898. We see the Galleria de Cristoforis with its gaslit flares, the elegance of its cafés, the comings and goings of the busy



multitude; we see Piazza del Duomo as it was with the Coperto porticos, the poor quarters along the Naviglio, where Verdi spent the most trying moments of his life, the filthy wineshops, the Monte di Pietà (pawnbrokers). And right on top of this the brilliant gaiety of a gala performance at the Scala at Milan, at the Fenice of Venice, at the Communal Theatre of Bologna, and at the Apollo Theatre of Rome as well as at a theatre on the Parisian boulevards. We see one of the first sittings of the Italian Parliament, and numerous scenes showing the crowds in the Italian streets, that national crowd that takes a predominant part in the film, to whom Verdi gave a voice that echoed beyond the hills and beyond the seas, and is still heard today...

Our grandparents and our great-grandparents, as we can still single them out from the faded photographs of family albums, appear to us in this film as they accompanied Verdi on his triumphant road towards art and glory: with their fashions, their mannerisms, their hopes, their enthusiasm. We see them in a dark cellar take the oath of the «Young Italy», we see them in the sunshine of an immortal spring give up their lives at the barricades of the «Five days»; we see them, finally, listening entranced to the first revelations of Verdi's music, acclaim his triumph, crowd the streets along which he passes, at the stage door, unhitch the horses from his carriage and drag the carriage across the streets of the city in triumph.

This historical reconstruction is certainly not one of the minor attractions of the film, principally because it is not a cold and heavy tracing of documents, but constitutes a triumph of imagination supported by the events of our recent national past which has been handed down to us in a multitude of episodes, memories, and nostalgias.



THE CHARACTERS

The film *Giuseppe Verdi* has an imposing cast: more than one hundred historical personages enter into the story and cooperate in completing that spacious tapestry of the period which culminates in the person and music of Verdi. Some of these are short; but by no means insignificant parts, since each one of them carries the weight of a scene and they are all scenes essential for a proper presentation of the great composer. The best names of the cinematograph and of the Italian theatre are to be found in the cast of the film «Verdi», and each member of this cast has faithfully portrayed in every particular the person he or she represents. Next to this crowd — composed of well defined characters — which forms in a way the mesh of the tapestry, here are about ten figures in the forefront representing a central part of the life of the Verdi, the man.

First of all we have Verdi, which part is taken by Fosco Giachetti who has imbued the complex nature of the great musician as depicted on the screen with a breath of life. Giuseppe Verdi was a man who mastered himself, who held himself severely in check, who never allowed his feelings to break out. In joy and in suffering he is always strong and severe; only inspiration has the effect of changing his expression, only an outburst of indignation moves his noble calm. But under this surface, apparently so smooth and equal, what tempests occur, what passions, what extremes of love, sorrow, enthusiasm. And Fosco Giachetti has succeeded in kindling this underground fire, while preserving the exterior rigidity of his character. Noble and great, in what he allows us to guess as in what he succeeds in hiding, the *Verdi* of Giachetti moves us and arouses in us that admiration that the great maestro himself awakened in those around him, in the great as in the humble, with an almost magnetic force.

Three women occupied the life of Giuseppe Verdi: Margherita Barezzi, Giuseppina Strepponi, Teresa Stolz; his first youthful love; his only true love, the first was the only passion that deeply touched his soul, the second the good companion of almost all his life, collaborator more than wife, friend more than mistress, faithful to the point of complete self-denial, wise and smiling buffer between the shaggy artist and the difficulties of daily life; the third represented a smile and a ray of sunshine that



unexpectedly come to cheer the maturity approaching on old age of the composer and urges him to even greater heights of composition.

Germana Paolieri makes a charming and devoted figure of Margherita Barezzi, full of tenderness and in the last scenes of great dramatic appeal. On her beautiful face already darkened by the shadow of death Verdi reads the most powerful of his eternal melodies, the most human of his music full of sorrow and of hope.

Gaby Morlay is what Giuseppina Strepponi was in actual fact: a woman of spirit, fire and silences; all elegance, intelligence and resignation. Giuseppe Verdi owes to her as well as to his own genius his most important successes; he owes to her the recovery of his faith in himself and in his art in the moments of blackest despair; he owes it to her if the world, at a certain moment, showed itself to him solely from a smooth, easy, laughing point of view. This guardian angel in love has found an exceptional medium in Gaby Morlay whose acting combines the smouldering fire of her native Sicily and the classical teachings of the Parisian stage.

Maria Cebotari, the delightful Roumanian singer who has captured the hearts of the German public at the Dresden and Berlin State Operas, and who speaks Italian with the charming accent of a foreigner who has her second country in Italy, takes the part of Teresa Stolz with the same irresistible freshness and triumphant youth with which the great German soprano sang for the first time in Italy «Don Carlos» and «Aida». The warm friendship that Verdi had for her while he was on the threshold of old age, certainly inspired in him the motifs of religious passion of the final duo of the «Aida», and perhaps also the irony of «Falstaff».

A person who represented an essential part of Verdi's life was Barezzi, the father of Margherita, who was his first benefactor and later his faithful friend, almost a second father. Camillo Pilotto throws into particular relief, with that good natured humour and ironic humanity which characterise him, this figure of good Italian, full of intelligence and heart, modest and energetic, jolly and determined.

Maria Jacobini and Cesco Baseggio, the mother and father of Verdi concentrate in their acting the atmosphere of Italian soil which is noticeable in the house where Giuseppe Verdi was born, in the old wine shop at Roncole, among poor people rich in heart, where one of the greatest geniuses of the world first saw the light of day.



THE MUSIC OF THE FILM

In telling the life history of Verdi, interest is attracted to more than mere adventures, episodes or historical events, and it is the art of the maestro, his sublime music which has in a few years conquered the entire world that attracts our attention. How was this music evolved? Did it germinate from numerous detached inspirations, or was it deeply rooted in the life of the composer, blood of his blood, nourished with inmost being? Obviously a film with Verdi as its subject would be completely out of place were it not to demonstrate the deep link which binds his life with his art; if it did not show how in the alternating joys and sorrows, gay and dramatic vicissitudes of his existence, inspiration germinated. And this the film portrays with deep appreciation and in an intensely human atmosphere. The most important stages in the life of the composer have their culmination in the finest periods of his art; all in him is music, all that happens to him is turned by him into music. A great part of the film is, therefore, based on the birth and development of the fundamental passages of Verdi's music. From this music the very rhythm of the story emerges. Tullio Serafin has composed from a selection Verdi's music, not the musical accompaniment but the very essence of the film. And the music we will hear will not by only the best that of Verdi composed — with many hitherto unpublished fragments and forgotten songs — but also — speaking technically, the most remarkable musical representation that has hitherto been produced, at least in Italy, by sound cinematography. More than a hundred members of the orchestra of the Teatro Reale dell'Opera, a chorus of almost two hundred voices, and solos sung by such singers as Beniamino Gigli, Pia Tassinari.



Maria Cebotari, Gabriella Gatti, Huder Limberti, Ungaro Gobbi, Granforte, Dominici, Tomei Mazziotti have contributed to the formation of the sound track of this film which will be the glorification of an Italian genius, not only in his life, but also, and above all, in his art.

During the performance we will see brief scenes of many of Verdi's Operas: «Oberto di San Bonifacio», «Nabucco», «Lombardi», «Attila», «Traviata», «Rigoletto», «Trovatore», «Don Carlos», «Aida», «Otello», «Falstaff». The settings of these operas will be particularly interesting since they are a faithful reproduction of the scenario of the first performances. And it is well-known that staging in the 19th century was very different from our times. The older operas have entailed careful research to ensure an accurate reconstruction of the original scene; in the case of the more recent operas, like «Aida», «Otello», «Falstaff» the task of the scene designer was facilitated by the fact that the sketches and photographs of the sets used for these operas have been preserved in the Scala museum. This contributes to complete the picture of the period contained in the film *Giuseppe Verdi* in the settings of Fiorini, the costumes of Titina Rota and the scene paintings of Parravicino.

